WR.3	Unit Overview

Narrative Writing

Texts	"Return to July" (narrative writing model)
	College Application Essay (narrative writing model)
	"The Giant Leap" (narrative writing model)
	"Apollo 11 Mission Overview"
	"They Remember Where They Were That Night" by Denny Gainer
	"The Flight of Apollo 11" by Kenneth F. Weaver
Number of Lessons in Unit	19 (includes 6 Supplemental Skills Lessons)

Introduction

In this unit, students are introduced to the skills, practices, and routines of narrative writing by working collaboratively with their peers to examine narrative writing models, plan for their writing, and build their knowledge on the narrative writing topic. Students independently practice writing and revising and also engage in peer review to revise their work. Throughout the unit, the class will construct a Narrative Writing Checklist, which students will use to guide their drafting, review, and finalization. By the end of the unit, students will have produced fully developed narratives.

Students begin the unit by reading two model narratives, "Return to July" and a College Application Essay, exploring how each writer organizes the elements of a narrative to convey a real or imagined experience. Using the models as examples, students learn the components of effective narrative writing, focusing on the variety of techniques a writer can use to develop the elements of a narrative.

Students then analyze the prompt for this unit's narrative writing assignment, which asks them to write a narrative retelling the moment of the first lunar landing from one of the perspectives recommended in the prompt. In order to build their knowledge on the narrative writing topic and practice the skill of gathering details to develop settings, events, and characters, students read and analyze three articles

that discuss the lunar landing mission. In addition, students view and discuss a selection of iconic photographs and listen to audio from the lunar landing mission.

After gathering details about the lunar landing mission, students begin drafting. Students focus first on drafting an introduction that engages and orients the reader. Next, students draft body paragraphs using narrative techniques to develop their experiences, events, and characters. Students then draft a conclusion before revising their entire narrative to incorporate structural techniques and ensure that they have created a coherent whole.

To continue to strengthen their drafts, students engage in peer review and teacher conferences, incorporating constructive feedback into their revisions. Finally, students learn and apply the conventions of the editing process to finalize their narratives. To close the unit, students engage in a brief activity in which they reflect on the writing process, identifying strategies that helped them succeed as well as areas for improvement.

This unit contains a set of supplemental skills lessons, which provide direct instruction on discrete writing skills. Teachers can choose to implement all of these lessons or only those that address the needs of their students. Teachers also have the option of implementing activities from the module's vocabulary lesson throughout the unit to support students' comprehension.

Student learning is assessed based on demonstrated planning, drafting, revising, and editing throughout the writing process. At the end of the unit, students are assessed on the effectiveness of their finalized drafts according to the class-generated Narrative Writing Checklist.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Independently read and annotate text in preparation for evidence-based discussion
- Engage in productive evidence-based discussions about text
- Use vocabulary strategies to define unknown words
- Collect and organize details from texts to support narrative writing
- Write narratives to develop real or imagined experiences or events
- Write an effective introduction to a narrative essay
- Write an effective conclusion to a narrative essay
- Incorporate a range of narrative techniques, such as dialogue, pacing, description, and reflection

- Sequence events so that they build on one another to create a whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution)
- Use precise words and phrases, telling details, and sensory language
- Plan for writing
- Produce writing that is appropriate to task, purpose, and audience
- Independently revise writing
- Independently practice the writing process outside of class
- Engage in constructive peer review
- Use editing conventions to finalize writing
- Use a checklist for self-assessment and peer review of writing

Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
None.	
CCS Standards: Reading — Literature	
None.	
CCS Standards: Reading — Informational Text	
None.	
CCS Standards: Writing	
W.9-10.3.a-e	**Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.** a. **Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.** b. **Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.** c. **Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.** d. **Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.** e. **Provide a conclusion that follows from and reflects on what is experienced,**

	observed, or resolved over the course of the narrative.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.9-10.5	**Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.**
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
W.9-10.9.a, b	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply *grades 9–10 Reading standards* to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]"). b. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").
W.9-10.10	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 tasks, purposes, and audiences.
CCS Standards: Speaking & Listening	
SL.9-10.1.c, d	**Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.** **c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.** **d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.**

CCS Standards: Language	
L.9-10.1.a, b	**Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.** a. **Use parallel structure.** b. **Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.**
L.9-10.2.a-c	**Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.** a. **Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.** b. **Use a colon to introduce a list or quotation.** c. **Spell correctly.**

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	**W.9-10.3.a-e, W.9-10.5, SL.9-10.1.c, d, L.9-10.1.a, b, L.9-10.2.a-c**
Description of Assessment	Student learning is assessed based on demonstrated planning, drafting, revising, and editing throughout the writing process. At the end of the unit, students are assessed on the effectiveness of their finalized drafts according to the class-generated Narrative Writing Checklist.

Culminating Assessment	
Standards Assessed	**W.9-10.3.a-e, W.9-10.5, L.9-10.1.a, b, L.9-10.2.a-c**
Description of Assessment	Students write a multi-paragraph narrative in response to the following prompt: **Based on the texts and photographs provided, write a narrative retelling the moment of the first lunar landing from one of the following perspectives: a) Neil Armstrong, the first person on the moon; b) Buzz Aldrin, the second person on**

	the moon; c) Michael Collins, the astronaut who remained in the space craft orbiting the moon; d) a person in the control room in Houston, Texas; or e) a person (a child, a teenager, a solider, etc.) watching the live television broadcast.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	"Return to July" (narrative writing model)	In this first lesson, students are introduced to narrative writing. Students examine a narrative writing model, discussing what they notice about how the writer organizes the elements of the story. Through direct instruction, students explore the components of effective narrative writing using the model as an example. Student learning is assessed via participation in a pair or small group activity in which students brainstorm items for the class's Narrative Writing Checklist.
2	College Application Essay (narrative writing model)	In this lesson, students read a second narrative writing model and continue to analyze what makes the narrative effective. Through direct instruction, students discuss organization as well as the importance of considering the specific purpose and audience. Student learning is assessed via participation in a pair or small group activity in which students brainstorm items for the class's Narrative Writing Checklist. The teacher then leads the whole class in the creation of a uniform checklist.
3	"Apollo 11 Mission Overview"	In this lesson, students analyze this unit's narrative writing prompt to determine the writing task. Students also discuss how the purpose and audience influence their understanding of the task. Students then begin to build their knowledge of the narrative writing topic by reading and analyzing the "Mission Highlights" section of the article "Apollo 11." Student learning is assessed via completion of the WR.3 Lesson 3 Prompt Analysis Exit Slip.

Lesson	Text	Learning Outcomes/Goals
4	"The Flight of Apollo 11" by Kenneth F. Weaver	In this lesson, students continue to examine source material related to the moon landing in order to prepare for their own narrative drafts by reading and discussing the first third of the article "The Flight of Apollo 11" by Kenneth F. Weaver. In their pairs or groups, students also examine iconic photographs of the moon landing. Student learning is assessed via a Quick Write at the end of the lesson.
5	"The Flight of Apollo 11" by Kenneth F. Weaver	In this lesson, students finish reading and discussing the article "The Flight of Apollo 11" by Kenneth F. Weaver. In their pairs or groups, students continue to examine iconic photographs of the moon landing before completing a Quick Write on the sensory elements of a different photograph from the one they wrote about previously. Students are also introduced to audio and video sources to assist them in gathering material for their own narrative drafts. Student learning is assessed via a Quick Write at the end of the lesson.
6	None.	In this lesson students learn to craft an introduction that engages and orients the reader to a problem, situation, or observation; establishes a point of view; introduces characters or a narrator; and creates a smooth progression of experiences or events. Students examine effective introductions from the narrative writing models before individually drafting their own introductions. Student learning is self-assessed via annotations to their drafts, corresponding to the applicable items on the Narrative Writing Checklist.
7	None.	In this lesson, students begin to identify the use of narrative techniques to develop effective body paragraphs by examining the narrative writing models. Students then draft their own body paragraphs to practice using the narrative techniques of description and reflection to develop experiences, events, or characters. Student learning is self-assessed via annotations to their drafts, corresponding to the applicable items on the Narrative Writing Checklist.

Lesson	Text	Learning Outcomes/Goals
8	None.	In this lesson, students continue to identify the use of narrative techniques to develop effective body paragraphs by examining the narrative writing models. Students then draft their own body paragraphs to practice using the narrative techniques of pacing and dialogue to develop experiences, events, or characters. Student learning is self-assessed via annotations to their drafts, corresponding to the applicable items on the Narrative Writing Checklist.
9	None.	In this lesson, students learn to craft a conclusion that reflects on what is experienced, observed or resolved over the course of their narrative. Students examine effective conclusions from the narrative writing models. Then, students work individually to draft conclusions for their narratives. Student learning is self-assessed via annotations to their drafts, corresponding to the applicable items on the Narrative Writing Checklist.
10	None.	In this lesson, students learn how to strengthen their drafts by using structural techniques to sequence events so that they build on one another to create a coherent whole. Students examine effective structural techniques from the narrative writing models before individually revising their drafts. Student learning is self-assessed via annotations to their drafts, corresponding to the applicable items on the Narrative Writing Checklist.
A	None.	In this lesson, the teacher provides direct instruction on using precise words and phrases, telling details, or sensory language to provide a vivid picture of experiences, events, settings, and characters as they develop their narrative writing. Students focus on revising their own narratives for word choice before transitioning to a peer discussion of revisions. Student learning is assessed via the completion of the WR.3 Revision Exit Slip: Working with Words.

Lesson	Text	Learning Outcomes/Goals
B	None.	In this lesson, the teacher provides direct instruction on identifying and using varied syntax or transitional words and phrases to sequence events and create a coherent whole. Students focus on revising their own narratives for varied syntax or transitional words and phrases before transitioning a peer discussion of revisions. Student learning is assessed via the completion of the WR.3 Revision Exit Slip: Cohesion and Flow.
C	None.	In this lesson, the teacher provides direct instruction on combining sentences using semicolons and colons or splitting sentences to improve the clarity of their writing. Students focus on revising their own narratives for effectively combining sentences using semicolons and colons or for splitting sentences before transitioning to a peer discussion of revisions. Student learning is assessed via the completion of the WR.3 Revision Exit Slip: Varying Sentence Length.
D	None.	In this lesson, the teacher provides direct instruction on using commas and repairing sentence fragments and run-on sentences. Students focus on revising their own narratives for using commas effectively and repairing fragments and run-ons before transitioning a peer discussion of revisions. Student learning is assessed via the completion of the WR.3 Revision Exit Slip: Ensuring Sentence Accuracy.
E	None.	In this lesson, the teacher provides direct instruction on how to incorporate parallel structure or varied phrases into their writing. Students focus on revising their own narratives for parallel structure or varied phrases before transitioning to a peer discussion of revisions. Student learning is assessed via the completion of the WR.3 Revision Exit Slip: Adding Variety and Interest.

Lesson	Text	Learning Outcomes/Goals
F	None.	In this lesson, the teacher provides direct instruction on how to punctuate the dialogue in a narrative in order to accurately and effectively convey the experiences the dialogue develops. Students focus on revising their own narrative drafts for properly punctuated dialogue before transitioning to a peer discussion of revisions. Student learning is assessed via the completion of the WR.3 Revision Exit Slip: Punctuating Dialogue.
11	None.	In this lesson, students participate in a peer review activity during which they offer constructive feedback to their classmates about their narrative drafts. Students use the Narrative Writing Checklist to guide feedback and revisions. Students may also meet in one-on-one teacher conferences to receive feedback on their drafts. Student learning is assessed via completion of the WR.3 Lesson 11 Peer Review Exit Slip.
12	None.	In this lesson, students review common editing symbols and then edit their drafts individually in order to finalize their narratives.
13	None.	In this brief activity, students reflect on the writing process, identifying strategies that helped them succeed as well as areas for improvement.

Preparation, Materials, and Resources

Preparation

- Read and annotate the narrative writing models (see page 1).
- Read and annotate source texts (see page 1).
- Review the Sensory Writing Rubric and Checklist.
- Review all unit standards.

Materials and Resources

- Copies of narrative writing models (see page 1)
- Copies of source texts (see page 1)
- Chart paper
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Sensory Writing Rubric and Checklist

WR.3 NARRATIVE	Lesson 1 Narrative Model

Introduction

Over the course of this unit, students learn how to write narratives by working collaboratively with their peers to examine narrative writing models, plan for their writing, and build their knowledge on the narrative topic. Students will practice writing independently and engage in peer review to revise their work. By the end of the unit, each student will have written a fully developed narrative.

In this first lesson, students are introduced to narrative writing. The lesson begins with an introduction to the writing process and to annotation. Then, student pairs or small groups examine a narrative model and discuss what they notice about the way the writer organizes the elements of the story. The teacher then provides direct instruction on the components of effective narrative writing, using the model as an example. Student learning is assessed via participation in a pair or small group activity in which students brainstorm items for the class's Narrative Writing Checklist.

For homework, students respond briefly in writing to the following question: What might have been the prompt for the narrative model "Return to July"? Give three reasons to support your answer.

ⓘ Based on students' familiarity with narratives and narrative writing, this lesson may extend beyond one class period.

Standards

Assessed Standard(s)	
SL.9-10.1.c, d	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
	c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
	d. Respond thoughtfully to diverse perspectives; summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning

	presented.
Addressed Standard(s)	
W.9-10.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply *grades 9–10 Reading standards* to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").

Assessment

Assessment(s)
Student learning is assessed via participation in a pair or small group activity in which students brainstorm items for the class's Narrative Writing Checklist.
ⓘ If individual accountability is desired, consider having each student use a different colored marker when adding an item to the pair's or group's chart paper.
High Performance Response(s)
A High Performance Response should: • Demonstrate participation in brainstorming for the pair's or group's Narrative Writing Checklist (e.g., the student recorded an item on the pair's or group's chart paper). • Record an item that is concise, specific, and actionable (e.g., Does my response develop real or imagined experiences or events?).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• sweltering (adj.) – very hot • punctuated (v.) – interrupted at intervals • relics (n.) – remaining parts or fragments
Vocabulary to teach (may include direct word work and/or questions)

• None.

Additional vocabulary to support English Language Learners (to provide directly)
• alleys (n.) – narrow streets or passages between buildings
• grounded (v.) – stopped (a child) from leaving the house to spend time with friends as a form of punishment
• thumbs up (n.) – a gesture in which you hold your hand out with your thumb pointed up in order to say yes, to show approval, etc.
• suburb (n.) – a town or other area where people live in houses near a larger city
• face-lift (n.) – changes made to something to make it more attractive or modern

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: SL.9-10.1.c, d, W.9-10.3, W.9-10.9.a	
• Text: "Return to July" (narrative model)	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Introduction to Annotation	2. 10%
3. Reading and Discussion	3. 35%
4. Components of Effective Narrative Writing	4. 30%
5. Group Assessment: Narrative Writing Checklist	5. 15%
6. Closing	6. 5%

Materials

- Copies of narrative model "Return to July" for each student
- Chart paper for pairs or student groups
- Markers of various colors (optional)
- ⓘ Consider numbering the paragraphs of "Return to July" before the lesson.

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the goal of this unit. Explain that over the course of this unit, students will compose a narrative. Explain that they will participate in focused narrative writing instruction and practice, which will help them develop and strengthen the skills required to craft narratives that clearly and effectively develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Explain to students that the writing process is iterative, which means that students frequently reassess their work or their thinking in order to make it more precise. Explain that writing is a process that takes many forms and students can accomplish it through a variety of methods. Though there are many different ways to approach the writing process, they all involve multiple drafts and revisions. Inform students that they will draft, revise, peer review, and edit throughout this unit to create a well-crafted narrative.

Review the agenda for this lesson. In this lesson, students read a narrative model, discussing what they notice about how the writer organizes the elements of the story. Through direct instruction and discussion, students explore the components of effective narrative writing using the model as an example. Students then begin to brainstorm items for a class-wide Narrative Writing Checklist.

▶ Students look at the agenda.

Activity 2: Introduction to Annotation   10%

ⓘ If students have completed WR.1 or WR.2, then this activity should be either skipped or reviewed as necessary.

ⓘ The following activity addresses the expectations of W.9-10.9.a.

Explain to students that they will mark texts throughout the unit as they read, beginning with their reading and discussion of the narrative model "Return to July." Discuss the importance of marking the text by asking students to Think, Pair, Share about the following question:

What are some purposes for marking the text?

🗨 Student responses may include:

Marking the text helps readers:

- o Focus on and remember what they are reading by recording their thoughts about the text
- o Keep track of important ideas or observations about the text
- o Mark sections that are surprising or illuminating
- o Keep track of unfamiliar words and/or familiar words used in an unfamiliar way
- o Keep a record of their thoughts about the text, including thoughts on content and style
- o See how the writer organized his or her thoughts on a topic
- o Question the text or make connections between ideas.
- o Interpret the ideas in the text
- o Identify specific components of effective writing (e.g., specific techniques, precise details, an engaging description, etc.) that readers may want to use in their own writing

Explain to students that marking the text, or *annotation*, is a skill for reading closely. Explain that it is important for students to include short notes or labels about their thinking along with any underlining, circling, or boxing when they annotate the text. Annotation provides an opportunity for students to keep a record of their thinking, and short notes or labels help students remember their thinking when they revisit a text. Explain to students that their annotations may focus on different elements of a text depending on the purpose of their reading. Explain that annotating the narrative models in this lesson and Lesson 2 will help them identify and analyze the components of effective narrative writing, preparing them to purposefully use these components in their own writing.

Activity 3: Reading and Discussion   35%

Instruct students to form pairs or small groups. Distribute a copy of the narrative model "Return to July" to each student. Explain to students that the goal of reading and discussing this model is to identify the effective elements of the narrative.

Explain to students that in this unit, they will learn new vocabulary specific to the writing process and to the texts they read. Instruct students to keep track of new vocabulary by recording it in a vocabulary journal. Students should divide the vocabulary journal into three sections, one for each of the following categories: "narrative terms," "writing terms," and "academic vocabulary."

ⓘ **Differentiation Consideration**: Consider informing students that "narrative terms" refer to the words they will encounter in this unit that describe aspects of a narrative writing assignment or the

process of writing it, including "setting," "characters," "plot," etc. (students encounter and define these words later in this lesson). "Writing terms" are words that refer to writing in general and may include techniques, grammatical features, and elements of writing. "Academic vocabulary" refers to the words that students may encounter in their reading and research that frequently appear in academic texts and dialogues. If students struggle to determine the appropriate category for the vocabulary provided in this lesson, consider explaining to students which words should be added to which category.

Provide students with the following definitions: *sweltering* means "very hot," *punctuated* means "interrupted at intervals," and *relics* means "remaining parts or fragments."

ⓘ Students may be familiar with these words. Consider asking students to volunteer the definitions before providing them to the class.

▸ Students write the definitions of *sweltering, punctuated*, and *relics* on their copies of the text or in the appropriate section of their vocabulary journals.

ⓘ **Differentiation Consideration**: Consider providing students with the following definitions: *alleys* means "narrow streets or passages between buildings," *grounded* means "stopped (a child) from leaving the house to spend time with friends as a form of punishment," *thumbs up* means "a gesture in which you hold your hand out with your thumb pointed up in order to say yes, to show approval, etc.," *suburb* means "a town or other area where people live in houses near a larger city," and *face-lift* means "changes made to something to make it more attractive or modern."

▸ Students write the definitions of *alleys*, *grounded*, *thumbs up*, *suburb*, and *face-lift* on their copies of the text or in the appropriate section of their vocabulary journals.

ⓘ **Differentiation Consideration:** If necessary to support comprehension and fluency, consider using a masterful reading of the model for the lesson.

Instruct students to read the narrative model in their pairs or groups. Instruct students to annotate the model for items they find interesting and engaging, such as an unusual word choice, beautiful phrase, illuminating insight, or surprising event.

After students read and annotate the model, post or project the following set of questions for students to discuss before sharing out with the class. Instruct students to annotate the model for how the writer organizes elements of the story as they discuss each question, remembering to include short notes or labels to record their thinking.

ⓘ **Differentiation Consideration**: If the skill of annotation is new or challenging to students, consider posting or projecting the text and asking student volunteers to share their annotations for how the writer organizes elements of the story. Consider posting or projecting the volunteered annotations.

What elements of the story does the writer introduce in the first two paragraphs?

🗨 Student responses should include:

- o The writer introduces the setting of the story. It takes place sometime in the past during a hot night in July, since the writer establishes "[i]t was July" (par. 1).
- o The writer introduces the first-person point of view of the narrator by writing "I had been working" (par. 1).
- o The writer introduces a few of the characters. The narrator worked in an ice cream shop owned by the narrator's father at that time. The narrator's mother was sick, and she asked the narrator to bring her "hot soup" (par. 1).
- o The writer introduces the main problem in the story: the narrator "took something that didn't belong to [the narrator]" (par. 2).

ⓘ **Differentiation Consideration**: If students struggle to identify the information in the first paragraph as the setting, characters, point of view, and problem, explain to students that the elements of a story include the setting, characters, plot, point of view, and the problem, situation, or observation.

How does the reader learn about the narrator? Give at least one example from the model.

🗨 The reader learns about the narrator's character from the narrator's first-person point of view, remembering himself or herself as a "well known and well liked" person (par. 3). The narrator gives examples of his or her typical actions, which demonstrate the narrator's character to the reader. For example, the narrator remembers himself or herself as the kind of "kid who shoveled sidewalk snow without any bribing" (par. 3).

How does the reader know that the act of stealing the figurine was significant to the narrator?

🗨 Student responses may include:

The reader knows that stealing the cat figurine was an important moment for the narrator because:

- o The first time the narrator mentions the act of stealing, the narrator expresses the fact in a single sentence: "It was the night I took something that didn't belong to me" (par. 2). Expressing this information in a single sentence in its own paragraph indicates that this moment is significant to the narrator.
- o The narrator described himself or herself as the kind of person who would "never [get] into any trouble" (par. 3).
- o Mr. Liu was not a stranger to the narrator or someone the narrator did not like. The narrator remembered eating "there at least twice a week" and always receiving "a cheerful pat on [the] back" (par. 4) after trying to say a few words in Chinese.
- o The narrator admits that the day he or she stole the figurine, he or she never went back to the restaurant, even though it was the "family's favorite nearby restaurant" (par. 5).

Describe the experience or event that the writer develops throughout the narrative. How does the writer establish the period of time over which the events take place?

🗨 The writer develops the experience of the narrator stealing something from a Chinese restaurant and then returning the stolen object many years later. Towards the end of the piece, the narrator says that he or she is back in the neighborhood after "twenty years" (par. 6). This detail and the past tense the narrator uses in the beginning of the story makes it clear that the narrator is telling a story through a flashback to an event in the past. The narrator is remembering stealing a figurine many years ago as he or she enters the store to return it in the present moment.

Lead a brief whole-class discussion of student responses.

Activity 4: Components of Effective Narrative Writing   30%

ⓘ The following activity addresses the expectations of W.9-10.3.

Remind students that in this unit, they learn how to plan, draft, and revise their own narratives. Instruct students to Turn-and-Talk about the following question:

Considering what you have written in the past and your exploration of the model in this lesson, how would you describe a narrative?

🗨 A narrative is a story about an experience or set of events. A narrative can tell a story about a real or imagined experience or event.

ⓘ **Differentiation Consideration**: If students struggle to describe a narrative, consider conducting the following activity: Instruct students to brainstorm a list of narratives that they have read recently. Then ask students to identify and explain the qualities that these narratives have in common.

Explain to students that a narrative develops real or imagined experiences or events by using effective technique, well-chosen details, and well-structured event sequences. The elements of a narrative include setting, characters, plot, point of view, and problems, situations, or observations.

Post or project the questions below. Remind students to draw on their work with the model in this lesson as well as their previous experiences with narrative writing. Instruct students to Turn-and-Talk about the following questions:

What techniques can a writer use to develop the elements of a narrative? Define each technique.

🗨 Student responses should include:

Writers can use:

- o Dialogue, which refers to the "lines spoken by characters in drama or fiction; conversation between two or more characters"
- o Pacing, which refers to the "how the author handles the passage of time in a narrative, moving through events either more quickly or slowly to serve the purpose of the text"
- o Description, which refers to "a statement that tells you how something or someone looks or sounds"
- o Reflection, which refers to the "consideration of a subject, idea, or past event"
- o Multiple plot lines, which refers to the "different plots of a literary text"

ⓘ **Differentiation Consideration**: If students struggle to identify and describe narrative techniques, encourage them to revisit their answers to the questions in the Reading and Discussion activity, focusing on what the writer does to communicate specific information to the reader.

ⓘ Consider posting or projecting the definition of each technique.

What is the primary technique the writer uses to convey the setting in the model? Give an example that demonstrates the writer's use of this technique.

🗨 The writer primarily uses description to convey the setting in the model. When the narrator returns to the "old neighborhood" (par. 6), the narrator describes the blocks between the apartment in which she or he grew up and the ice cream shop as being "punctuated by newer, cleaner apartment buildings full of younger, wealthier families" (par. 7), which gives the reader a sense of what the setting looks like.

Identify and explain an example of a technique the writer uses to develop the narrator's character in the model.

🗨 Student responses may include:

- o The writer develops the narrator's character through description. The narrator tells the reader that the narrator was "well known and well liked" and "as good a kid as parents could want" (par. 3).
- o The writer develops the narrator's character by using reflection. The narrator thinks about his or her actions as a child, remembering that she or he "visited old people in the neighborhood because [she or he] genuinely liked their company and their stories" (par. 3).

Describe how the writer uses pacing to develop the importance of the event of stealing the figurine.

🗨 Student responses may include:

- o In the second paragraph, the writer tells the reader that the narrator stole something that night, but then the writer gives a lot of detail about the narrator's character and the

narrator's relationship with the restaurant and Mr. Liu before describing the actual event of stealing the object. This pacing emphasizes the importance of the event, because it creates suspense.

- o Then, the writer jumps ahead 20 years to describe the day the narrator returns to the restaurant. This sudden shift in pacing also highlights the importance of the event, because the writer skips over 20 years' worth of information to return to the event.

Explain to students that in narrative writing, a writer uses a variety of narrative techniques to develop the content of a story and create an engaging and nuanced experience for the reader. A writer may use multiple techniques simultaneously depending on the writer's purpose. On the other hand, effective narratives do not necessarily use all of these techniques in every section of a narrative; rather, effective writers use techniques in order to appropriately develop their settings, characters, and plots.

ⓘ Students will learn how to use these narrative techniques to develop their own narratives in Lessons 7 and 8.

Activity 5: Group Assessment: Narrative Writing Checklist   15%

ⓘ The following activity addresses the expectations of W.9-10.3.

Explain that in this unit, students will work together as a class to build the elements of a Narrative Writing Checklist. As students learn more about narrative writing, they will continue adding items to the class's Narrative Writing Checklist. Students will use this checklist as a guide while drafting, revising, and finalizing their narratives. In this lesson, students begin brainstorming ideas for items for the checklist. In the next lesson, the class will come to a consensus on what items to begin adding to the Narrative Writing Checklist.

Explain that the Narrative Writing Checklist is structured with yes-or-no questions that begin with "Does my response…" Items on the checklist should be concise, specific, and actionable. Post or project the following examples:

- **Example 1:** Does my response express to the reader what my real or imagined experience or event is about?

- **Example 2:** Does my response develop real or imagined experiences or events?

Explain that the first example is too long and unclear. The phrase "what my real or imagined experience or event is about" can be communicated with fewer words. The phrase "express to the reader" is not actionable, because it is not clear what the student should do to fulfill this item. The second example is precise and tells the student exactly what he or she needs to do to be able to check this item off the list.

Explain that the assessment for this lesson requires students first to individually brainstorm items that they believe should be included on the class's Narrative Writing Checklist and then collaborate in pairs or small groups to record their items on a piece of chart paper that will remain in the classroom for the next lesson. Remind students to use this lesson's discussions about the model and the components of effective narrative writing (i.e., narrative terms) to inform their thinking as they brainstorm items.

Instruct students to individually brainstorm items for the class's Narrative Writing Checklist using a piece of paper to record their ideas.

▶ Students individually brainstorm items for the class's Narrative Writing Checklist.

Instruct students to form pairs or small groups to discuss their individual ideas and decide what items to add to their chart paper. Remind students to focus on developing checklist items that directly address the components of effective narrative writing.

▶ Students work in pairs or small groups to discuss and decide on items appropriate for the class's Narrative Writing Checklist. Each student records an item on the chart paper.

🗨 Student responses may include:

  o Develop real or imagined experiences or events?
  o Establish a point of view?
  o Include settings, characters, and plots that develop the experiences or events?
  o Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?

ⓘ Chart paper is not necessary for this activity. Groups may brainstorm on loose leaf paper. If students use loose leaf paper, consider collecting each group's list at the end of the activity in order to re-distribute them to each group again in the next lesson.

ⓘ If individual accountability is desired, consider having each student use a different colored marker when adding an item to the pair's or group's chart paper.

Activity 6: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following question:

What might have been the prompt for the narrative model "Return to July"? Give three reasons to support your answer.

▶ Students follow along.

Homework

Respond briefly in writing to the following question:

What might have been the prompt for the narrative model "Return to July"? Give three reasons to support your answer.

WR.3 NARRATIVE | Lesson 2 Narrative Model

Introduction

In this lesson, students examine a second narrative model and continue discussing what makes a narrative effective, focusing in particular on organization and purpose. Student learning is assessed via participation in a pair or small group activity in which students brainstorm items for the class's Narrative Writing Checklist. The whole class then works together to create a uniform checklist.

For homework, students respond briefly in writing to the following question: What might have been the prompt for the model College Application Essay? Give three reasons to support your answer. Students also read the "Mission Objective" section of the text "Apollo 11 Mission Overview," boxing any unfamiliar words and looking up their definitions.

ⓘ Based on students' familiarity with narratives and narrative writing, this lesson may extend beyond one class period.

Standards

Assessed Standard(s)	
SL.9-10.1.c, d	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
	c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
	d. Respond thoughtfully to diverse perspectives; summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
Addressed Standard(s)	
W.9-10.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

| W.9-10.9.b | Draw evidence from literary or informational texts to support analysis, reflection, and research. |
| | b. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning"). |

Assessment

Assessment(s)
Student learning is assessed via participation in a pair or small group activity in which students brainstorm items for the class's Narrative Writing Checklist.
ⓘ If individual accountability is desired, consider having each student use a different colored marker when adding an item to the pair or group's chart paper.
High Performance Response(s)
A High Performance Response should:
• Demonstrate participation in brainstorming for the pair's or group's Narrative Writing Checklist (e.g., the student recorded an item on the pair's or group's chart paper).
• Record an item that is concise, specific, and actionable (e.g., Does my response use time as the underlying structure of the narrative?).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• aficionado (n.) – fan, enthusiast
• meticulously (adv.) – acting in a precise, thorough way
• entrepreneur (n.) – a person who organizes and manages any enterprise, especially a business, usually with considerable initiative and risk
• unscrupulous (adj.) – not honest or fair
• arduous (adj.) – very difficult
• surmount (v.) – deal with (a problem or a difficult situation) successfully

Vocabulary to teach (may include direct word work and/or questions)
• None.
Additional vocabulary to support English Language Learners (to provide directly)
• motif (n.) – something (such as an important idea or subject) that is repeated throughout a book, story, etc.
• slinging (v.) – throwing (something) with a forceful sweeping motion
• savvy (adj.) – having practical understanding or knowledge of something
• conned (v.) – deceived or tricked (someone)

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: SL.9-10.1.c, d, W.9-10.3, W.9-10.9.b	
• Text: College Application Essay (narrative model)	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Reading and Discussion	3. 25%
4. Components of Effective Narrative Writing	4. 20%
5. Group Assessment: Narrative Writing Checklist	5. 10%
6. Class Discussion of Narrative Writing Checklist	6. 15%
7. Closing	7. 10%

Materials

- Copies of narrative model College Application Essay for each student
- Student chart papers from WR.3 Lesson 1
- Markers of various colors (optional)
- Copies of the Narrative Writing Checklist Template for each student
- Copies of "Apollo 11 Mission Overview" for each student

ⓘ Consider numbering the paragraphs of the College Application Essay and "Apollo 11 Mission Overview" before the lesson.

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	Indicates student action(s).
🗩	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students read a narrative model, discussing what makes the narrative effective. Through instruction and discussion, students explore the components of successful narrative writing, focusing on organization and purpose. Students then continue to brainstorm items for a class-wide Narrative Writing Checklist before coming together as a whole class to create a uniform checklist. In closing, students briefly consider the purpose of annotating the texts in this unit.

▸ Students look at the agenda.

Activity 2: Homework Accountability   15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Respond briefly in writing to the following question: What might have been the prompt for the narrative model "Return to July"? Give three reasons to support your answer.)

Instruct students to form pairs or small groups to discuss their responses.

🗩 Student responses may include:

  o The prompt may have been to develop a real or imagined experience in which a character demonstrates growth.

  o This may have been the prompt, because the narrator steals an object from a Chinese restaurant when he or she was a child, and at that time, the narrator cannot face his or her

wrongdoing. At the end of the narrative, the narrator returns to the restaurant 20 years later and gives the stolen object back to the restaurant owner. This final action demonstrates that the character matured between the beginning of the narrative and the end.

Display the actual prompt for the model "Return to July":

- Write a narrative to develop a real or imagined experience or event of a character growing, changing, or learning a lesson.

Lead a brief whole-class discussion on whether or not "Return to July" fulfilled the prompt.

Activity 3: Reading and Discussion   25%

Instruct students to remain in their pairs or small groups from the previous activity. Distribute a copy of the narrative model College Application Essay to each student. Inform students that this narrative was written as part of a college application. Explain to students that the goal of reading and discussing this model is to identify the effective elements of the narrative.

ⓘ **Differentiation Consideration:** If necessary to support comprehension and fluency, consider using a masterful reading of the model for the lesson.

Provide students with the following definitions: *aficionado* means "fan, enthusiast," *meticulously* means "acting in a precise, thorough way," *entrepreneur* means "a person who organizes and manages any enterprise, especially a business, usually with considerable initiative and risk," *unscrupulous* means "not honest or fair," *arduous* means "very difficult," and *surmount* means "deal with (a problem or a difficult situation) successfully."

ⓘ Students may be familiar with these words. Consider asking students to volunteer the definitions before providing them to the class.

▸ Students write the definitions of *aficionado*, *meticulously*, *entrepreneur*, *unscrupulous*, *arduous*, and *surmount* on their copies of the text or in the appropriate section of their vocabulary journals.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *motif* means "something (such as an important idea or subject) that is repeated throughout a book, story, etc.," *slinging* means "throwing (something) with a forceful sweeping motion," *savvy* means "having practical understanding or knowledge of something," and *conned* means "deceived or tricked (someone)."

▸ Students write the definitions of *motif, slinging, savvy*, and *conned* on their copies of the text or in the appropriate section of their vocabulary journals.

ⓘ The following activity addresses the expectations of W.9-10.9.b.

Instruct students to read the model in their pairs or groups. Instruct students to annotate the model for items they find interesting and engaging, such as an unusual word choice, beautiful phrase, illuminating insight, or surprising event.

After students read and annotate the model, post or project the following set of questions for students to discuss before sharing out with the class. Instruct students to annotate the model for how the writer organizes elements of the story as they discuss each question, remembering to include short notes or labels to record their thinking.

ⓘ **Differentiation Consideration:** If the skill of annotation is new or challenging to students, consider posting or projecting the text and asking student volunteers to share their annotations for how the writer organizes elements of the story. Consider posting or projecting the volunteered annotations.

Describe the main experience or event that the writer develops throughout the narrative.

🗩 The main experience that the writer develops is the way shoes have influenced his life.

ⓘ Consider informing students that the writer of the model is male, so during discussion, they may refer to the writer as "he."

ⓘ Consider informing students that in this essay, the writer and the narrator are the same person.

Identify and describe the elements of a narrative in this model.

🗩 Student responses should include:

  o The writer uses the first-person point of view, establishing himself as the narrator when he begins with "If my life" (par. 1).
  o The main observation is that "[s]hoes have made a huge impact on [the narrator's] life in ways varied and unexpected" (par. 1).
  o The main character in the model is the narrator, though other characters include the narrator's father and mother.
  o There are multiple settings in the model, including the narrator's bedroom and the community pool snack bar. The narrative takes place in the past over part of the narrator's life.
  o The plot of the model is that the narrator learned about shoes at an early age from his father and then got a summer job in order to build a shoe collection. The narrator then starts his own business selling shoes, and through the experience of buying and selling shoes, he becomes interested in a nonprofit that provides "used shoes for people in need around the world" (par. 5). At the end, the reader understands that narrator is a passionate and accomplished person.

What does the reader learn about the characters from the dialogue? How does the technique of using dialogue develop an element of the narrative?

- The reader learns that the narrator was presented with a choice. The narrator's mother tells the narrator that she and the narrator's father "'have decided that unless you would like to eat shoes, you will have to get a job'" (par. 2), which causes the narrator to reply "'I see your point'" (par. 3) and get a summer job at the community pool. This job allows the narrator to earn enough money to build his shoe collection, which allows him to start his own business. The writer uses the dialogue to advance the plot by creating a chain of cause and effect.

Considering the model is a college application essay, what is the writer's purpose?

- Because the model is a college application essay, the writer's purpose is to convince the people reviewing his application to accept him into college.

Describe how the writer sequences events in the narrative. How does this sequence support his purpose?

- The writer sequences events chronologically throughout the narrative. Each event builds upon the previous one to develop the narrator's (writer's) deepening experience with shoes and to highlight the narrator's abilities. By the end, the events together create a whole that provides a positive picture of the narrator's passion and skills, which he thinks will help him get into college.

ⓘ **Differentiation Consideration:** If students struggle to explain how the writer supports his purpose, consider asking the following scaffolding questions:

What does the reader learn about the narrator's character? Explain an example of a narrative technique that the writer uses to develop the narrator's character.

- Student responses may include:

  o The writer uses the narrative technique of description to develop the narrator's character. By describing his summer job "standing over a deep fryer slinging fries and onion rings" (par. 4), the reader learns that the narrator is hard working and dedicated.

  o Through the narrative technique of reflection, the reader discovers that the narrator has "learned that in some places, shoes are not a fashion statement or a status symbol. Rather, shoes enable a child to make an arduous trek to school and surmount a potential education barrier" (par. 5). This use of reflection develops the narrator's character as someone who is thoughtful and caring.

How does the writer's development of the narrator's character support his purpose?

💬 By developing the narrator's (writer's) positive qualities, the writer demonstrates why he is a strong college applicant. Developing the narrator's character this way supports his purpose to convince the people reading his application that he should be admitted to college.

Is the narrative logical, well-organized, and easy to understand? Why or why not?

💬 Student responses may include:

- o The writer organizes his narrative chronologically, which makes the narrative easy to understand.
- o The narrative is logical and well-organized, because the writer makes clear connections between each event. It is clear that the money he earned from his job at the pool allowed him to increase his stock of shoes, which encouraged him to start his own business online, which "fueled [his] decision to major in business" (par. 4).

ⓘ **Differentiation Consideration:** If necessary, inform students that *coherence* means "being logical, well organized, and easy to understand."

▸ Students write the definition of *coherence* in the appropriate section of their vocabulary journals.

Lead a brief whole-class discussion of student responses.

Activity 4: Components of Effective Narrative Writing   20%

ⓘ The following activity addresses the expectations of W.9-10.3.

Explain to students that, as they have seen in the narrative models from this lesson and the previous lesson, there are several different forms of narrative writing. In some forms of narrative writing, like the model College Application Essay, the elements of a narrative may be difficult to discern and some of the techniques of narrative writing may not be readily apparent. Explain to students that despite the wide variety of narrative writing forms, all narratives convey experiences or events that happen over a period of time.

ⓘ For clarity, it may be helpful to contrast narrative writing with argument or informational writing. In argument and informational writing, a writer examines an issue at a single point in time. Although a writer may support an argument or informative paper with evidence from different time periods, the passage of time does not provide the organizing structure. For example, an informative paper that describes the effects of the Great Depression may give evidence from both the beginning and end of the Great Depression, but the response is organized by subtopics and evidence rather than a sequence of events that develops a story.

Instruct students to Think, Pair, Share on the following question:

Describe how the writer of the model College Application Essay sequences the events he describes in the essay. How does this compare to the model "Return to July" in the previous lesson?

- 🗨 Student responses should include:

  - o The writer describes his experience of how shoes influenced his development over a period of time, specifically "[his] life to date" (par. 1). The writer uses the passage of time to organize the events of the narrative.

  - o The writer sequences the events in chronological order. There is a beginning, when the writer first becomes interested in shoes; there is a middle, when the writer gets a summer job and then starts his own business; and there is an end, when the writer "unite[s] [his] shoe passion with [his] mission to contribute positively to the world around [him]" (par. 5) and looks forward to a future in college.

  - o In "Return to July," the narrator is looking back on an event that happened "twenty years" ago (par. 6), and then switches to the present tense to describe what is happening as he or she returns the stolen item.

Lead a brief whole-class discussion of student responses.

Remind students that that the overall purpose of writing a narrative is to develop real or imagined experiences or events. Explain to students that beyond this overall purpose, narrative writers also have a more specific purpose.

Provide students with the following definition: *purpose* means "an author's reason for writing."

- ▸ Students write the definition of *purpose* in the appropriate section of their vocabulary journals.

Instruct students to Think, Pair, Share on the following question:

Compare the writer's specific purpose in the model College Application Essay to the writer's specific purpose in the model "Return to July."

- 🗨 The writer's purpose in the model College Application Essay is to attempt to persuade the people reviewing the application that the writer should be admitted to the college. The writer's purpose in the "Return to July" model is less clear, though it seems that the purpose of the narrative is to inform or entertain, since the experience was either real or imagined.

Lead a brief whole-class discussion of student responses. Explain to students that narratives can be written to fulfill many different purposes, including informing, instructing, entertaining, persuading an audience, or making them think. Different narratives are intended to serve different purposes, so

understanding who the audience is can help writers develop their narratives with appropriate language and content. .

Activity 5: Group Assessment: Narrative Writing Checklist   10%

ⓘ The following activity addresses the expectations of W.9-10.3.

Instruct students to form the same pairs or small groups they established for the group assessment in Lesson 1. Explain that the assessment for this lesson requires students to continue collaborating with the pairs or groups from the previous lesson to brainstorm, discuss, and decide on items that they believe should be included on the class's Narrative Writing Checklist. Each pair or group adds their items to the existing list on a piece of chart paper. Instruct students to use this lesson's discussions about the narrative model and the components of effective narrative writing to inform their brainstorming. Explain to students that at the end of this activity, the whole class will discuss each other's checklists to come to a consensus on which items should be included on the class's Narrative Writing Checklist.

▸ Students work in pairs or small groups to brainstorm, discuss, and decide on items appropriate for the class's Narrative Writing Checklist. Each student records an item on the chart paper.

🗩 Student responses may include:

  o   Use the passage of time to structure the narrative?

ⓘ If individual accountability is desired, consider having each student use a different colored marker when adding an item to the group's chart paper.

Activity 6: Class Discussion of Narrative Writing Checklist   15%

ⓘ The following activity addresses the expectations of W.9-10.3.

Distribute a copy of the Narrative Writing Checklist Template to each student. Inform students that for the remainder of the unit, everyone in the class will use one uniform Narrative Writing Checklist composed of the suggestions from each pair or group. Explain that the checklist has rows for students to add each item after the class has decided together what will go on the checklist. The first rows of each section of the checklist are the categories and refer to the different types of items that students add to their checklists. Students write the item below the appropriate category, "Does my response…" In the second and third columns, there are checkboxes for students to mark whether or not the item was met.

▸ Students examine the Narrative Writing Checklist Template.

Instruct students to examine the categories on the checklist. Ask students to Turn-and-Talk to discuss what they think each category requires students to demonstrate.

🗩 Student responses may include:

- o "Coherence, Organization, and Style" means that students must demonstrate that they have the ability to link ideas, arrange ideas logically, and express ideas in a certain way.
- o "Control of Conventions" means that students must demonstrate that they know proper English grammar, usage, capitalization, punctuation, and spelling.

ⓘ **Differentiation Consideration:** If necessary, provide the following definitions. Remind students that they learned the meaning of *coherence* during the Reading and Discussion activity in this lesson.

- o *Style* is how the writer expresses content.
- o *Organization* means being arranged or planned in a particular way.
- o *Conventions* include grammar, usage, capitalization, punctuation, and spelling.

▸ Students write the definitions of *style*, *organization,* and *conventions* in the appropriate section of their vocabulary journals.

Instruct each pair or group in turn to share what they think their most important items for the checklist are and in which category each item belongs. Each pair or group should try to avoid repeating items that another pair or group has already offered for the class's list, though students may offer suggestions to improve the wording of an existing item as well.

Lead a whole-class discussion and guide students toward a consensus on which items students want to add to the class's Narrative Writing Checklist.

ⓘ **Differentiation Consideration:** If students struggle to determine the appropriate category for each of their suggested checklist items, consider explaining to students which items should be added to which category.

Record the items in a way that allows all students to read and copy the checklist on to their own templates. Explain to students that they will use columns 2 and 3 (the checkbox columns) when they are drafting, revising, and finalizing their drafts in Lessons 6–12.

▸ In turn, student pairs or groups offer suggestions for which items should be added to the class's Narrative Writing Checklist and in which category. As the class builds the checklist together, students copy the checklist items on to their own Narrative Writing Checklist Templates.

ⓘ If necessary, remind students to focus the discussion on what they have learned in this lesson and the previous lesson. Students will have the opportunity to add additional items in future lessons.

ⓘ Consider displaying an up-to-date copy of the Narrative Writing Checklist in every class.

Activity 7: Closing   10%

Inform students that in this unit they will write a narrative about the first lunar landing, when American astronauts first landed and walked on the moon. Explain to students that in order to build their knowledge on the narrative topic and collect details to develop their events, settings, and characters, they will read several texts that relate to the topic of the prompt. Inform students that they should annotate the texts as they read. Discuss the purpose of annotating texts by asking the following question:

Why might annotating the texts in this unit be useful?

> 🗨 Student responses may include:
>
> Annotating these texts helps students:
>
> o   Understand the details of the information presented in each piece
> o   Focus on the information they need to build their knowledge on the narrative topic
> o   Record their thinking on the narrative topic, like how they might develop characters or describe settings
> o   Keep track of the information and details they may want to include when they write their own narratives

Explain to students that annotating the texts in this unit will help them analyze the narrative topic and prepare for writing their own narratives. Annotating the texts will help students see patterns in their notes on the topic and guide them in determining what to write and how to organize their writing.

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following question:

What might have been the prompt for the model College Application Essay? Give three reasons to support your answer.

Additionally, instruct students to read the "Mission Objective" section of the text "Apollo 11 Mission Overview" (from "The primary objective of Apollo 11" to "emerged in a trans-Earth return trajectory"). Also, instruct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

> ▶ Students follow along.

Homework

Respond briefly in writing to the following question:

What might have been the prompt for the model College Application Essay? Give three reasons to support your answer.

Additionally, read the "Mission Objective" section of the text "Apollo 11 Mission Overview" (from "The primary objective of Apollo 11" to "emerged in a trans-Earth return trajectory"). Also, box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

Narrative Writing Checklist Template

Name:		Class:		Date:	

Directions: Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐

Control of Conventions Does my response…	Drafting ✔	Finalization ✔
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐
	☐	☐

Model Narrative Writing Checklist

Name:		Class:		Date:	

Directions: Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
Develop real or imagined experiences or events?*	☐	☐
Establish a point of view?*	☐	☐
Include settings, characters, and plots that develop the experiences or events?*	☐	☐
Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?*	☐	☐
Use the passage of time to structure the narrative?*	☐	☐

Control of Conventions Does my response…	Drafting ✔	Finalization ✔
	☐	☐
	☐	☐

*Asterisks indicate new items added in this lesson.

| WR.3 NARRATIVE | Lesson 3 Narrative Prompt Analysis |

Introduction

In this lesson, students are introduced to the unit's narrative writing prompt: Based on the texts and photographs provided, write a narrative retelling the moment of the first lunar landing from one of the following perspectives: a) Neil Armstrong, the first person on the moon; b) Buzz Aldrin, the second person on the moon; c) Michael Collins, the astronaut who remained in the space craft orbiting the moon; d) a person in the control room in Houston, Texas; or e) a person (a child, a teenager, a soldier, etc.) watching the live television broadcast. As the first step in the writing process, students analyze the prompt to determine the writing task for this unit. Students also discuss how the purpose and audience influence their understanding of the task. Student learning is assessed via completion of the WR.3 Lesson 3 Prompt Analysis Exit Slip, in which students explain in their own words what the prompt requires of them. Students then transition to reading and analyzing "Mission Highlights" section of the text "Apollo 11 Mission Overview," which describes the lunar landing mission, beginning with the launch and ending with the return to Earth.

For homework, students read and annotate the article "They Remember Where They Were That Night" by Denny Gainer, and respond briefly in writing to the following question using evidence from the article: Choose one person's recollection. How does this recollection influence your understanding of the significance of the first lunar landing?

ⓘ Based on students' familiarity with narratives and narrative writing, this lesson may extend beyond one class period.

Standards

Assessed Standard(s)	
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.9-10.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and

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<tr><td></td><td>research.

b. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").</td></tr>
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Assessment

Assessment(s)
Student learning is assessed via completion of the WR.3 Lesson 3 Prompt Analysis Exit Slip. Students respond to the following prompt: • In your own words, explain what the prompt requires you to do and consider how purpose and audience influence your task. ⓘ Refer to the Model WR.3 Lesson 3 Prompt Analysis Exit Slip at the end of the lesson.

High Performance Response(s)
A High Performance Response should: • Explain what the prompt requires (e.g., The task is to choose a particular person's perspective and use the information from the provided texts and photographs to develop an imagined story about experiencing the first lunar landing. I need to learn about different people who experienced the first lunar landing and the details of what happened during this event.). • Explain how the purpose and audience influence the task (e.g., I must use effective techniques, well-chosen details, and well-structured event sequences to develop the experience of the first lunar landing in a way that my classmates and teacher find interesting and engaging.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• module (n.) – any of the individual, self-contained segments of a spacecraft, designed to perform a particular task • deployment (n.) – the act of organizing and sending out (people or things) to be used for a particular purpose • trajectory (n.) – the curved path along which something (such as a rocket) moves through the air or through space

- orbit (n.) – the curved path, usually elliptical, described by a planet, satellite, spaceship, etc., around a celestial body, as the sun

- jettisoning (n.) – the casting (of goods) overboard in order to lighten a vessel or aircraft or to improve its stability in an emergency

- maneuver (n.) – an act or instance of changing the direction of a moving ship, vehicle, etc., as required

- rendezvous (n.) – a meeting of two or more spacecraft in outer space

Vocabulary to teach (may include direct word work and/or questions)
• None.

Additional vocabulary to support English Language Learners (to provide directly)

- crewed (adj.) – having a group of people who operate a ship, airplane, or train

- subsequent (adj.) – happening or coming after something else

- manually (adv.) – operating or controlling with the hands

- crater (n.) – a large round hole in the ground made by the explosion of a bomb or by something falling from the sky

- medallions (n.) – large medals

- bearing (v.) – having a surface on which something is written, drawn, etc.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: W.9-10.5, W.9-10.9.b	
• Text: "Apollo 11 Mission Overview"	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 20%
3. Analysis of the Prompt	3. 20%
4. Prompt Analysis Exit Slip	4. 10%
5. Reading and Discussion	5. 40%
6. Closing	6. 5%

Materials

- Copies of the WR.3 Lesson 3 Prompt Analysis Exit Slip for each student

- Copies of the Settings, Characters, and Events Chart for each student (optional)

- Copies of "They Remember Where They Were That Night" by Denny Gainer for each student

- ⓘ Consider numbering the paragraphs of "They Remember Where They Were That Night" before the lesson.

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students are introduced to the unit's narrative writing prompt. As the first step in the writing process, students analyze the prompt to determine the writing task for this unit. Students also discuss how the purpose and audience influence their understanding of the task, which they demonstrate on the WR.3 Lesson 3 Prompt Analysis Exit Slip. Students then transition to reading and analyzing the "Mission Highlights" section of the text "Apollo 11 Mission Overview," which describes the lunar landing mission, beginning with the launch and ending with the return to Earth.

▸ Students look at the agenda.

Activity 2: Homework Accountability   20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Respond briefly in writing to the following question: What might have been the prompt for the model College Application Essay? Give three reasons to support your answer.)

Instruct students to form pairs or small groups to discuss their responses.

- 🗨 Student responses may include:
  - o The prompt might have been to explain something about one's personal life that is important in making the writer who she or he is, because the writer states at the beginning, "Shoes have made a huge impact on [his] life in ways varied and unexpected" (par. 1).
  - o The writer then details why shoes have played an important role in shaping his personality. Shoes "taught [him] the value of a hard-earned dollar" (par. 2) and helped him fulfill his "mission to contribute positively to the world around [him]" (par. 5). The writer also includes a major event, the shoe drive, which shows how shoes have influenced his life in an "unexpected" (par. 1) way.

Post or project the actual prompt for the model College Application Essay:

- Some students have a background or story that is so central to their identity that they believe their application would be incomplete without it. If this sounds like you, then please share your story.

Inform students that this prompt is from the 2014 Common Application. Inform students that the Common Application is an undergraduate college admission application that applicants may use to apply to any of 517 member colleges and universities. Explain that as part of the Common Application, applicants must write a 650-word personal narrative in response to one of several writing prompts.

Lead a brief whole-class discussion about whether the model College Application Essay answered the prompt.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Read the "Mission Objective" section of the text "Apollo 11 Mission Overview." Also, box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.)

Instruct student pairs or small groups to discuss the vocabulary words they identified and defined.

- 🗨 Students may identify the following words: *module*, *deployment*, *trajectory*, and *orbit*.

- ⓘ **Differentiation Consideration:** Students may also identify the following word: *crewed*.

- ⓘ Definitions are provided in the Vocabulary box in this lesson.

Instruct student pairs or small groups to discuss the following questions about the "Mission Objective" section of the "Apollo 11 Mission Overview" text:

In your own words, what was the main objective of the Apollo 11 mission?

🗨 The main objective of the Apollo 11 mission was to have a person land on the moon and then return to Earth.

What in this text indicates that the Apollo 11 mission was important to Americans?

🗨 According to the text, having a person land on the moon and return safely was "a national goal set by President John F. Kennedy on May 25, 1961" (par. 1).

What objectives were the astronauts tasked with completing during the Apollo 11 mission?

🗨 The astronauts were tasked with conducting "scientific exploration" by collecting samples of the moon's surface, photographing the landscape, and "deploy[ing] scientific equipment" (par. 2). The astronauts were also supposed to "deploy[] … a television camera" (par. 2) so that people on Earth could see what they were doing on the moon.

Lead a brief whole-class discussion of student responses.

Activity 3: Analysis of the Prompt   20%

Explain that in this unit, students craft a narrative that addresses a prompt, just like the narrative models they analyzed in Lessons 1 and 2.

Display or distribute the prompt below for this unit's narrative. Explain that in the following lessons in this unit, students will plan, draft, and revise a narrative to address the following prompt:

Based on the texts and photographs provided, write a narrative retelling the moment of the first lunar landing from one of the following perspectives:

a) Neil Armstrong, the first person on the moon;

b) Buzz Aldrin, the second person on the moon;

c) Michael Collins, the astronaut who remained in the space shuttle orbiting the moon;

d) a person in the control room in Houston, Texas; or

e) a person (a child, a teenager, a soldier, etc.) watching the live television broadcast.

Instruct students to Think, Pair, Share on the following questions, taking notes about their thinking as necessary. Students may use a notebook or a piece of paper to record their notes to be used later in the unit.

What are your initial reactions to this prompt? What are your initial thoughts and questions about the experience of the first lunar landing?

> 🗨 Student responses will vary.

Lead a brief whole-class discussion of student responses. Explain that throughout the unit, students have many opportunities to share their thoughts, reactions, and questions about the prompt's topic. They also have opportunities to answer their questions as they read and discuss the texts and other media related to the prompt's topic.

Explain to students that analyzing the prompt is the first step in the writing process. Understanding what the prompt requires them to do, or their *task*, allows students to plan their next steps and ensure that they address the prompt appropriately and completely.

Instruct students to Turn-and-Talk about the following question:

Reread the prompt and define the *task* in your own words.

> 🗨 The task is to choose a particular person's perspective and use the information from the texts and photographs to develop a story about experiencing the first lunar landing.

ⓘ **Differentiation Consideration:** If necessary, explain to students that a prompt informs students of their *task*. Provide students with the following definition: the *task* is the work they must do in order to respond to the prompt.

> ▸ Students write the definition of *task* in the appropriate section of their vocabulary journals.

ⓘ **Differentiation Consideration:** If students struggle with this question, consider asking the following questions:

On which "moment" does the prompt require you to focus?

> 🗨 The prompt specifies "the first lunar landing," so my narrative should focus on conveying the experience of this event.

The prompt includes the phrase, "Based on the texts and photographs provided." Why is this phrase important? How does this phrase influence the way you will write your narrative?

> 🗨 This phrase is important because it indicates that my narrative should use the texts and photographs given to me as a basis for developing an experience. Although my narrative will convey an imagined experience, the prompt indicates that I should use the information in the texts and photographs to base my imagined experience in reality.

Lead a brief whole-class discussion of student responses.

Explain to students that once they have read the prompt and noted their initial reactions, they should analyze the prompt in more detail to ensure that they fully understand what the prompt requires them to do in their narrative.

Post or project the questions below. Instruct students to Turn-and-Talk about the following questions, referring to the prompt as necessary:

The prompt says that you must write a "narrative." Why is this word important? How does this word influence the way you will write your paper?

🗨 Writing a narrative requires me to use techniques such as dialogue, pacing, description, and reflection in order to develop an experience. I must develop a sequence of events with characters and settings and use telling details and sensory language to create a vivid picture of the first lunar landing from a particular character's perspective.

What does the word *perspective* mean? In the context of this unit's prompt, what does it mean to write from a *perspective*?

🗨 A *perspective* is how a person interprets an issue, which includes how the person relates to and analyzes the issue. Writing from a perspective means that I must describe the experience of the first lunar landing from a particular person's understanding of and relationship to that experience. I must make it clear how the perspective I choose is related to the first lunar landing, and my descriptions should be from this perspective.

ⓘ **Differentiation Consideration:** If necessary, provide students with the following definition: *perspective* is how one understands an issue, including one's relationship to and analysis of the issue.

▸ Students write the definition of *perspective* in the appropriate section of their vocabulary journals.

Explain whether this prompt requires you to develop a real or imagined experience or a combination of real and imagined.

🗨 The prompt requires me to develop an imagined experience based in reality. The word "retelling" in the prompt suggests that my narrative will be a different telling of the lunar landing. The narrative is about a real historical event, so some elements like the locations, specific events, and some of the people will be real, but the details like the dialogue and sensory descriptions will be imagined from the perspective of a particular character.

What information would be helpful for you to know in order to respond to this prompt? How might you use this information in your narrative?

🗨 Student responses will vary but may include:

- o Knowing about who was involved in the first lunar landing and how they became involved would be helpful. I could use this information to develop the characters in my narrative.
- o Learning what happened before, during, and after the first lunar landing would be helpful. I could use this information to determine the specific events and details to include in my narrative.
- o Knowing about the cultural and political context of the first lunar landing would be helpful, because this information could influence the way I develop my characters' backgrounds, motivations, fears, and desires and their reactions to this historical event.

Lead a brief whole-class discussion of student responses.

Explain to students that knowledge of the audience also influences the way they execute their task and attempt to fulfill their purpose. Inform students that the audience for their narrative paper is composed of their teacher and classmates. Ask students to Think, Pair, Share about the following question:

How does awareness of audience influence your understanding of the task and purpose?

🗨 Student responses may include:

- o Because my teacher and classmates are familiar with the topic, I should develop an engaging and creative story.
- o My teacher and classmates will have the same information about the topic as I do, so I need to ensure that my factual details are true.
- o My teacher and classmates will expect a well-written paper, so to ensure that my audience understands my story, I will have to use correct English.

Lead a brief whole-class discussion of student responses.

ⓘ Consider reminding students that they learned the meaning of *purpose* and the multiple purposes of narrative writing in Lesson 2.

Activity 4: Prompt Analysis Exit Slip   10%

Inform students that the assessment for this lesson requires students to explain the prompt in their own words and consider how purpose and audience influence their task. Distribute a copy of the WR.3 Lesson 3 Prompt Analysis Exit Slip to each student. Instruct students to independently complete the WR.3 Lesson 3 Prompt Analysis Exit Slip.

🗩 See the High Performance Response and the Model WR.3 Lesson 3 Prompt Analysis Exit Slip for sample student responses.

ⓘ Consider informing students that this exit slip constitutes their statements of purpose for their narratives. Explain to students that they will return to this statement throughout the writing process to ensure they keep in mind their task, purpose, and audience. Students may store these statements in a folder or writing portfolio.

Activity 5: Reading and Discussion   40%

ⓘ The following activity addresses the expectations of W.9-10.9.b.

Inform students that in order to be able to write about the first lunar landing from a particular perspective, they must develop a way of tracking details about the settings, characters, and events related to this historical moment from the texts they read in this unit. Having this material in an organized and accessible format will make it easier for students to organize their own ideas in their writing.

Lead a whole-class discussion about different ways to track information in texts.

What are some of the ways to track and organize information from the texts?

🗩 Student responses may include:

  o Annotating the texts themselves is one way to track the information. For example, important events can be starred.
  o Listing notes in a notebook or on paper about settings, characters, and events in one place is a good way to track information.
  o Creating a chart or organizing tool for tracking settings, characters, and events can be helpful.

Inform students that they are responsible for using the method they find most effective to organize information from the texts in this unit. Explain to students that reading and noting settings, characters, and events is part of the planning process for successfully drafting a narrative, because students can choose to use settings, characters, events, and other details from these texts to inform and develop their own narratives.

Distribute a blank copy of the Settings, Characters, and Events Chart to each student or instruct students to create their own charts on blank pieces of paper by recording the title of the text on the top of the page, drawing three columns, and labeling each column as "Setting," "Characters," or "Events."

  ▸ Students examine or create the Settings, Characters, and Events Chart.

The Settings, Characters, and Events Chart that students use or create is meant to serve as an example of one way of organizing information.

Instruct students to form pairs or small groups and take out their copies of "Apollo 11 Mission Overview."

ⓘ **Differentiation Consideration:** If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Provide students with the following definitions: *jettisoning* means "the casting (of goods) overboard in order to lighten a vessel or aircraft or to improve its stability in an emergency," *maneuver* means "an act or instance of changing the direction of a moving ship, vehicle, etc., as required," and *rendezvous* means "a meeting of two or more spacecraft in outer space."

ⓘ Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *jettisoning*, *maneuver*, and *rendezvous* on their copies of the text or in the appropriate section of their vocabulary journals.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *subsequent* means "happening or coming after something else," *manually* means "operating or controlling with the hands," *crater* means "a large round hole in the ground made by the explosion of a bomb or by something falling from the sky," *medallions* means "large medals," and *bearing* means "having a surface on which something is written, drawn, etc."

▸ Students write the definitions of *subsequent*, *manually*, *crater*, *medallions*, and *bearing* on their copies of the text or in appropriate section of their vocabulary journals.

Instruct students to read the "Mission Highlights" section of "Apollo 11 Mission Overview" (from "Apollo 11 launched from Cape Kennedy on July 16, 1969" to "nine minutes west longitude July 24, 1969"). Instruct students to annotate the text for items they find interesting and engaging, such as an unusual word choice, beautiful phrase, illuminating insight, or surprising event.

After students read and annotate the text, post or project the following set of questions for students to discuss before sharing out with the class. Instruct students to annotate the text for important details related to this unit's writing prompt as they discuss each question, remembering to include short notes or labels to record their thinking.

ⓘ **Differentiation Consideration:** If the skill of annotation is new or challenging to students, consider posting or projecting the text and asking student volunteers to share their annotations for important

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details related to this unit's writing prompt. Consider posting or projecting the volunteered annotations.

Who was involved in the Apollo 11 mission? Describe their roles.

- 🗩 Student responses should include:
    - o Neil Armstrong was the Commander of the mission. He was the first person who "stepped onto the moon" (par. 10).
    - o Michael Collins was the Command Module Pilot. He did not land on the moon; instead, he piloted the Command Module spacecraft, the Columbia, around the moon, waiting for the "subsequent [lunar module] rendezvous and docking after completion of the lunar landing" (par. 7) in order to return to Earth.
    - o Edwin "Buzz" Aldrin was the Lunar Module Pilot. Aldrin was the second person on the moon.

Where did "the Eagle land[]" (par. 9)? Describe the landing.

- 🗩 The Eagle had to be "[p]artially piloted manually by Armstrong" before it settled "in the Sea of Tranquility" (par. 9). This was not actually where the Eagle was supposed to land. In fact, the Sea of Tranquility landing site "was about four miles downrange from the predicted touchdown point and occurred almost one-and-a-half minutes earlier than scheduled" (par. 9).

Once "the Eagle landed" (par. 9), what did the astronauts do? Describe the sequence of events on the moon.

- 🗩 Student responses should include:
    - o Instead of taking the scheduled "four-hour rest period" after landing, the astronauts prepared to exit the Eagle "as soon as possible" (par. 10).
    - o Armstrong "emerged from the Eagle" first, taking along the TV camera, and then "Aldrin followed him" (par. 10).
    - o The president of the United States "spoke by telephone link with the astronauts" (par. 10).
    - o The astronauts left "[c]ommemorative medallions" and a disk "containing micro miniaturized goodwill messages" on the surface of the moon (par. 11).
    - o Aldrin explored the surface by "deploy[ing] the Early Apollo Scientific Experiments Package" (par. 12).
    - o The astronauts both "gathered and verbally reported on the lunar surface samples" (par. 12).
    - o Aldrin re-entered the Eagle first, and then Armstrong re-entered after him.

How did the Apollo 11 mission end?

🗨 After resting, Armstrong and Aldrin launched the Eagle from the moon and "[d]ock[ed] with Columbia" (par. 13), meeting back up with Collins. Then, "the astronauts slept for about 10 hours" (par. 14) before beginning the process to land on Earth. "Apollo 11 splashed down in the Pacific Ocean" (par. 15), and the USS Hornet picked up the astronauts.

Compare the amount of time the entire Apollo 11 mission lasted with the amount of time Armstrong and Aldrin spent on the moon. Comment on the difference.

🗨 Student responses should include:

o The mission lasted for "195 hours, 18 minutes, 35 seconds" (par. 15), or just over eight days from July 16 to July 24, 1969. Comparatively, the astronauts only "spent 21 hours, 36 minutes on the moon's surface" (par. 13), and the time outside the lunar module actually stepping on the moon's surface was a little "more than two-and-a-half hours" (par. 12).

🗨 Student responses will vary but may include:

o Considering the length of the entire mission, two-and-a-half hours seems like such a short period of time to actually be on the moon.

Lead a brief whole-class discussion of student responses. Instruct students to record any significant settings, characters, and events discussed in this section.

ⓘ **Differentiation Consideration:** Students may use their Settings, Characters, and Events Chart to record the significant settings, characters, and events they identified and discussed.

Activity 6: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate the article "They Remember Where They Were That Night" by Denny Gainer and respond briefly in writing to the following question using evidence from the article:

Choose one person's recollection. How does this recollection influence your understanding of the significance of the first lunar landing?

▶ Students follow along.

Homework

Read and annotate the article "They Remember Where They Were That Night" by Denny Gainer and respond briefly in writing to the following question using evidence from the article:

Choose one person's recollection. How does this recollection influence your understanding of the significance of the first lunar landing?

WR.3 Lesson 3 Prompt Analysis Exit Slip

Name:		Class:		Date:	

Directions: In your own words, explain what the prompt requires you to do and consider how purpose and audience influence your task.

Writing Prompt:	**Based on the texts and photographs provided, write a narrative retelling the moment of the first lunar landing from one of the following perspectives: a) Neil Armstrong, the first person on the moon; b) Buzz Aldrin, the second person on the moon; c) Michael Collins, the astronaut who remained in the space shuttle orbiting the moon; d) a person in the control room in Houston, Texas; or e) a person (a child, a teenager, a soldier, etc.) watching the live television broadcast.**

Explanation of the prompt in your own words:

Model WR.3 Lesson 3 Prompt Analysis Exit Slip

Name:		Class:		Date:	

Directions: In your own words, explain what the prompt requires you to do and consider how purpose and audience influence your task.	

| **Writing Prompt:** | **Based on the texts and photographs provided, write a narrative retelling the moment of the first lunar landing from one of the following perspectives: a) Neil Armstrong, the first person on the moon; b) Buzz Aldrin, the second person on the moon; c) Michael Collins, the astronaut who remained in the space shuttle orbiting the moon; d) a person in the control room in Houston, Texas; or e) a person (a child, a teenager, a soldier, etc.) watching the live television broadcast.** |

Explanation of the prompt in your own words:

The task is to choose a particular person's perspective and use the information from the provided texts and photographs to develop an imagined story about experiencing the first lunar landing. I need to learn about different people who experienced the first lunar landing and the details of what happened during this event. I must use effective techniques, well-chosen details, and well-structured event sequences to develop the experience of the first lunar landing in a way that my classmates and teacher find interesting and engaging.

Settings, Characters, and Events Chart

Name:		Class:		Date:	

Directions: Record the significant settings, characters, and events from each text in this chart. Include details (e.g., dialogue, description, etc.) that develop each of these elements. Cite textual evidence to support your work.

Text Title:		
Settings	**Characters**	**Events**

Text Title:		
Settings	**Characters**	**Events**

Model Settings, Characters, and Events Chart

Name:		Class:		Date:	

Directions: Record the significant settings, characters, and events from each text in this chart. Include details (e.g., dialogue, description, etc.) that develop each of these elements. Cite textual evidence to support your work.

Text Title:	"Apollo 11 Mission Overview"	
Settings	**Characters**	**Events**
Cape Kennedy: • this is where the launch took place Lunar Module: • also known as the Eagle Sea of Tranquility: • this is where the Eagle landed • this was "about four miles downrange from the predicted touchdown point" (par. 9) Pacific Ocean: • this is where the spacecraft landed when it returned to Earth	Neil Armstrong: • Commander of Apollo 11 mission • He "[p]artially piloted" the Eagle to where it landed on the moon (par. 9). • He was the first person who "stepped onto the moon" (par. 10). • He helped collect "lunar surface samples" (par. 12). Michael Collins: • Command Module Pilot • He did not land on the moon. • He piloted the Columbia around the moon, waiting for the "subsequent [lunar module] rendezvous and docking after	Launch: • happened on July 16, 1969 Landing on the moon: • The Eagle had to be "[p]artially piloted manually by Armstrong" before it landed (par. 9). • The Eagle did not land where it was predicted to land. Instead, it "landed in the Sea of Tranquility" (par. 9). Exploring the moon: • Instead of taking the scheduled "four-hour rest period" after landing, the astronauts prepared to exit the Eagle "as soon as possible" (par. 10). • Armstrong "emerged from the Eagle" first, taking along the TV camera, and then "Aldrin followed him" (par. 10). • The president of the United States "spoke by telephone link with the astronauts" (par. 10). • The astronauts left "[c]ommemorative medallions" and a disk "containing micro miniaturized goodwill messages" on the surface of the moon (par. 11). • Aldrin explored the surface by "deploy[ing] the Early Apollo Scientific Experiments Package"

	completion of the lunar landing" (par. 7) in order to return to Earth. Edwin "Buzz" Aldrin: • Lunar Module Pilot • "About 20 minutes" after Armstrong set foot on the moon, "Aldrin followed him" (par. 10).	(par. 12). • Armstrong and Aldrin "gathered and verbally reported on the lunar surface samples" (par. 12). • Aldrin re-entered the Eagle first, and then Armstrong re-entered after him. Returning to Earth: • happened on July 24, 1969 • "Apollo 11 splashed down in the Pacific Ocean." (par. 15)

WR.3 NARRATIVE	Lesson 4 Reading Sources

Introduction

In this lesson, students continue to examine source material related to the moon landing in order to prepare for their own narrative drafts. In pairs or small groups, students read and discuss the first third of the article "The Flight of Apollo 11" by Kenneth F. Weaver (from "Two thousand feet above the Sea of Tranquility" to "settled just an inch or two into the surface"). This article describes the descent of the lunar lander and the steps the astronauts took to successfully land it. Students then examine iconic photographs of the moon landing and discuss them in groups. Student learning is assessed via a Quick Write at the end of the lesson: Write a brief description of the moment in the photograph from the perspective of one of the people in the picture, or the person taking the picture. Choose at least three different senses about which to include details (e.g., what being there sounded like, looked like, felt like).

For homework, students continue reading the article "The Flight of Apollo 11" and respond briefly in writing to questions about the text.

Standards

Assessed Standard(s)	
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.9-10.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research.
	b. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, using sensory details to complete their responses.

- Write a brief description of the moment in the photograph from the perspective of one of the people in the picture, or the person taking the picture. Choose at least three different senses about which to include details (e.g., what being there sounded like, looked like, felt like).

ⓘ The Quick Writes in WR.3 Lessons 4 and 5 will be assessed using the Sensory Writing Rubric.

High Performance Response(s)
A High Performance Response should:

- Establish a perspective in relation to the photograph (e.g., At Mission Control I was constantly looking at one of two things: my computer monitor and the big screen showing the craft up in front.).

- Use at least three sensory details to describe the scene (e.g., Even though they air-conditioned the place down to almost freezing, I could feel the sweat on my forehead. The constant beeping and voices on the radio and in our headsets did not make for a calm atmosphere. We had to wear ties, of course, but at least they let us wear short sleeves. Our computers were running so hot all day you could almost smell the heat coming off the electronics and plastic. I only drank two things during those long days, water and coffee, and the bitter taste of the cheap brew was often in my mouth.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- gyrating (v.) – moving back and forth with a circular motion
- simulators (n.) – machines that are used to show what something looks or feels like and are usually used to study something or to train people
- palpable (adj.) – capable of being touched or felt
- beleaguered (adj.) – troubled, harassed
- vigil (n.) – an act or period of watching or surveillance
- profound (adj.) – deep-seated
- impede (v.) – slow the movement, progress, or action of (someone or something)

Vocabulary to teach (may include direct word work and/or questions)
• None.
Additional vocabulary to support English Language Learners (to provide directly)
• target (n.) – something that you are trying to reach or do
• boulders (n.) – very large stones or rounded pieces of rock
• failures (n.) – situations or occurrences in which something does not work as it should
• launch (n.) – the act of shooting something (such as a rocket or missile) into the air or into outer space
• fulfilled (v.) – succeeded in achieving (something)
• climax (n.) – the most interesting and exciting part of something; the high point

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: • Standards: W.9-10.5, W.9-10.9.b • Text: "The Flight of Apollo 11" by Kenneth F. Weaver **Learning Sequence:** 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing	 1. 5% 2. 10% 3. 55% 4. 25% 5. 5%

Materials

- Student copies of the Settings, Characters, and Events Charts (refer to WR.3 Lesson 3) (optional)—students may need additional blank copies
- Copies of "The Flight of Apollo 11" by Kenneth F. Weaver for each student
- Copies of the Lunar Landing Images Handout for each student
- Copies of the Sensory Writing Rubric and Checklist for each student

ⓘ Consider numbering the sections and paragraphs of "The Flight of Apollo 11" before the lesson, starting at paragraph 1 for each section.

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students read and analyze the first third of the article "The Flight of Apollo 11" by Kenneth F. Weaver, gathering details to prepare for writing their own narratives. Students then discuss iconic photographs of the moon landing in groups, connecting the photographs to the texts they have read.

▸ Students look at the agenda.

Activity 2: Homework Accountability   10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate the article "They Remember Where They Were That Night" by Denny Gainer and respond briefly in writing to the following question using evidence from the article: Choose one person's recollection. How does this recollection influence your understanding of the significance of the first lunar landing?)

Instruct students to form pairs or small groups to discuss their responses.

🗨 Student responses may include:

o Aaron Strickland's recollection clearly demonstrates the significance of the lunar landing. Although he was only 9 at the time, he had constructed a model of the lunar lander and pretended to land it at the same time as the actual ship. His perspective shows how the mission captured the imagination of people of all ages. His memory of thinking, about

America, "Well, we can do anything, can't we?" (par. 10) shows how significantly the event influenced the way people thought about their country and what was possible.

Lead a brief whole-class discussion of student responses.

ⓘ **Differentiation Consideration:** Students may use their Settings, Characters, and Events Chart to record the significant settings, characters, and events they identified and discussed.

Activity 3: Reading and Discussion   55%

ⓘ The following activity addresses the expectations of W.9-10.9.b.

Instruct students to remain in their pairs or small groups from the previous activity. Distribute a copy of the article "The Flight of Apollo 11" by Kenneth F. Weaver to each student. Inform students that this article describes the moon landing and provides further background about the mission and what it accomplished. The article was first published in December 1969, which was roughly 5 months after the Apollo 11 moon landing took place.

ⓘ **Differentiation Consideration:** If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Post or project each set of questions below for students to discuss. Instruct students to annotate the article and/or use their charts to record details about the settings, characters, events, and other important details as they discuss each question.

Instruct student pairs or groups to read section 1 (from "Two thousand feet above the Sea of Tranquility" to "neither autopilot nor astronaut could guide *Eagle* to a safe landing") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *gyrating* means "moving back and forth with a circular motion," *simulators* means "machines that are used to show what something looks or feels like and are usually used to study something or to train people," and *palpable* means "capable of being touched or felt."

ⓘ Students may be familiar with these words. Consider asking students to volunteer the definitions before providing them to the class.

▸ Students write the definitions of *gyrating, simulators*, and *palpable* on their copies of the text or in the appropriate section of their vocabulary journals.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *target* means "something that you are trying to reach or do," *boulders* means "very large stones or rounded pieces of rock," and *failures* means "situations or occurrences in which something does not work as it should."

▶ Students write the definitions of *target, boulders*, and *failures* on their copies of the text or in the appropriate section of their vocabulary journals.

How does the writer use details and descriptive language to engage and orient the reader in the first paragraph?

- 🗨 Student responses may include:

  - ○ The writer describes how the "silver, black and gold space bug named Eagle" was "two thousand feet above the Sea of Tranquility" (sec. 1, par. 1) which is a location on the moon. With words like *silver, black, gold,* and *bug*, the author establishes a visual picture of the ship. The words *two thousand* and *Sea of Tranquility* give the ship's precise location above an area of the moon in order to establish the setting.
  - ○ The author uses words like "tail of flame" and "plunged" (sec. 1, par. 1) to show that the spacecraft was moving quickly and uncontrollably toward the moon, which creates a sense of suspense.
  - ○ From these details, the reader knows this will be a story about the moon landing.

Who are the two characters introduced in this section? What does the reader learn about them?

- 🗨 Student responses may include:

  - ○ The writer introduces Astronaut Neil Armstrong and his companion, Astronaut Edwin (Buzz) Aldrin.
  - ○ The reader learns that Neil Armstrong is a skilled pilot who has successfully survived dangerous situations before, as when he "ejected safely" from a training vehicle "just before it crashed" (sec. 1, par. 3). This time, Neil Armstrong is displaying "coolness and skill" (sec. 1, par. 3) in piloting the lunar lander at a time when it appears to be in danger.
  - ○ The reader does not learn much about Aldrin except that he is on the craft with Armstrong.

- ⓘ **Differentiation Consideration:** Consider asking students the following question to support comprehension of the text:

  What difficulties are the astronauts encountering?

  - 🗨 The astronauts are headed for a "sharply etched crater" that is "surrounded by heavy boulders" (sec. 1, par. 2), which seems to have taken them by surprise.

How does the author's choice of language to describe the astronaut's descent create suspense?

- 🗨 The writer uses words like "suddenly" and "onrushing target" (sec. 1, par. 2) to show how quickly the ship is moving, which creates suspense in the narrative because it seems the ship is going to crash on the moon. He also describes the scene in the control room where there is a

"palpable tension" because communication with the astronauts has been "blacking out" (sec. 1, par. 6). This "tension" and loss of communication with Earth also creates suspense in the narrative because those in control are nervous and cannot speak to the astronauts who seem to be out of control.

Lead a brief whole-class discussion of student responses.

ⓘ **Differentiation Consideration:** Students may use their Settings, Characters, and Events Chart to record the significant settings, characters, and events they identified and discussed.

Instruct student pairs or groups to read section 2 (from "Armstrong revealed nothing to the ground controllers about the crater" to "It was 4:17:43 p.m., Eastern Daylight Time, Sunday, July 20, 1969") and answer the following questions before sharing out with the class.

Provide students with the following definition: *beleaguered* means "troubled, harassed."

ⓘ Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

▸ Students write the definition of *beleaguered* on their copies of the text or in the appropriate section of their vocabulary journals.

ⓘ **Differentiation Consideration:** Consider providing students with the following definition: *launch* means *"*the act of shooting something (such as a rocket or missile) into the air or into outer space."

▸ Students write the definition of *launch* on their copies of the text or in the appropriate section of their vocabulary journals.

What techniques does the author use to increase the suspense of the article in this section?

🗩 Student responses may include:

     o The author describes Armstrong as being "much too busy" (sec. 2, par. 1) to say anything to Mission Control. By the time Aldrin speaks, "the control room in Houston realized something was wrong" (sec. 2, par. 5). This lack of dialogue shows that everyone is too busy or too nervous to speak. Through these details, the reader can feel the characters' tension.

     o Then the author includes dialogue with the number of feet and speed at which the lunar lander is approaching the moon in order to create suspense. As it gets closer, the reader is uncertain and can sense the tension about whether the astronauts will land safely.

ⓘ **Differentiation Consideration:** If students struggle, consider asking the following scaffolding question:

How does the structure of the paragraphs in the description of the landing create suspense in the narrative?

> 🗨 The author breaks the whole landing into 23 different paragraphs, most of which are very short. This increases the speed with which the reader reads each paragraph and increases the focus on the landing itself. This increase in pacing helps the reader experience the fast pace of the actual event. The fast pace increases the tension of the scene because the reader has the sense that things are moving quickly and beyond everyone's control.

What does the phrase "Thirty seconds to failure" mean in paragraph 16?

> 🗨 The author has described how the crew must land in a certain amount of time or else "abort (give up) the attempt to land on the moon" (sec. 2, par. 8). Therefore, "thirty seconds to failure" means the crew must land within 30 seconds or give up on their mission.

How does the use of dialogue from paragraph 16–23 help to tell the story of the landing?

> 🗨 Student responses may include:
>
> o The author uses the dialogue from the astronauts and the control center to first create suspense and then to relieve that suspense in these paragraphs.
> o The mission director is "pleading silently: 'Get it down, Neil! Get it down!'" (sec. 2, par. 16), which increases the tension because mission directors are expert scientists and would likely only plead in a very dangerous situation.
> o Aldrin announces that they are "drifting right" (sec. 2, par. 18), which increases the tension by indicating that there is yet another problem: they are not landing straight.
> o Then the author relieves the tension with Aldrin's "magic words: 'Contact light'" (sec. 2, par. 19). The tension leaves as the men at Mission Control—and the reader—realize that the Eagle has landed safely.
> o The author describes Mission Control's relief by using CapCom's own words: "You got a bunch of guys about to turn blue. We're breathing again" (sec. 2, par. 22). In other words, the people at Mission Control were so nervous they were holding their breaths and turning blue, but now they are relieved and breathing again.
> o This use of dialogue reveals the strength of the different characters' motivations and desires and how important it was to everyone involved to successfully complete the mission.
> o The use of dialogue is more effective than simply describing what happened because it helps to place the reader in the scene.

Lead a brief whole-class discussion of student responses.

ⓘ **Differentiation Consideration:** Students may use their Settings, Characters, and Events Chart to record the significant settings, characters, and events they identified and discussed.

Instruct student pairs or groups to read section 3 (from "Man's dream of going to the moon was fulfilled" to "settled just an inch or two into the surface") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *vigil* means "an act or period of watching or surveillance," *profound* means "deep-seated," and *impede* means "slow the movement, progress, or action of (someone or something)."

ⓘ Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *vigil*, *profound*, and *impede* on their copies of the text or in the appropriate section of their vocabulary journals.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *fulfilled* means "succeeded in achieving (something)" and *climax* means "the most interesting and exciting part of something; the high point."

▸ Students write the definitions of *fulfilled* and *climax* on their copies of the text or in the appropriate section of their vocabulary journals.

What new points of view does the author introduce in this section? How do these points of view add to the reader's sense of the importance of the moon landing?

💬 The author switches from describing the landing from the point of view of the people involved to people's reaction to it around the world. The author also uses the first person to talk about the importance of the landing from his own point of view. These new points of view emphasize how much the mission to the moon meant for people at the time, including those around the world and the author himself.

What is the "race" that adds to the excitement (sec. 3, par. 8)?

💬 The author describes how the "Soviet Union was racing to put a Russian on the moon first" (sec. 3, par. 8). The United States and the Soviet Union were in a race to get there first, and because Apollo 11 was successful, the United States was the first country to put a person on the moon.

How does the author's description of the landing from paragraphs 10–17 develop Armstrong's character?

💬 Student responses may include:

- The author describes how Armstrong "did not really know where he was" (sec. 3, par. 11) but that he "had no doubts … about what to do" (sec. 3, par. 12), demonstrating how confident Armstrong is.
- Armstrong's training in the simulators had taught him how to handle these situations, and he was able to take over "partial control from Eagle's autopilot" (sec. 3, par. 13) in order to avoid the "frightful rocks" of the West Crater (sec. 3, par. 14). The author shows how skilled Armstrong is.

Lead a brief whole-class discussion of student responses.

ⓘ **Differentiation Consideration:** Students may use their Settings, Characters, and Events Chart to record the significant settings, characters, and events they identified and discussed.

Activity 4: Quick Write   25%

Inform students that throughout the unit they use pictures and videos in addition to texts and audio to help them gather material for their narratives. Explain that in this lesson, students examine a set of photographs taken of the moon landing and the events surrounding it. Then they select one photograph and write a sensory description of the photograph. Students should draw on what they read in this lesson to write about not only what they see, but what one person in the photograph might have heard, smelled, felt, touched, or even tasted during the moment of the photograph. The purpose of this exercise is to practice incorporating sensory details into writing. Explain to students that sensory details make writing more vivid and help to place the reader "in the moment."

Instruct students to remain in their pairs or small groups from the previous activity. Display or distribute the Lunar Landing Images Handout. Instruct students to discuss the photographs and relate them to what they have read about the lunar landing thus far. Instruct students to individually choose one photograph about which to complete a sensory Quick Write. Inform students that they will choose a different photograph to write about in the following lesson.

▸ Students discuss the photographs in their small groups or pairs and select one photograph about which to write.

Distribute and introduce the Sensory Writing Rubric and Checklist. Briefly explain the purpose of the rubric and checklist: to help students improve their Quick Write responses in this lesson and the following lesson. Inform students that they should use the Sensory Writing Rubric and Checklist to guide their responses and ensure they develop complete responses to the prompts.

ⓘ If necessary, lead a brief discussion of the Sensory Writing Rubric and Checklist. Review the components of high-quality responses.

Instruct students to respond briefly in writing to the following prompt:

Write a brief description of the moment in the photograph from the perspective of one of the people in the picture, or the person taking the picture. Choose at least three different senses about which to include details (e.g., what being there sounded like, looked like, felt like).

ⓘ **Differentiation Consideration:** Consider providing the following questions to guide students in their sensory writing:

What would the person in the picture see when he or she looked around?

What noises would the objects in the room make (e.g., telephones, computers, vehicles)?

What smells are associated with settings like the one in the picture (e.g., the ocean)?

What would the objects near the person feel like to the person?

What might have happened just before or after the picture was taken (e.g., did the person in the picture eat or drink something or talk to another person)?

Remind students to use the Sensory Writing Rubric and Checklist to guide their written responses.

▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▸ Students independently answer the prompt using sensory details related to the image.

🖜 See the High Performance Response at the beginning of this lesson.

Activity 5: Closing　　　　　　　　　　　　　　　　　　　　5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate sections 4–9 of "The Flight of Apollo 11" by Kenneth F. Weaver (from "Inside the spacecraft, Armstrong and Aldrin set calmly about" to "nuclear heaters, fueled with radioactive plutonium 238, would keep the transmitter warm").

Instruct students to respond briefly in writing to the following questions based on the reading:

What new information does the reader get from the description of the space suits? What do these descriptions suggest about the mission?

What perspective does the author use to describe the first step on the moon (sec. 5, par. 2)? How does the author's choice of perspective create interest or suspense in the narrative?

How does the author describe how the astronauts move around on the moon? What overall impression do these descriptions create of how the astronauts move?

▸   Students follow along.

Homework

Read and annotate sections 4–9 of "The Flight of Apollo 11" by Kenneth F. Weaver (from "Inside the spacecraft, Armstrong and Aldrin set calmly about" to "nuclear heaters, fueled with radioactive plutonium 238, would keep the transmitter warm").

In addition, respond briefly in writing to the following questions based on the reading:

What new information does the reader gain from the description of the space suits? What do these descriptions suggest about the mission?

What perspective does the author use to describe the first step on the moon (sec. 5, par. 2)? How does the author's choice of perspective create interest or suspense in the narrative?

How does the author describe how the astronauts move around on the moon? What overall impression do these descriptions create of how the astronauts move?

Model Settings, Characters, and Events Chart

| Name:		Class:		Date:	

Directions: Record the significant settings, characters, and events from each text in this chart. Include details (e.g., dialogue, description, etc.) that develop each of these elements. Cite textual evidence to support your work.

Text Title:	"They Remember Where they Were That Night"	
Settings	**Characters**	**Events**
Cape Canaveral, Florida West Berlin, Germany Portland, Oregon Virginia Colorado Wyoming Vietnam Atlanta Wisconsin	Bill Wilhelm, 26, working for Grumman—at the site of the launch, remembers Lindbergh being there Brian Davenport, 26, serving in Army—soldiers in Berlin made a small TV to watch the event Steve Brozene, 16, staying at a hotel—watched event on hotel TV, later met Neil Armstrong Cathy Learnard, 13, birthday—was hoping they landed on her birthday and they did Chris Volberding, 14—watched on a TV his dad built Steve Tooley, 15—watched during a cross country road trip Roger L. Ruhl, 25—in Vietnam and wondering why America would go to the moon instead of stop war, but later reconsiders Aaron Strickland, 9—playing with paper lunar module while the real one landed. Thought "well, we can do anything, can't we?" Jerry Vegter, 22, on honeymoon—confused as to why the sign said "moon day" because he was on his honeymoon	This article describes how different people who were watching the moon landing on television experienced the event.

Text Title:	"The Flight of Apollo 11"	
Settings	**Characters**	**Events**
The Moon Control Room, Houston Italy	Neil Armstrong: • Pilot of lunar module • Highly skilled: "all the coolness and skill acquired" (sec. 1, par. 3) Buzz Aldrin: • Fellow astronaut on lunar module • He communicates where the astronauts are during their descent: "750 [altitude], coming down at 23 [feet per second, or about 16 miles an hour] … 600 feet, down at 19 … 540 feet, down at 15 … 400 feet, down at 9 … 8" (sec. 2, par. 4). Charles Duke: • the capsule commander in Houston, communicating with astronauts Dr. Wright: • An American in Italy during the moon landing, describes reaction of people there, who say "fantastico" to him on the streets (sec. 3, par. 6)	As the article opens, the lunar lander is headed for a crater, but Neil Armstrong skillfully guides it away from the crater. A warning about low fuel comes on, which means the astronauts only have 94 seconds to land the module or else give up the mission. This creates suspense. The lander successfully reaches the surface of the moon, which Armstrong describes as being like "landing through light ground fog" (sec. 3, par. 15). Provides a first-hand perspective on landing on the moon.

Lunar Landing Images Handout

Image 1
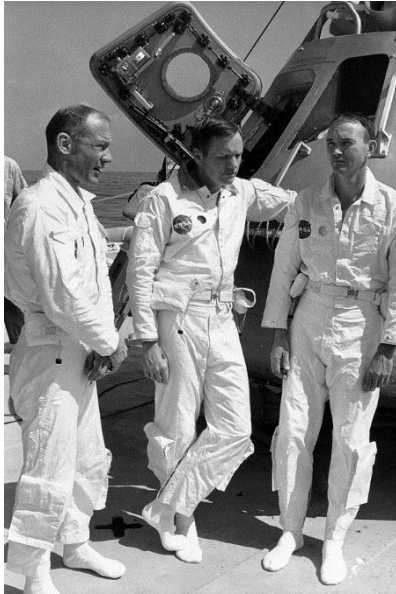
The Apollo 11 crew relaxes during training
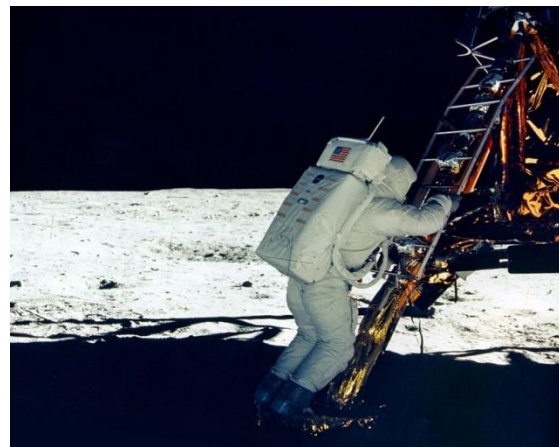
Image 2

Liftoff of Apollo 11

Image 3

Flight controllers during lunar module descent
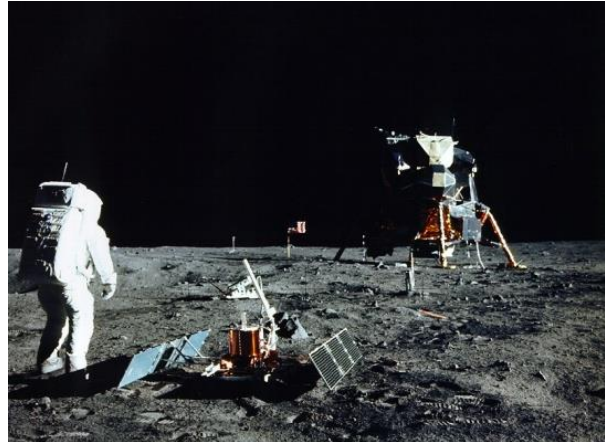
Image 4

Aldrin on the lunar module footpad

Lunar Landing Images Handout(cont'd)

Image 5

Aldrin salutes the U.S. Flag

Image 6

Aldrin assembles seismic experiment

Image 7

Armstrong in LM after historic moonwalk

Image 8

Lunar module approaches CSM for docking /

earthrise in background
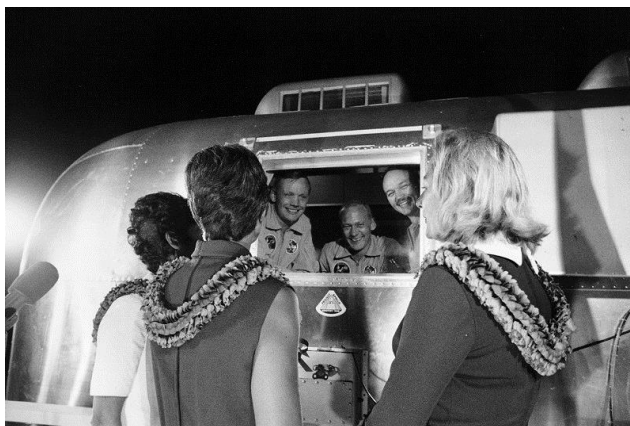
Lunar Landing Images Handout (cont'd)

Image 9

Mission Control celebrates after splashdown

Image 10

Apollo 11 astronauts, still in their quarantine van, are greeted by their wives upon arrival at Ellington Air Force Base

Photo Source: http://history.nasa.gov/ap11ann/kippsphotos/apollo.html

Sensory Writing Rubric

Name:		Class:		Date:	

2-Point Response	1-Point Response	0-Point Response
Establishes a clear perspective in relation to the photograph.	Establishes a somewhat clear perspective in relation to the photograph.	Fails to establish a perspective in relation to the photograph.
Includes details about three different senses.	Includes details about fewer than three different senses.	The response is blank.
Develops each sense with rich, descriptive details.	Develops each sense with some descriptive details.	Fails to develop the senses with descriptive details.
Uses complete sentences where errors do not impact readability.	Includes incomplete sentences or bullets.	The response is unintelligible or indecipherable.

Sensory Writing Checklist

Name:		Class:		Date:	

Did I…	✔
Establish a perspective in relation to the photograph?	☐
Include three details about three different senses?	☐
Develop each sense with descriptive details?	☐
Use complete sentences?	☐
Reread my writing to ensure it means exactly what I want it to mean?	☐
Review my writing for correct grammar, spelling, and punctuation?	☐

WR.3 NARRATIVE

Lesson 5 Reading Sources

Introduction

In this lesson, students finish reading and analyzing the article "The Flight of Apollo 11" by Kenneth F. Weaver (from "Dr. Gary V. Latham of Columbia University's Lamont-Doherty Geological Observatory" to "What is man, that thou art mindful of him?"). In this final portion of the article, the author describes some of the scientific accomplishments on Apollo 11 and reflects on the meaning of the mission as well as the future of space travel. Students are also introduced to audio and video sources to assist them in gathering material for their own narrative drafts. Student learning is assessed via a Quick Write at the end of the lesson: Write a brief description of the moment in the photograph from the perspective of one of the people in the picture, or the person taking the picture. Choose at least three different senses about which to include details (e.g., what being there sounded like, looked like, felt like).

For homework, students listen to the audio and watch the video resources, recording lines of dialogue and other details in their notes or on their charts for use in their own narratives. Students also reread the narrative writing prompt from the WR.3 Lesson 3 Prompt Analysis Exit Slip and decide which character's perspective they will take in their own narrative.

Standards

Assessed Standard(s)	
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.9-10.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research.
	b. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, using sensory details to complete their responses. • Write a brief description of the moment in the photograph from the perspective of one of the people in the picture, or the person taking the picture. Choose at least three different senses about which to include details (e.g., what being there sounded like, looked like, felt like).
High Performance Response(s)
A High Performance Response should: • Establish a perspective in relation to the photograph (e.g., As I walked down the ladder from the module, I was surprised by how light my suit felt in the moon's gravity.). • Use at least three sensory details to describe the scene (e.g., I could already see through the glass on my helmet that the light was unlike any I had seen on Earth—it was pure brilliant white on the surface of the moon. Everything I touched was separated by layers of material, so everything felt like it was coated in rubber. The air in my helmet smelled like a hospital, just a little cleaner than regular air. In my headset I heard the crackle of Mission Control and then Neil say, "Isn't it fun?" when I got off the ladder. But I knew outside of my helmet was complete silence.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• meteorite (n.) – a piece of rock or metal that has fallen to the ground from outer space • obscured (v.) – made dark, dim, indistinct, etc. • fused (adj.) – combined or blended by melting together; melted • apprehension (n.) – anticipation of adversity or misfortune; suspicion or fear of future trouble or evil • memento (n.) – something that is kept as a reminder of a person, place, or thing • quarantine (n.) – the situation of being kept away from others to prevent a disease from spreading • hyperbole (n.) – obvious and intentional exaggeration • insatiable (adj.) – always wanting more; not able to be satisfied
Vocabulary to teach (may include direct word work and/or questions)
• None.

Additional vocabulary to support English Language Learners (to provide directly)
• quake (n.) – a violent shake, as in an earthquake
• accomplishment (n.) – the successful completion of something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: W.9-10.5, W.9-10.9.b	
• Text: "The Flight of Apollo 11" by Kenneth F. Weaver	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 20%
3. Reading and Discussion	3. 50%
4. Quick Write	4. 10%
5. Closing	5. 15%

Materials

- Student copies of the Settings, Characters, and Events Chart (refer to WR.3 Lesson 3) (optional)—students may need additional blank copies
- Student copies of the Lunar Landing Images Handout (refer to WR.3 Lesson 4)
- Student copies of the Sensory Writing Rubric and Checklist (refer to WR.3 Lesson 4)
- Student copies of their WR.3 Lesson 3 Prompt Analysis Exit Slips (refer to WR.3 Lesson 3)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.

	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students finish reading and analyzing "The Flight of Apollo 11," continuing to gather details about the settings, characters, and events. In closing, students are introduced to audio and video sources to assist them in gathering material for their own narrative drafts.

▶ Students look at the agenda.

Activity 2: Homework Accountability   20%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate sections 4–9 of "The Flight of Apollo 11" by Kenneth F. Weaver. In addition, answer the following questions based on the reading.)

Post or project the following questions from the previous lesson's homework assignment for students to reference. Instruct students to form pairs or small groups to discuss their responses.

What new information does the reader gain from the description of the space suits? What do these descriptions suggest about the mission?

🗨 Student responses may include:

- o The author describes how long it took for the astronauts to put on the space suits. They were "many-layered" and made of extremely expensive and strong material (sec. 4, par. 2). The author's description of the space suits shows how harsh and dangerous the lunar environment was for the men. This sense of danger increases the tension of the lunar walk.
- o The author's detailed description also highlights how much work and expense went into the mission: for example, their gloves were "covered with fine metal mesh (a special alloy of chromium and nickel)—worth $1000 a yard" (sec. 4, par. 2). These details emphasize how important the mission is because so much work and money went into everything from their gloves to their helmets and visors "both of [which were] coated in gold" (sec. 4, par. 2).
- o The author also describes how the suits added "190 pounds" (sec. 4, par. 4) to each man's weight on earth, which gives a sense of how bulky and difficult the suits were to move in.

These details help to create a picture in the reader's mind of what the astronauts looked like and how they moved.

What perspective does the author use to describe the first step on the moon (sec. 5, par. 2)? How does the author's choice of perspective create interest or suspense in the narrative?

- 🗨 The author chooses to describe the moon landing from the perspective of someone watching on TV as the "ghostly foot" stepped "tentatively" onto the moon (sec. 5, par. 2). This perspective shows how exciting it was to witness the first step for those watching it live on television.

How does the author describe how the astronauts move around on the moon? What overall impression do these descriptions create of how the astronauts move?

- 🗨 Student responses may include:

  - o The author writes that they seemed "like colts"(sec. 6, par. 3), which conveys how nervous and jerkily they moved at times. Which is confirmed by an astronaut back on Earth who described them as looking like a "pair of Texas jack rabbits" (sec. 6, par. 3), which move quickly but unpredictably.
  - o Then the author compares the astronauts to "dancing bears" or "marionettes" (sec. 6, par. 4), which suggests that they sometimes moved slowly and with difficulty.
  - o However, the author also states that sometimes the astronauts' movements were like a "ballet" (sec. 6, par. 4), which indicates that they also moved gracefully at times.
  - o These similes together convey to the reader how strange the astronauts looked as they moved on the moon. Sometimes they moved quickly and jerkily, other times slowly and even gracefully. These descriptions show how new and difficult it was for the astronauts to move on the moon.

Lead a brief whole-class discussion of student responses.

- ⓘ **Differentiation Consideration:** Students may use their Settings, Characters, and Events Chart to record the significant settings, characters, and events they identified and discussed.

Activity 3: Reading and Discussion   50%

ⓘ The following activity addresses the expectations of W.9-10.9.b.

Instruct students to remain in their pairs or small groups from the previous activity. Post or project each set of questions below for students to discuss. Instruct students to annotate the article and/or use their charts to record details about the settings, characters, events, and other important details as they discuss each question.

ⓘ **Differentiation Consideration:** If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Instruct student pairs or groups to read sections 10–12 of "The Flight of Apollo 11" (from "Dr. Gary V. Latham of Columbia University's Lamont-Doherty Geological Observatory" to "four beats faster than it had been during the lunar landing") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *meteorite* means "a piece of rock or metal that has fallen to the ground from outer space," *obscured* means "made dark, dim, indistinct, etc.," and *fused* means "combined or blended by melting together; melted."

ⓘ Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *meteorite, obscured,* and *fused* on their copies of the text or in the appropriate section of their vocabulary journals.

ⓘ **Differentiation Consideration:** Consider providing students with the following definition: *quake* means "a violent shake, as in an earthquake."

▸ Students write the definition of *quake* on their copies of the text or in the appropriate section of their vocabulary journals.

What are the uses of the seismometers discussed in section 11? Did they work properly?

🗨 Student responses may include:

o The seismometers can "record tremors about one million times smaller than the vibration level that a human being can feel" (sec. 10, par. 5). The scientists hoped the instruments would help them to understand the moon's interior just as the same devices did on earth.

o On the one hand, the seismometers worked properly, because they "began recording the footfalls of the astronauts on the moon" (sec. 10, par. 9). Then after the astronauts left the moon, the seismometers recorded what "may be landslides, perhaps in West Crater" (sec. 11, par. 3).

o However, on the other hand, the seismometers seemed to only have recorded those landslides before "their command receiver gave out from overheating on the second noon" (sec. 11, par. 5). Therefore, the seismometers did not work very long or record very many lunar vibrations.

What do scientists hope to learn using the reflector set up on the moon?

🗨 The scientists will beam a laser up to the moon and measure the distance precisely based on how long it takes for the light to travel back. Among other things, this will help scientists

discover whether the Earth's continents are moving apart, based on the measurements from two different laser beams on different continents.

What details does the author give about the concerns Mission Control had while the scientists set up their equipment? How do these details develop the perspective of those at Mission Control while the astronauts were on the moon?

- 🗨 Student responses should include:

  o The author describes how "the flight controllers in Houston were getting nervous that the two men would overstay their time" (sec. 12, par. 14) on the moon. Armstrong had traveled 200 feet away to photograph a crater and was "really puffing," or breathing heavily, when he returned to the ship (sec. 12, par. 15).

  o These descriptions show that even when the astronauts had landed safely and were working, Mission Control was still worried about their safety.

  o These descriptions also show that the astronauts were curious and wandered far away from the lunar module, despite Mission Control's concern.

Lead a brief whole-class discussion of student responses.

ⓘ **Differentiation Consideration:** Students may use their Settings, Characters, and Events Chart to record the significant settings, characters, and events they identified and discussed.

Instruct student pairs or groups to read sections 13–16 (from "But the controllers' fears were groundless" to "What is man, that thou art mindful of him?") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *apprehension* means "anticipation of adversity or misfortune; suspicion or fear of future trouble or evil," *memento* means "something that is kept as a reminder of a person, place, or thing," *quarantine* means "the situation of being kept away from others to prevent a disease from spreading," *hyperbole* means "obvious and intentional exaggeration," and *insatiable* means "always wanting more; not able to be satisfied."

ⓘ Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.

▸ Students write the definitions of *apprehension, memento, quarantine, hyperbole,* and *insatiable* on their copies of the text or in the appropriate section of their vocabulary journals.

ⓘ **Differentiation Consideration:** Consider providing students with the following definition: *accomplishment means "*the successful completion of something."

▸ Students write the definition of *accomplishment* on their copies of the text or in the appropriate section of their vocabulary journals.

What were the physical states of the astronauts after their moonwalk? What does this information tell you about how the astronauts physically dealt with being on the moon?

🗨 Armstrong was not "particularly tired" (sec. 13, par. 1) and said he felt "nothing at all like the exhaustion after a football game" (sec. 13, par. 2). The astronauts still had half of their oxygen and "ample water and battery power" (sec. 13, par. 3). In fact, Armstrong and Aldrin were so healthy during their moonwalk that the astronauts of Apollo 12 were "given permission to stay substantially longer on the moon" (sec. 13, par. 3). In short, the Apollo 11 astronauts easily tolerated their time on the moon.

What does the author mean when he describes an "expensive museum" (sec. 14, par. 1) on the moon?

🗨 The author describes lunar instruments and other items, including an American flag, an "olive branch in gold" (sec. 14, par. 1), and many expensive things like cameras and backpacks that the astronauts had to leave behind on the moon. The author's descriptions develop the idea that future visitors to the moon will look at the expensive, important historical objects left there by the astronauts just as visitors to a museum look at priceless, important historical objects.

How does the author describe Armstrong and Aldrin's return to Collins' craft (sec. 14, par. 6)? What is the effect of these descriptions on the development of the astronauts as characters?

🗨 Student responses may include:

○ The author describes how "for a few moments during docking" the lunar module and Collins' craft could not come together, but the "skillful" pilots were able to solve the problem (sec. 14, par. 6). This detail initially creates tension in the scene, which is relieved because the astronauts are skillful pilots. This event further develops the heroism of the three men who performed great feats of skill and bravery in travelling to the moon.

○ Collins showed "undiluted joy" (sec. 14, par. 5) when he saw his fellow astronauts returning. The men shook hands once the two ships were docked. These details demonstrate how relieved the men were to nearly complete their mission, and how much Collins cared for his fellow astronauts, which develops the characters as kind and likeable men.

How does the author describe the journey back to earth? What is the effect of this description on the narrative?

🗨 The astronauts' return trip was "uneventful" and they had a "totally successful reentry" on returning to earth (sec. 14, par. 7). They were kept in quarantine out of fear they might have

harmful organisms on them, but after almost a month they were "released to their families and a waiting world" (sec. 14, par. 9). After the suspenseful description of the moon landing itself, the effect of this description on the narrative is to show that events were much calmer for the astronauts after they completed their mission on the moon, which shows that the moon landing was the climax of the narrative.

How does the author's word choice in the above description convey the importance of the Apollo mission?

🗨 The author writes that it was the "coming of age of the space program" (sec. 15, par. 2) and uses the word "triumph" twice: he describes a "technological triumph of the highest order (sec. 15, par. 4) and writes that it was also a "triumph of the human spirit" (sec. 16, par. 1). The author describes the Apollo 11 mission as one of the most important events in history, giving the reader a sense of awe at the accomplishment.

Lead a brief whole-class discussion of student responses.

ⓘ **Differentiation Consideration:** Students may use their Settings, Characters, and Events Chart to record the significant settings, characters, and events they identified and discussed.

Activity 4: Quick Write   10%

Instruct students to take out their Lunar Landing Images Handouts or display the photos for all to see. Instruct students to select one photograph and write a sensory description, do as they did in the previous lesson (Lesson 4). This photograph should be different from the one they chose in the previous lesson.

Instruct students to identify an aspect of their response from the previous lesson that they think is particularly strong, for example, describing a particular sense in an interesting way, or finding a way to describe all five senses. Instruct students to consider this strength while writing during this lesson to continue to build upon their strong work.

Instruct students to draw on what they read in this lesson to respond briefly in writing to the following prompt:

Write a brief description of the moment in the photograph from the perspective of one of the people in the picture, or the person taking the picture. Choose at least three different senses about which to include details (e.g., what being there sounded like, looked like, felt like).

ⓘ **Differentiation Consideration:** Consider providing the following questions to guide students in their sensory writing:

What would the person in the picture see when he or she looked around?

What noises would the objects in the room make (e.g., telephones, computers, vehicles)?

What smells are associated with settings like the one in the picture (e.g., the ocean)?

What would the objects near the person feel like to the person?

What might have happened just before or after the picture was taken (e.g., did the person in the picture eat or drink something or talk to another person)?

Remind students to use the Sensory Writing Rubric and Checklist to guide their written responses.

▸ Students listen and read the Quick Write prompt.

ⓘ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▸ Students independently answer the prompt using sensory details related to the image.

🗩 See the High Performance Response at the beginning of this lesson.

Activity 5: Closing   15%

Explain that in addition to the photos and text, there are also audio and video sources on the Internet that provide material for their narratives. Play a sample of the audio from the lunar landing from the website http://www.firstmenonthemoon.com/, from 102:44:37 on the time bar (marked with the tab "low level fuel warning") until the tab on the time bar marked "The Eagle has Landed!" (102:45:49). Explain that the audio in this section corresponds to the description in the article "The Flight of Apollo 11" of the moment when the astronauts received a low fuel warning and had to land the module within 90 seconds or abort the mission.

ⓘ If possible, consider displaying the website and explaining how it is configured for students. The left column is the conversation between the astronauts and Mission Control. The right column is the conversation among the people at Mission Control. Each column has a transcription of what the people speaking are saying and the scrolling dialogue can be synced to the video of the landing in the middle. Students can use the columns on the left or right as well as the time bar at the bottom to navigate to different parts of the audio.

Provide students with the links for the audio and the video footage at:

http://www.firstmenonthemoon.com

and

http://www.nasa.gov/multimedia/hd/apollo11_hdpage.html#.VKwk23vxXm5

Display and distribute the homework assignment. For homework, instruct students to listen to the audio and/or watch the video, and record at least two important or interesting pieces of dialogue or action as well as why they think these examples are interesting.

Also for homework, instruct students to gather and read through their charts and annotations or notes on texts from this unit. Then instruct students to reread the narrative writing prompt from the WR.3 Lesson 3 Prompt Analysis Exit Slip and decide which character's perspective they will take in their own narrative.

▶ Students follow along.

Homework

Listen to the audio and/or watch the video, and record at least two important or interesting pieces of dialogue or action as well as why you think these examples are interesting.

Also, gather and read through your charts and annotations or notes on texts from this unit. Then reread the narrative writing prompt from the WR.3 Lesson 3 Prompt Analysis Exit Slip and decide which character's perspective you will take in your own narrative.

Model Settings, Characters, and Events Chart

Name:		Class:		Date:	

Directions: Record the significant settings, characters, and events from each text in this chart. Include details (e.g., dialogue, description, etc.) that develop each of these elements. Cite textual evidence to support your work.

Text Title:	"The Flight of Apollo 11" (section 4–section 9)	
Settings	**Characters**	**Events**
The Moon Various settings on earth	Armstrong says: "That's one small step for a man, one giant leap for mankind" when he steps onto the moon (sec. 5, par. 3). Aldrin sets up the lunar experiments.	Astronauts put on their suits: They were "many-layered" and made of extremely expensive and strong material (sec. 4, par. 2). The author's description of the space suits shows how harsh and dangerous the lunar environment was for the men. The author describes the perspective of someone watching on TV as the "ghostly foot" stepped "tentatively" onto the moon (sec. 5, par. 2). This perspective shows how exciting it was to witness the first step for those watching it live on television. The astronauts figure out how to move on the moon and the author compares the astronauts to "dancing bears" or "marionettes" (sec. 6, par. 4), which suggests that they sometimes moved slowly and with difficulty. Some of the scientific experiments on the moon are described, including the collection of moon rocks and the setting up of a "seismometer" for

Text Title:	"The Flight of Apollo 11" (section 4–section 9)	
Settings	**Characters**	**Events**
		detecting vibrations on the moon as well as a super-mirror, which will "reflect laser beams sent up from earth" (sec. 9, par. 1).
The moon Various places on earth	Armstrong states how he hopes that the voyage is "the beginning of an era when man understands the universe around him and … himself" (sec. 16, par. 2). Aldrin says that the mission stands as a "symbol of the insatiable curiosity of all mankind to explore the unknown" (sec. 16, par. 1). Collins shows "undiluted joy" (sec. 14, par. 5) when he saw his fellow astronauts returning. People at Mission Control get nervous and relieved based on astronauts' safety.	"Houston was getting nervous that the two men would overstay their time" on the moon (sec. 12, par. 14). Armstrong had traveled 200 feet away to photograph a crater and was "really puffing," or breathing heavily, when he returned to the ship (sec. 12, par. 15). The author describes how "for a few moments during docking" the lunar module and Collins' craft could not come together, but the "skillful" pilots were able to solve the problem (sec. 14, par. 6). The astronauts' return trip was "uneventful" and they had a "totally successful reentry" on returning to Earth (sec. 14, par. 7). They were kept in quarantine out of fear they might have harmful organisms on them, but after almost a month they were "released to their families and a waiting world" (sec. 14, par. 9).

WR.3 NARRATIVE — Lesson 6 Drafting: Introduction

Introduction

In this lesson, students begin drafting their narratives, learning to craft an introduction that engages and orients the reader to their narrative. Students begin by examining the introductions of the two narrative models in Lessons 1 and 2 and discussing the components that make these introductions effective. Students then work individually to draft introductions for their own narratives. Student learning is self-assessed via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

For homework, students review and revise their introductions, focusing on how their introduction engages and orients the reader, establishes a point of view, introduces characters or a narrator, and creates a smooth progression of experiences or events. Students attempt 2–3 different ways of opening their narratives and prepare to share their attempts with peers.

Standards

Assessed Standard(s)	
W.9-10.3.a	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Assessment

Assessment(s)
Student learning is self-assessed via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

High Performance Response(s)
A High Performance Response should:

- Engage and orient the reader to a problem, situation, or observation (e.g., This afternoon I was at the grocery store on Peterson Street.).

- Establish one or more points of view and/or characters (e.g., My wife and I were having a few friends over for dinner and I was assigned the task of picking up the chicken and tomatoes on my way back from my doctor's appointment.).

- Create a smooth progression of experiences or events (e.g., The cashier in my checkout line was a middle-aged woman who greeted every shopper with a warm smile and a question about how the day was going. I told her that everything was fine with me and handed over my credit card to pay for the items.).

ⓘ The above responses are taken from the introduction of the model narrative in Lesson 10. This model is a complete response to the WR.3 narrative prompt. Consult the model narrative for context for these responses.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Texts:	
• Standards: W.9-10.3.a, W.9-10.5, W.9-10.6	
• Texts: "Return to July" and College Application Essay (narrative models)	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Writing Instruction: Effective Introductions	3. 30%
4. Drafting an Introduction	4. 45%
5. Closing	5. 5%

Materials

- Student copies of the narrative models "Return to July" and College Application Essay (refer to WR.3 Lessons 1 and 2)
- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson 2 Model Narrative Writing Checklist)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
●	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students learn how to draft an effective introduction for their narratives, focusing on engaging and orienting the reader by establishing a problem, situation, or observation; establishing a point of view; introducing characters or a narrator; and creating a smooth progression of experiences or events. Students first examine the introductions of the two narrative models from Lessons 1 and 2 in order to broaden their understanding of how to provide an effective introduction. Then students draft their own introductions for their narratives.

▶ Students look at the agenda.

Activity 2: Homework Accountability   15%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Listen to the audio and/or watch the video, and record at least two important or interesting pieces of dialogue or action as well as why you think these examples are interesting.)

Instruct students to form pairs or small groups to share their notes on the audio and/or video. Instruct students to discuss how the interesting pieces of dialogue or action from the audio and/or video could contribute to a rich narrative.

🗩 Student responses may include:

- o The military conversation style that is used in the command center audio was very interesting. I think it will help to lend authenticity to my narrative if I use the terms and style that they used in that recording.
- o The video footage of the astronauts in those huge spacesuits was very interesting. I think my narrative could be very compelling if it includes details like how difficult it was to move in the spacesuits.

Lead a brief whole-class discussion of student responses.

ⓘ Students will be held accountable for the second part of their homework in Activity 4: Drafting an Introduction.

Activity 3: Writing Instruction: Effective Introductions   30%

Post or project the following introductions from the narrative models in Lessons 1 and 2. Instruct students to take out their copies of the narrative models for this activity.

"Return to July," paragraph 1:

It was July. One of those nights when you can almost smell the heat. The moon was low enough to shine down on back alleys and shortcuts. I had been working at my dad's ice cream shop that summer, but what started as long day shifts turned into evening and night shifts. Everyone wanted ice cream. This particular night, I finished work and headed home, with strict orders from my mom, sick in bed. This sweltering July night, my mother had a cold and wanted hot soup.

College Application Essay, paragraph 1:

If my life to date were a novel, the motif would be *shoes*. Shoes have made a huge impact on my life in ways varied and unexpected. In fact, a passion for shoes is a family trait. My father was a long-distance runner and an early athletic shoe aficionado. He later became the CFO of an athletic shoe manufacturer where he helped develop some of the first high-tech running shoes. Following in my father's footsteps, I acquired a great passion for learning about athletic shoes and I now have an impressive collection to match. Shoes have shaped my college and career plans, but their impact goes even deeper.

Lead a whole-class discussion of the following question:

What caught your attention or engaged you in each introduction?

🗨 Student responses may include the following:

- o The first model evokes a specific place and time. The details about it being so hot that you could smell the heat and that the moon was shining down through the back alleys draw the reader into the narrative by painting a picture of the setting in an effective way. The writer uses sensory information to communicate a place and time, which allows the reader to become more involved in the story. The specific details make the description seem more real.
- o The second model presents a compelling character that intrigues the reader. The writer establishes the narrator as someone with a deep passion for footwear and explains that shoes have impacted many aspects of his life. This singular interest is an interesting window into the character of the narrator, which intrigues the reader. The writer then ends the introduction with the statement that his relationship with shoes goes even deeper than stated in this first paragraph. This engages the reader's interest as the narrator promises to reveal more information about his relationship with shoes in the rest of the narrative.

Instruct students to form pairs or small groups to look more closely at the techniques writers use to make their introductions interesting and engaging.

Post or project the following questions for students to discuss. Instruct students to make new annotations on how each writer uses narrative techniques to develop the narrative elements in each introduction.

What narrative elements are present in these introductions? How do these elements engage and orient the reader to each narrative?

🗨 Student responses may include:

- o Both models introduce a narrator and establish some information about his or her point of view. In the first model, the narrator is old enough to work at an ice cream stand, but young enough to still live at home (so likely a teen). In the second model, the reader learns that the narrator is passionate about shoes. These details serve to interest the reader in the narrators and orient the reader to the narrator's character.
- o The models also introduce other characters (parents). In the first model, the reader learns that the father owns an ice cream shop and the mother is sick. In the second model, the reader learns that the father is the CEO of an athletic shoe company and a designer of athletic shoes. These details serve to create a fuller picture of each narrator's life and character for the reader, which makes each narrator a more understandable and interesting character.

- o In the first model, the writer also introduces the setting: a hot night in July in an area with shops and "back alleys" (par. 1). Establishing the setting helps orient the reader in the story because the reader can begin to imagine where and when the story takes place.
- o Both models establish a problem, observation, or situation and begin to create a sequence of events or experiences. In the first model, the narrator has just finished work and is going to get soup for his or her sick mother on the way home. In the second model, the narrator introduces his observation about shoes: how they have "shaped [his] college and career plans" and made a "deep[]" impact on his life (par. 1). Establishing the topic or situation of the narrative helps orient and engage the reader, because the reader has a sense of what is happening and can anticipate events that may come.

What narrative techniques do the writers use in these introductions? How do these techniques engage and orient the reader to the narrative?

- 🗨 Student responses may include:

  - o The writer of the first model includes vivid descriptions: "One of those nights when you can almost smell the heat" and "The moon was low enough to shine down on back alleys and shortcuts" (par. 1). These descriptions not only orient the reader to the setting (hot summer night in a suburban or urban neighborhood), but the sensory details ("smell the heat" and moon shining down) create images in the reader's mind that engage the reader with the beauty of the narrative.
  - o The writer of the first model also uses pacing to engage the reader. The paragraph begins with three short sentences or phrases and then one long sentence. The short sentences are quick and easy to read, so the reader is engaged and oriented to the setting and character details quickly and easily.
  - o The writer of the second model uses reflection to engage and orient the reader. The writer establishes a reflective tone in the first sentence: "If my life to date were a novel," which indicates to the reader that the narrator will reflect on his life to date. The writer continues this reflective tone in the first paragraph with words and phrases like "impact," "family trait," "following in my father's footsteps," and "shaped my college and career plans," which show that the narrator will reflect on his life. These reflections orient the reader to the topic: a reflection on the narrator's life with shoes.

- ⓘ If necessary, remind students of the work they did in Lessons 1 and 2 with narrative elements (i.e., setting, characters, plot, point of view, and problem, situation, or observation) and narrative techniques (i.e., dialogue, pacing, description, reflection, and multiple plot lines).

Lead a brief whole-class discussion of student responses.

Explain that there are different methods for creating an interesting introduction. Regardless of approach, an effective introduction engages the reader by establishing a problem, situation, or observation that attracts the reader's interest. By providing the reader with the situation or problem in the first paragraph, the writer can engage the reader in the text. An effective introduction also establishes a point of view and introduces a narrator and/or characters. By orienting the reader to the situation or problem and introducing the integral elements of a narrative, the writer can ensure that the reader is not confused at the beginning of the narrative. Once the introduction engages and orients the reader, the writer can begin to create a smooth sequence of events or experiences.

Instruct students to Think, Pair, Share about the following question:

How are the narrators' voices in these models different from each other? Use examples from the texts to show how they differ.

- 🗨 Student responses may include:

    o The narrator's voice in the first model is more descriptive and casual than the narrator's voice in the second model. For example, the narrator in the first model describes the moon as "low enough to shine down on back alleys and shortcuts" (par. 1), which creates a vivid image of the setting in the reader's mind. Also, the narrator in the first model uses incomplete sentences, which is more casual: "One of those nights when you can almost smell the heat" (par. 1).

    o The narrator's voice in the second model is more academic and formal. In the first paragraph, he uses words and phrases like "motif," "varied and unexpected," and "aficionado," which suggest a more academic, less casual voice.

- ⓘ **Differentiation Consideration:** If students struggle with this question, provide the following definition: *voice* is "the combination of an author's stylistic choices in a text, including point of view and the use of language and syntax."

    ▸ Students write the definition of *voice* in the appropriate section of their vocabulary journals.

Explain to students that a narrative introduction often establishes the narrator's voice. When writing their own narratives, students should consider who the narrator is and how he or she would tell the story. Inform students that the writer's understanding of the narrator's qualities, origin, and goals serves to develop the narrator's voice. A narrator who is a college history professor lecturing to a class would tell a story in a different way than an 11-year-old boy at a campfire. A distinct narrator's voice engages and orients the reader by introducing the narrator as a realistic character the readers can relate to or understand.

- ⓘ Students learn more about developing character voice in Lesson 8.

- ⓘ If the class has read or is reading other narratives, consider instructing students to read the introductions and answer the above questions for those narratives. Consider using any of the

following narratives according to the students' previous or current reading experiences: paragraph 1 of "The Tell-Tale Heart"; paragraph 1, page 225 of "St. Lucy's Home for Girls Raised by Wolves"; section 1, paragraph 1 of "Death of a Pig"; or paragraph 1, page 1 of *The Immortal Life of Henrietta Lacks*.

Instruct students to take out their copies of the Narrative Writing Checklist.

ⓘ Consider posting or projecting the Narrative Writing Checklist.

Instruct students to Think, Pair, Share about the following questions:

Based on this lesson's writing instruction, what items should the class add to the Narrative Writing Checklist? In which categories do these items belong and why?

- 🗨 Student responses will vary but should include points that address the following:

    o Have an introduction that engages and orients the reader by setting out a problem, situation, or observation? This item belongs in the Coherence, Organization, and Style category, because an engaging introduction that orients the reader is essential to the coherence and organization of the narrative.

    o Have an introduction that establishes a narrator and/or characters? This item belongs in the Coherence, Organization, and Style category, because clarifying the identity of a narrator and/or characters is crucial to the coherence of the narrative.

    o Have an introduction that builds a smooth progression of experiences or events? This item belongs in the Coherence, Organization, and Style category, because creating a smooth progression of events helps make a narrative well organized and easy to understand.

ⓘ Students likely added the item "Establish a point of view?" to the Coherence, Organization, and Style category of the Narrative Writing Checklist in Lesson 2.

Lead a brief whole-class discussion of student responses. Guide students to a consensus on what items the class will add to the Narrative Writing Checklist and in which category each item belongs. Instruct students to add the new items in the appropriate categories to their copies of the Narrative Writing Checklist.

▸ Students add new items in the appropriate categories to their copies of the Narrative Writing Checklist.

ⓘ Consider adding the new items in the appropriate categories to the displayed copy of the Narrative Writing Checklist.

Activity 4: Drafting an Introduction   45%

Explain that in this activity, students draft an introduction paragraph for their narrative, paying specific attention to engaging and orienting the reader by setting out a problem, situation, or observation; establishing point of view, a narrator, and/or characters; and beginning to build a smooth progression of experiences or events. Also, remind students to consider how best to establish the narrator's voice. Students should reference their annotated texts; notes; Settings, Characters, and Events Charts; Lunar Landing Images Handouts; and WR.3 Prompt Analysis Exit Slips while drafting the introduction. Explain to students that they will elaborate on the events of the narrative in additional body paragraphs later, and should focus in the introduction on capturing the readers' attention and presenting a problem, situation, or observation and establishing the narrator and/or characters.

ⓘ Consider explaining to students that a narrative introduction differs from the introduction of an argument or an informative paper. In a narrative, the introduction is the beginning of the story and may take the form of one or several paragraphs. Additional techniques such as dialogue and flashback can also be used to introduce the story to the reader.

Explain that students self-assess their drafts using annotations that correspond to the applicable items on the Narrative Writing Checklist. After drafting an introduction, students review their introductions alongside the Narrative Writing Checklist and label their drafts with each applicable item from the checklist. Students should note those items that are missing from their drafts so that they have a reference for revision.

Explain that students will use this annotation process for the next four lessons as well, assessing each part of their narrative drafts with annotations according to the relevant Narrative Writing Checklist items.

▸ Students follow along.

Instruct students to take out and read their copies of the Narrative Writing Checklist. Instruct students to Think, Pair, Share about the following question:

Which checklist items are applicable to drafting an introduction?

🗨 Student responses should include:

- o Establish a point of view?
- o Have an introduction that engages and orients the reader by setting out a problem, situation, or observation?
- o Have an introduction that establishes a narrator and/or characters?
- o Have an introduction that builds a smooth progression of experiences or events?

Lead a brief whole-class discussion of student responses.

Explain to students that this is a first draft, and while they should focus on the conventions established for an effective introduction, they will edit and refine their writing in later lessons.

Transition to individual drafting.

  ▸ Students independently draft an introduction for their narrative.

  🗩 See the High Performance Response at the beginning of this lesson.

  ⓘ **Differentiation Consideration:** If students need additional support, consider allowing them to draft with each other or as a class to ensure that they understand how to effectively write an introduction.

  ⓘ The process of writing a narrative involves drafting, annotating, peer reviewing, editing, and revising. If access to technology is available, consider using a cloud or electronic storage system (Microsoft Word, Google Drive, etc.) that allows each student to write and track changes using a word processing program. Consider instructing students on how to comment on their electronic documents in order to facilitate the annotation and review processes. If technological resources are not available, use the established classroom protocols for drafting, editing, and revising hard copies. (Students' use of the online writing community addresses the expectations of W.9-10.6.)

After students finish drafting, instruct students to annotate their drafts for elements of the Narrative Writing Checklist that appear in their introductions. Remind students that their annotations serve as the self-assessment of their draft's alignment to the Narrative Writing Checklist.

  ▸ Students annotate their drafts for elements of the Narrative Writing Checklist that are applicable to their introductions.

  ⓘ Student learning is self-assessed via annotations to their drafts. In order to ensure that students can continue to work effectively on their narratives, the draft introduction should not be collected unless teachers need to assess students' abilities to write an introduction and students are unable to use the online writing community.

Activity 5: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to review and revise their introductions, paying close attention to how effectively they engage and orient the reader to a problem, situation, or observation; establish a point of view; introduce characters or a narrator; and create a smooth progression of experiences or events. Instruct students to attempt 2–3 different ways of opening their narratives and prepare to share their attempts with peers.

  ▸ Students follow along.

ⓘ If an online writing community has been established for the class, instruct students to post their revised introductions for sharing with peers and/or assessment. Remind peer reviewers to consider how effectively their peers have engaged and oriented the reader, established a point of view, introduced characters or a narrator, and created a smooth progression of experiences or events.

ⓘ Instruct students to form peer review pairs or small groups. Consider maintaining the same peer review pairs or small groups through Lesson 10 so that students can provide and receive consistent feedback from a peer familiar with their work.

Homework

Review and revise your introduction, paying close attention to how effectively you engage and orient the reader to a problem, situation, or observation; establish a point of view; introduce characters or a narrator; and create a smooth progression of experiences or events. Attempt 2–3 different ways of opening your narrative and prepare to share your attempts with peers.

Model Narrative Writing Checklist

Name:		Class:		Date:	

Directions: Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
Develop real or imagined experiences or events?	☐	☐
Establish a point of view?	☐	☐
Include settings, characters, and plots that develop the experiences or events?	☐	☐
Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?	☐	☐
Use the passage of time to structure the narrative?	☐	☐
Have an introduction that engages and orients the reader by setting out a problem, situation, or observation?*	☐	☐
Have an introduction that establishes a narrator and/or characters?*	☐	☐
Have an introduction that builds a smooth progression of experiences or events?*	☐	☐

Control of Conventions Does my response…	Drafting ✔	Finalization ✔
	☐	☐

*Asterisks indicate new items added in this lesson.

WR.3 NARRATIVE	Lesson 7 Drafting: Narrative Body Paragraphs

Introduction

In this lesson, students begin drafting the body paragraphs of their narratives by focusing on incorporating the narrative techniques of description and reflection. Students begin by examining body paragraphs from the two narrative models in Lessons 1 and 2, discussing how the writers use description and reflection to develop experiences, events, or characters within each narrative. Students then begin drafting the body of their own narratives, building on the work done on their introductions in Lesson 6. Student learning is self-assessed via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

For homework, students continue to draft their body paragraphs, focusing on using description and reflection to develop their narratives. Students attempt 2–3 different ways of incorporating description and reflection into their body paragraphs, and prepare to share their attempts with peers.

Standards

Assessed Standard(s)	
W.9-10.3.b	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Assessment

Assessment(s)
Student learning is self-assessed via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

High Performance Response(s)
A High Performance Response should:

- Use description to develop characters, experiences, or events (e.g., I could hear the whoops and shouts from Mission Control over the headset. We were on the moon, but there wasn't much time to celebrate. Buzz and I had to check to make sure the craft was all right so we could get back up to Michael when the time came. And most importantly, we had to get our suits on, which was like dressing to play football in the arctic on a cold day.).

- Use reflection to develop characters, experiences, or events (e.g., Every time someone asks me about what it felt like to walk on the moon, I'm transported back to that moment that so many people watched, but I was lucky enough to live. I have given different answers to the question depending on the situation, but this time, I said only one word to the cashier.).

ⓘ The above responses are taken from paragraphs 16 and 11, respectively, of the model narrative in Lesson 10. This model is a complete response to the WR.3 narrative prompt. Consult the model narrative for context for these responses and for more examples.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Texts:	
• Standards: W.9-10.3.b, W.9-10.5, W.9-10.6	
• Texts: "Return to July" and College Application Essay (narrative models)	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Writing Instruction: Description and Reflection	3. 30%
4. Drafting Narrative Body Paragraphs	4. 45%
5. Closing	5. 5%

Materials

- Student copies of the narrative models "Return to July" and College Application Essay (refer to WR.3 Lessons 1 and 2)
- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson 6 Model Narrative Writing Checklist)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
●	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students learn how to use the narrative techniques of description and reflection to develop characters, experiences, and events in the body paragraphs of their narratives. First, students examine body paragraphs from the two narrative models from Lessons 1 and 2 to improve their understanding of the use of description and reflection within each narrative. Students then draft body paragraphs to include description and reflection. Students draft additional body paragraphs for homework and during future lessons as necessary.

▶ Students look at the agenda.

Activity 2: Homework Accountability   15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Review and revise your introduction, paying close attention to how effectively you engage and orient the reader to a problem, situation, or observation; establish a point of view; introduce characters or a narrator; and create a smooth progression of experiences or events. Attempt 2–3 different ways of opening your narrative and prepare to share your attempts with peers.)

Explain that in this activity and throughout the unit, students provide constructive criticism to their peers. Explain to students that *constructive criticism* means "criticism or advice that is useful and intended to help or improve something, often with an offer of possible solutions." Constructive criticism helps students share advice with their peers in a positive and academic manner.

▸ Students write the definition of *constructive criticism* in the appropriate section of their vocabulary journals.

ⓘ **Differentiation Consideration:** To support students' understanding of constructive criticism, consider asking the following question:

What are some examples of how to offer constructive criticism, specifically sentence starters for providing constructive criticism?

💬 Student responses may include:

  o "This could be stronger if you add …"
  o "If you move this paragraph and this paragraph, it would …"
  o "This might make more sense if you explain …"
  o "Instead of this word, why not use …?"

Instruct students to form peer review pairs or small groups. Instruct students to take turns sharing the different ways they attempted to open their narratives. Instruct peers to comment on which way of opening the narrative engages the reader most effectively and why.

▸ Students share their different openings and peers offer constructive criticism on which openings are most effective and why.

ⓘ Consider maintaining the same peer review pairs or small groups through Lesson 10 so that students can provide and receive consistent feedback from a peer familiar with their work.

Ask for student volunteers to share their revised introductions as well as peer feedback on their different openings.

Activity 3: Writing Instruction: Description and Reflection   30%

Post or project the following paragraphs from the narrative models in Lessons 1 and 2. Instruct students to take out their copies of these narrative models for this activity.

"Return to July," paragraph 5:

That hot July night, Liu's China Garden was empty. While Mr. Liu set off to get mom's soup order together, I waited at the counter with a few sweaty, crumpled ones I'd gotten from dad's tip jar. I watched the fortune cat with the big eyes on the shelf next to the register, waving in what seemed

like perfect time to the faint sounds of Chinese opera coming from an old radio in Mr. Liu's dark kitchen. I couldn't stop looking at it, though I don't know why I should care about a thing like that. He looked like some kind of cheap toy that my sisters might have enjoyed when they were younger. Before I could think about what I was doing, I picked up the cat, flicked the small power button under his paws to "off," and put the motionless creature in my backpack. I placed the money on the counter and walked out. That was the last time I set foot in Liu's China Garden, my family's favorite nearby restaurant.

College Application Essay, paragraphs 2–4:

Studying and collecting athletic shoes has taught me the value of a hard-earned dollar. When I was fourteen, my mom gave me an ultimatum: "Dad and I have been looking at the bills, and we have decided that unless you would like to eat shoes, you will have to get a job."

I looked at the meticulously stacked shoeboxes towering over the rest of my room and made some quick calculations. "I see your point," I replied.

So I spent my summer poolside, not lounging around with a tall glass of lemonade, but standing over a deep fryer slinging fries and onion rings at my community pool's snack bar. I faithfully saved half of every paycheck for college, and just as faithfully spent the other half on shoes. Pairs of slim metallic gold Air Max, orange filigree-embossed Foamposites, and a rare tie-dyed mash up of fabrics branded as "What the Dunk" all made their way into my collection. By the end of that summer, I had enough stock in my collection that I decided to become a self-employed shoe entrepreneur, buying and selling shoes online at a handsome profit.

Lead a whole-class discussion of the following question:

What caught your attention or engaged you in these paragraphs?

- 🗨 Student responses may include the following:
    - o The first model establishes a powerful moment in time. The image of "Chinese opera" drifting through the empty restaurant while the narrator waits on a hot dark night is very engaging. This heightens the tension of the narrator's theft by involving the reader in the setting.
    - o The second model provides insight into the character of the narrator by describing how he spent his summer vacation. The description of "slinging fries and onion rings" in order to pay for shoes provides a window into the narrator's determination and love of athletic footwear.

ⓘ Consider reminding students of the work they did with description and reflection in Lessons 1 and 2.

Instruct students to form pairs or small groups to look more closely at the techniques of description and reflection that writers can use to develop their narratives. Post or project the following questions for student pairs or groups to discuss before sharing with the class. Instruct students to make new annotations on how each writer uses narrative techniques to develop the narrative elements in the body of each text.

What information do these paragraphs provide about the characters in the narrative? How do the narratives provide this information?

- 🗨 Student responses may include the following:

  - o The narrator in the first model considers himself or herself serious and above interest in cheap toys such as the lucky cat. When faced with his or her inexplicable fascination with the lucky cat, the narrator states that the object is a "cheap toy," something his or her sisters would enjoy (par. 5). This statement indicates that the narrator thinks of himself or herself as a serious individual who is not interested in childish things.

  - o The narrator in the second model is a determined and resourceful individual who is capable of adapting to adverse situations to get what he or she wants. In the second model, the narrator demonstrates that he or she is able to cope with adversity in the response to his or her parents' ultimatum. When faced with the mounting cost of his or her shoe fixation, the narrator decides to get a summer job in order to continue pursuing what he or she loves.

What examples of description do the writers include in these paragraphs? What do the descriptions reveal about the events or experiences in the narrative?

- 🗨 Student responses may include:

  - o The writer of the first model includes the description of the money the narrator had: "a few sweaty, crumpled ones" (par. 5). This description helps to establish a certain feeling within the scene: the narrator is waiting in the dark restaurant, clutching the bills from the tip jar in his or her fist. The negative connotation of "sweaty" and "crumpled" (par. 5) contribute to the uncomfortable feeling of the scene as the narrator is tempted to steal the lucky fortune cat from the restaurant.

  - o The writer of the second model includes detailed sneaker descriptions such as "orange filigree-embossed Foamposites" and "slim metallic gold Air Max" (par. 4). These descriptions further develop the readers' understanding of the narrator by communicating some of what makes these shoes appealing to him. Because the shoes sound so appealing and colorful, the reader can better understand why the narrator is so devoted to collecting them.

What examples of reflection do the writers include in these paragraphs? What do the reflections reveal about the events or experiences in the narrative?

🗨 Student responses may include:

- o In the first model, the narrator reflects on his or her attraction to an object that he or she stole: "I couldn't stop looking at it, though I don't know why I should care about a thing like that" (par. 5). This reflection suggests that the narrator still has not completely discovered the reason for his or her attraction to the fortune cat. The reflection also allows the writer to give us additional information that is beyond the narrative scope of the scene. Within the scene, he or she is captivated with the fortune cat, but through reflection the narrator can inform us that the object is just a "cheap toy" (par. 5). This helps to establish for the reader that the reason for taking the cat is not motivated by greed, but by some other desire.

- o In the second model, the narrator reflects on the summer where he "faithfully saved half of every paycheck for college, and just as faithfully spent the other half on shoes" (par. 4). This reflection establishes the importance of shoes in the narrator's life and also his financial responsibility. This combination of the idea of carefully saving money for college, and then spending the same amount of money on shoes, emphasizes how much this shoe collection means to the narrator. This reflection also demonstrates growth in the narrator from earlier in the paragraph: the narrator has taken action and responsibility for the future in response to his parents' concerns.

Lead a brief whole-class discussion of student responses. Explain to students that the narrative techniques of description and reflection are crucial in the development of the narrative.

ⓘ If the class has read or is reading other narratives, consider instructing students to read several body paragraphs and answer the above questions for those narratives. Consider using any of the following narratives according to the students' previous or current reading experiences: paragraphs 2–5 of "The Tell-Tale Heart"; paragraphs 2–4, page 226 of "St. Lucy's Home for Girls Raised by Wolves"; section 1, paragraphs 2–8 of "Death of a Pig"; or paragraphs 2–5, page 129 of *The Immortal Life of Henrietta Lacks*.

Explain to students that providing compelling description within their narratives requires them to make effective choices about how to describe a person, place, or object. Students need to choose which details to communicate to the reader and determine how to use these details to enhance their narrative. Explain to students that describing something for the reader is fundamentally different from telling the reader that something happened. Telling the reader that the narrator was in a car crash is a different task than describing to the reader the details of how the car crash unfolded. It is important, however, for students to use description in moderation within their narratives. Students should concentrate on selecting the details that are most important in communicating their purpose to the reader.

Post or project the following examples of description for an object and an event:

- The Apollo Lunar Module

    o The lander was a massive steel spider of a craft, wrapped in gold foil and adorned with the clean block letters stitched in black and white, proudly and defiantly spelling out its home: UNITED STATES.

- They landed on the gray surface of the moon.

    o The engines roared as the lander dropped closer and closer to the pockmarked face of the moon, kicking up clouds of dust and debris. Small rocks leapt away from the landing site almost as if they were fleeing from an approaching predator. This huge metal beast, the first to set foot on the pristine home of so many little gray rocks.

Explain to students that the effective use of description should communicate to the reader certain aspects, details, and sensory impressions that increase the reality of the scene. It may be helpful for students to imagine a camera in the scene they are attempting to describe. Instead of writing, "They landed on the moon," students can imagine what a camera that was filming the descent of the lander might observe. Students should imagine how the scene looked, sounded, felt, and even smelled. Even if students choose not to include certain details within the text of their narrative, the examination of all potential sensory elements will enable students to capture a more authentic feeling.

ⓘ Consider connecting the narrative technique of description to the sensory writing students practiced during the Quick Writes in Lessons 4 and 5.

Instruct students to take out their copies of the Narrative Writing Checklist.

ⓘ Consider posting or projecting the Narrative Writing Checklist.

Instruct students to Think, Pair, Share about the following questions:

Based on this lesson's writing instruction, what items should the class add to the Narrative Writing Checklist? In which categories do these items belong and why?

🗨 Student responses will vary.

ⓘ Students likely added the item "Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?" to the Coherence, Organization, and Style category of the Narrative Writing Checklist in Lesson 2.

Lead a brief whole-class discussion of student responses. Guide students to a consensus on what items the class will add to the Narrative Writing Checklist and in which category each item belongs. Instruct students to add the new items in the appropriate categories to their copies of the Narrative Writing Checklist.

▸ Students add new items in the appropriate categories to their copies of the Narrative Writing Checklist.

ⓘ Consider adding the new items in the appropriate categories to the displayed copy of the Narrative Writing Checklist.

Activity 4: Drafting Narrative Body Paragraphs   45%

Explain that in this activity, students begin drafting the body of their narratives, paying specific attention to using the narrative techniques of description and reflection to develop characters, experiences, and/or events. Students should reference their annotated texts; notes; Settings, Characters, and Events Charts; Lunar Landing Images Handouts; and WR.3 Prompt Analysis Exit Slips while drafting the body paragraphs.

ⓘ Consider informing students that effective use of description and reflection to develop experiences, events, or characters within the narrative should be present throughout the entirety of their narrative, and their work to develop these elements within their body paragraphs should extend to their introduction and conclusion paragraphs when appropriate.

Inform students that they will self-assess the drafts of their body paragraphs via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

Instruct students to take out and read their copies of the Narrative Writing Checklist. Instruct students to Think, Pair, Share about the following question:

Which checklist items are applicable to drafting narrative body paragraphs?

🗨 Student responses should include:

- o   Develop real or imagined experiences or events?
- o   Include settings, characters, and plots that develop the experiences or events?
- o   Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?

Lead a brief whole-class discussion of student responses.

Explain to students that this is a first draft, and while they should be focusing on the conventions established for effective body paragraphs, they will edit and refine their writing in later lessons.

Transition to individual drafting.

▸ Students independently draft body paragraphs for their narrative.

🗨 See the High Performance Response at the beginning of this lesson.

ⓘ **Differentiation Consideration:** If students need additional support, consider allowing them to draft with each other or as a class to ensure that they understand how to effectively use description and reflection.

After students finish drafting, instruct students to annotate their drafts for elements of the Narrative Writing Checklist that appear in their body paragraphs. Remind students that their annotations serve as the self-assessment of their draft's alignment to the Narrative Writing Checklist.

▸ Students annotate their drafts for elements of the Narrative Writing Checklist that are applicable to their body paragraphs.

ⓘ Student learning is self-assessed via annotations to their drafts. In order to ensure that students can continue to work effectively on their narratives, the draft paragraphs should not be collected unless teachers need to assess students' abilities to write body paragraphs and students are unable to use the online writing community.

Activity 5: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to continue drafting their body paragraphs, focusing on using description and reflection to develop the characters and events of their narrative. Instruct students to attempt 2–3 different ways of incorporating description and reflection in their narratives and prepare to share their attempts with peers.

▸ Students follow along.

ⓘ If an online writing community has been established for the class, instruct students to post their revised paragraphs for sharing with peers and/or assessment. Remind peer reviewers to consider how effectively their peers have incorporated description and reflection to develop the characters and events in their narratives. (Students' use of the online writing community addresses the expectations of W.9-10.6.)

Homework

Continue drafting your body paragraphs, focusing on using description and reflection to develop the characters and events of your narrative. Attempt 2–3 different ways of incorporating description and reflection in your narrative and prepare to share your attempts with peers.

Model Narrative Writing Checklist

Name:		Class:		Date:	

Directions: Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
Develop real or imagined experiences or events?	☐	☐
Establish a point of view?	☐	☐
Include settings, characters, and plots that develop the experiences or events?	☐	☐
Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?	☐	☐
Use the passage of time to structure the narrative?	☐	☐
Have an introduction that engages and orients the reader by setting out a problem, situation, or observation?	☐	☐
Have an introduction that establishes a narrator and/or characters?	☐	☐
Have an introduction that builds a smooth progression of experiences or events?	☐	☐

Control of Conventions Does my response…	Drafting ✔	Finalization ✔
	☐	☐
	☐	☐

WR.3 NARRATIVE	Lesson 8 Drafting: Narrative Body Paragraphs

Introduction

In this lesson, students continue drafting the body paragraphs of their narratives by focusing on incorporating the narrative techniques of pacing and dialogue. Students begin by examining body paragraphs from the article, "The Flight of Apollo 11," and the narrative model College Application Essay, focusing on the use of pacing and dialogue to develop experiences, events, or characters within each narrative. Students then participate in a brief activity centered around developing distinct character voices. Finally, students draft their own body paragraphs, continuing the work done in Lesson 7. Student learning is self-assessed via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

For homework, students continue to draft their body paragraphs, focusing on the establishment of effective pacing and the clarity of dialogue within their narratives. Students attempt 2–3 different ways of incorporating dialogue and/or pacing into their body paragraphs, and prepare to share their attempts with peers.

ⓘ Additional drafting time will be needed to ensure students develop a rich and engaging narrative. Plan an additional day or days following this lesson to allow students to draft additional body paragraphs and revise as necessary. During these additional lessons, teachers may conference with students in order to address needs or concerns. These additional lessons may be based on the format of this lesson.

Standards

Assessed Standard(s)	
W.9-10.3.b	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Addressed Standard(s)	
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Assessment

Assessment(s)
Student learning is self-assessed via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

High Performance Response(s)

A High Performance Response should:

- Use pacing to develop characters, experiences, or events (e.g., We slowed down and straightened out just in time. We landed so softly that we weren't even sure we were on solid ground. I couldn't completely relax, because I didn't know if the surface of the moon would hold our ship. Coming in, the dust from the surface was blowing up in fine clouds that looked like a kind of fog, and it was hard to tell what was underneath. But once we got the craft down, it stayed there. Now I was ready to report: "The Eagle has landed.").

- Use dialogue to develop characters, experiences, or events (e.g., "I didn't give you my library card by mistake, did I?" I asked, joking around a bit.
  "Are you … " she asked, her question trailing off. "Are you *the* Neil Armstrong?"
  "Yes," I said. "I can see where you wouldn't be sure, since I'm not wearing 190 pounds of space gear.").

ⓘ The above responses are taken from paragraphs 15 and 3–5, respectively, of the model narrative in Lesson 10. This model is a complete response to the WR.3 narrative prompt. Consult the model narrative for context for these responses and for more examples.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Texts:	
• Standards: W.9-10.3.b, W.9-10.5, W.9-10.6	
• Texts: "The Flight of Apollo 11" by Kenneth F. Weaver and College Application	

Essay (narrative model)	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Writing Instruction: Pacing and Dialogue	3. 35%
4. Drafting Narrative Body Paragraphs	4. 40%
5. Closing	5. 5%

Materials

- Student copies of "The Flight of Apollo 11" by Kenneth F. Weaver (refer to WR.3 Lesson 4)

- Student copies of the narrative model College Application Essay (refer to WR.3 Lesson 2)

- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson 7 Model Narrative Writing Checklist)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students learn how to use the narrative techniques of pacing and dialogue to develop characters, experiences, and events in the body paragraphs of their narratives by examining these techniques in two narrative texts. Students also engage in a brief activity centered around developing distinct character voices. Students then continue to develop their

narratives by drafting body paragraphs to include the effective use of pacing and dialogue. Students draft additional body paragraphs for homework or during future lessons as necessary.

▶ Students look at the agenda.

Activity 2: Homework Accountability   15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Continue drafting your body paragraphs, focusing on using description and reflection to develop the characters and events of your narrative. Attempt 2–3 different ways of incorporating description and reflection in your narrative and prepare to share your attempts with peers.)

Instruct students to form pairs or small groups. Instruct students to take turns sharing the different ways they attempted to incorporate description and reflection. Instruct peers to comment on which attempts are most effective and why.

▶ Students share their different attempts at incorporating description and reflection, and peers offer constructive criticism on which attempts are most effective and why.

Ask for student volunteers to share their revised paragraphs as well as peer feedback on their different attempts at incorporating description and reflection.

Activity 3: Writing Instruction: Pacing and Dialogue   35%

Post or project the following body paragraphs from the article "The Flight of Apollo 11" they read in Lessons 4–5. Instruct students to take out their copies of the article for this activity.

"The Flight of Apollo 11," section 2, paragraphs 11–20:

Failure would be especially hard to take now. Some four days and six hours before, the world had watched a perfect, spectacularly beautiful launch at Kennedy Space Center, Florida. Apollo 11 had flown flawlessly, uneventfully, almost to the moon. Now it could all be lost for lack of a few seconds of fuel.

"Light's on." Aldrin confirmed that the astronauts had seen the fuel warning light.

"Down 2½ [feet per second]," Aldrin continued. "Forward, forward. Good. 40 feet [altitude], down 2½. Picking up some dust. 30 feet. 2½ down. Faint shadow."

He had seen the shadow of one of the 68-inch probes extending from *Eagle*'s footpads.

"Four forward ... 4 forward, drifting to the right a little."

"Thirty seconds," announced CapCom. Thirty seconds to failure. In the control center, George Hage, Mission Director for Apollo 11, was pleading silently: "Get it down, Neil! Get it down!"

The seconds ticked away.

"Forward, drifting right," Aldrin said.

And then, with less than 20 seconds left, came the magic words: "Contact light!"

The spacecraft probes had touched the surface. A second or two later Aldrin announced, "O.K., engine stop."

Lead a whole-class discussion of the following question:

What caught your attention or engaged you in these paragraphs?

- 🗨 Student responses may include:
    - These paragraphs provide an exciting window into the moon landing sequence. The author uses several short paragraphs in a row, which emphasizes how important each moment is and how quickly every second passed.
    - These short paragraphs are mostly made up of dialogue, which draws the reader into the suspense of the scene. Including dialogue such as "Get it down, Neil! Get it down!" shows how nervous the characters are, which communicates tension to the reader.

Instruct students to Think, Pair, Share about the following question. Instruct students to make new annotations of how the writer uses narrative techniques to develop the narrative elements in these paragraphs.

What are the moments of suspense or tension in these paragraphs? What technique does the author use to develop these moments?

- 🗨 In these paragraphs, the sequence of events during the final seconds of the moon landing is suspenseful. The author creates tension around the low fuel light and the drifting of the lunar module by providing a series of short paragraphs that build up to the final landing. The quick pacing of these paragraphs draws the reader in to the events as they happened, connecting the reader to the characters and their nervousness. By providing these rapid, short paragraphs such as "The seconds ticked away" (par. 17), the author communicates the tension that the characters felt and makes the action seem quick and exciting.

ⓘ Consider reminding students of the work they did with pacing in Lesson 1.

Lead a brief whole-class discussion of student responses.

Post or project the following body paragraphs from the College Application Essay narrative model in Lesson 2. Instruct students to take out their copies of the narrative model for this activity.

College Application Essay, paragraphs 2–3:

> Studying and collecting athletic shoes has taught me the value of a hard-earned dollar. When I was fourteen, my mom gave me an ultimatum: "Dad and I have been looking at the bills, and we have decided that unless you would like to eat shoes, you will have to get a job."
>
> I looked at the meticulously stacked shoeboxes towering over the rest of my room and made some quick calculations. "I see your point," I replied.

Post or project the following questions for students to discuss. Instruct students to make new annotations of how the writer uses narrative techniques to develop the narrative elements in these paragraphs.

How does the dialogue in the College Application Essay develop the characters?

- 🗨 Student responses may include:
  - o The dialogue in the College Application Essay provides the reader with insight both into the character of the narrator and his parents. Also, by providing information in the voice of a character, the writer demonstrates how the narrator interacts with others.
  - o The dialogue reveals that the narrator's parents are thoughtful and responsible people. Their ultimatum to the narrator is not overly aggressive; it is even a bit funny. Likewise, the narrator's simple response of "I see your point" establishes both that he is not intimidated by the request to get a job and that he recognizes that the request from his parents is a reasonable one (par. 3). From this dialogue, we learn that the characters are caring, responsible, and reasonable.

ⓘ Consider reminding students of the work they did with dialogue in Lessons 1 and 2.

Lead a brief whole-class discussion of student responses.

ⓘ If the class has read or is reading other narratives, consider instructing students to read several body paragraphs and answer the above questions for those narratives. Consider using any of the following narratives according to the students' previous or current reading experiences: paragraphs 8–11 of "The Tell-Tale Heart"; paragraphs 4–7, pages 226–227 of "St. Lucy's Home for Girls Raised by Wolves"; section 2, paragraphs 1–3 of "Death of a Pig"; or paragraphs 3–4, page 167 of *The Immortal Life of Henrietta Lacks*.

Explain to students that the way in which characters speak in a story is a crucial component of an effective narrative and contributes to the reader's engagement with and understanding of the text. In order to develop effective character voices, students should consider the origins, history, and current position of their characters. The dialogue should match the person and the situation.

Instruct students to form small groups to participate in the following dialogue activity. Explain to students that in this activity, they work as a group to identify how similar dialogue might sound different depending on the character and their situation. Each student group will receive a neutral line of dialogue, and should work together to reword the line of dialogue as it would be said by each of four characters the group chooses. The four characters should be ones that could appear in a narrative response to the unit prompt.

Model the following example for student groups:

> Dialogue: **Did you land on the moon?**

> Characters: Mission Control, Mrs. Armstrong, Michael Collins, news reporter

>> Mission Control: **Eagle 1, confirm intact touchdown?**

>> Mrs. Armstrong: **Did you make it there safely, dear?**

>> Michael Collins: **Are you there, Neil? Looked darn good from here.**

>> News reporter: **Mr. Armstrong, is it true that you actually set foot on the moon?**

Provide each student group with the following neutral line of dialogue: **You returned to Earth safely.**

▸ Student groups work to develop lines of dialogue for each of their chosen characters.

Lead a brief whole-class discussion of student responses. Explain to students that the voice of individual characters can change the tone of the narrative and provide the reader with additional information about the character. Students should consider how each character would deliver a line of dialogue in a way that is true to the character's individual traits and situation. Explain to students that the more information they have developed about their characters, the easier it is to present dialogue in a consistent character voice.

Instruct students to take out their copies of the Narrative Writing Checklist.

ⓘ Consider posting or projecting the Narrative Writing Checklist.

Instruct students to Think, Pair, Share about the following questions:

Based on this lesson's writing instruction, what items should the class add to the Narrative Writing Checklist? In which categories do these items belong and why?

- 🗨 Student responses will vary but should include points that address the following:

  - Develop distinct character voices? This item belongs in the Coherence, Organization, and Style category, because writers use specific styles to differentiate character voices. Creating distinct character voices also contributes to coherence, because it makes a narrative easier to follow.

- ⓘ Students likely added the item "Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?" to the Coherence, Organization, and Style category of the Narrative Writing Checklist in Lesson 2.

Lead a brief whole-class discussion of student responses. Guide students to a consensus on what items the class will add to the Narrative Writing Checklist and in which category each item belongs. Instruct students to add the new items in the appropriate categories to their copies of the Narrative Writing Checklist.

- ▸ Students add new items in the appropriate categories to their copies of the Narrative Writing Checklist.

- ⓘ Consider adding the new items in the appropriate categories to the displayed copy of the Narrative Writing Checklist.

Activity 4: Drafting Narrative Body Paragraphs   40%

Explain that in this activity, students continue drafting the body of their narratives, paying specific attention to using the narrative techniques of dialogue and pacing to develop characters, experiences, and/or events. Students should reference their annotated texts; notes; Settings, Characters, and Events Charts; Lunar Landing Images Handouts; and WR.3 Prompt Analysis Exit Slips while drafting the body paragraphs.

- ⓘ Consider informing students that effective use of dialogue and pacing to develop experiences, events, or characters within the narrative should be present throughout the entirety of their narrative, and their work to develop these elements within their body paragraphs should extend to their introduction and conclusion paragraphs when appropriate.

Inform students that they will self-assess the drafts of their body paragraphs via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

Instruct students to take out and read their copies of the Narrative Writing Checklist. Instruct students to Think, Pair, Share about the following question:

Which checklist items are applicable to drafting narrative body paragraphs?

- 🗨 Student responses should include:
    - o Develop real or imagined experiences or events?
    - o Include settings, characters, and plots that develop the experiences or events?
    - o Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?

Lead a brief whole-class discussion of student responses.

Explain to students that this is a first draft, and while they should focus on the conventions established for an effective body paragraph, they will edit and refine their writing in later lessons.

Transition to individual drafting.

- ‣ Students independently draft body paragraphs for their narrative.
- 🗨 See the High Performance Response at the beginning of this lesson.

- ⓘ **Differentiation Consideration:** If students need additional support, consider allowing them to draft with each other or as a class to ensure that they understand how to effectively use pacing and dialogue.

After students finish drafting, instruct students to annotate their drafts for elements of the Narrative Writing Checklist that appear in their body paragraphs. Remind students that their annotations serve as the self-assessment of their draft's alignment to the Narrative Writing Checklist.

- ‣ Students annotate their drafts for elements of the Narrative Writing Checklist that are applicable to their body paragraphs.

- ⓘ Student learning is self-assessed via annotations to their drafts. In order to ensure that students can continue to work effectively on their narratives, the draft paragraphs should not be collected unless teachers need to assess students' abilities to write body paragraphs and students are unable to use the online writing community.

Activity 5: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to continue drafting their body paragraphs, paying close attention to the establishment of effective pacing and the clarity of dialogue. Instruct students to attempt 2–3 different ways of incorporating dialogue and/or pacing in their narratives, and prepare to share their attempts with peers.

▸ Students follow along.

ⓘ If an online writing community has been established for the class, instruct students to post their revised paragraphs for sharing with peers and/or assessment. Remind peer reviewers to consider how effectively their peers have incorporated pacing and dialogue to develop the characters and events in their narratives. (Students' use of the online writing community addresses the expectations of W.9-10.6.)

Homework

Continue drafting your body paragraphs, paying close attention to the establishment of effective pacing and the clarity of dialogue. Attempt 2–3 different ways of incorporating dialogue and/or pacing in your narrative, and prepare to share your attempts with peers.

Model Narrative Writing Checklist

Name:		Class:		Date:	

> **Directions:** Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
Develop real or imagined experiences or events?	☐	☐
Establish a point of view?	☐	☐
Include settings, characters, and plots that develop the experiences or events?	☐	☐
Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?	☐	☐
Use the passage of time to structure the narrative?	☐	☐
Have an introduction that engages and orients the reader by setting out a problem, situation, or observation?	☐	☐
Have an introduction that establishes a narrator and/or characters?	☐	☐
Have an introduction that builds a smooth progression of experiences or events?	☐	☐
Develop distinct character voices?*	☐	☐

Control of Conventions Does my response…	Drafting ✔	Finalization ✔
	☐	☐
	☐	☐

*Asterisks indicate new items added in this lesson.

WR.3 NARRATIVE

Lesson 9 Drafting: Conclusion

Introduction

In this lesson, students learn to craft a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of their narrative. Students begin by examining the conclusions of the two narrative models in Lessons 1 and 2 and discussing the components that make these conclusions effective. Then, students work individually to draft a conclusion for their own narratives. Student learning is self-assessed via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

For homework, students revise their conclusions to ensure that they provide an effective ending that follows from and reflects on what is experienced, observed, or resolved over the course of their narrative. Students attempt 2–3 different ways of ending their papers and prepare to share their attempts with peers.

Standards

Assessed Standard(s)	
W.9-10.3.e	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Assessment

Assessment(s)
Student learning is self-assessed via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

High Performance Response(s)

A High Performance Response should:

* Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved in the narrative (e.g., I recall that feeling of the slow motion leaps above the surface above all. What I should have said to the cashier at the grocery store, and to all those people who have asked me what it felt like to go to the moon, was "Jump as high as you can, then imagine that you can jump even higher and float even longer than you ever have. Like you suddenly have a superpower. That's the feeling."

    As it happened, the one word I actually said to the cashier was the only word I knew that could describe a memory so vivid I could feel it, but so far away it felt almost unreal: dreamlike.).

ⓘ The above response is taken from the conclusion of the model narrative in Lesson 10. This model is a complete response to the WR.3 narrative prompt. Consult the model narrative for context for this conclusion.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Texts: • Standards: W.9-10.3.e, W.9-10.5, W.9-10.6 • Texts: "Return to July" and College Application Essay (narrative models) **Learning Sequence:**	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Writing Instruction: Effective Conclusions	3. 30%
4. Drafting a Conclusion	4. 45%
5. Closing	5. 5%

Materials

- Student copies of the narrative models "Return to July" and College Application Essay (refer to WR.3 Lessons 1 and 2)
- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson 8 Model Narrative Writing Checklist)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students learn how to draft an effective conclusion for their narrative, focusing on providing a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. Students examine the conclusions of the two narrative models from Lessons 1 and 2 in order to broaden their understanding of how to provide an effective conclusion. Students then draft their own conclusions for their narratives.

▶ Students look at the agenda.

Activity 2: Homework Accountability   15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Continue drafting your body paragraphs, paying close attention to the establishment of effective pacing and the clarity of dialogue. Attempt 2–3 different ways of incorporating dialogue and/or pacing in your narrative and prepare to share your attempts with peers.)

Instruct students to form pairs or small groups. Instruct students to take turns sharing the different ways they attempted to incorporate dialogue or pacing. Instruct peers to comment on which attempts are most effective and why.

▸ Students share their different attempts at incorporating dialogue and/or pacing, and peers offer constructive criticism on which attempts are most effective and why.

Ask for student volunteers to share their revised body paragraphs as well as peer feedback on their different attempts at incorporating dialogue and/or pacing.

Activity 3: Writing Instruction: Effective Conclusions   30%

Post or project the following conclusions from the narrative models in Lessons 1 and 2. Instruct students to take out their copies of these narrative models for this activity.

"Return to July," paragraphs 8–10:

> It is another hot, sunny July day.
>
> Standing in the spot where my front stoop used to be, I squint towards Liu's China Garden, one of the few relics from my past that remains in the neighborhood. The restaurant has received a bit of a face-lift and has expanded to almost twice the size that I remember as a teen. The small "fortune cookies" neon that used to flicker nonstop is gone, replaced by a sign indicating that all major forms of credit cards are now accepted.
>
> I set off towards the old ice cream shop, wondering if I can maintain my former pace. As I approach Liu's China Garden, I see Mr. Liu turn his sign from closed to open. He holds the door for me and pats me on the back, smiling, as I unzip my bag.

College Application Essay, paragraph 6:

> I am eager to continue my life's journey at a college where my passion, entrepreneurial spirit, and desire to effect social change can be ignited by a powerful educational experience. I can only imagine all the places my shoes will take me next.

Lead a whole-class discussion of the following question:

What caught your attention or engaged you in these conclusions?

🗩 Student responses may include:

  o The first model illustrates the things that are the same and the things that are different about the narrator's childhood neighborhood. The "spot where my front stoop used to be" (par. 9) and the "face-lift" (par. 10) that Liu's has received draw the reader's attention to the changes that have happened over the course of this time gap within the narrative. These physical changes suggest potential for change within the narrator, which engages the reader

in the question of why the narrator has returned to his or her childhood neighborhood and how the narrative will resolve.

o   The second model's conclusion begins with a strong statement by using descriptive emotional words that provide more information about the narrator. The writer describes the narrator as "eager," possessing "passion" and "desire," and hoping to have a "powerful" educational experience (par. 6). These descriptive words remind the reader of the narrator's actions throughout the narrative.

Instruct students to form pairs or small groups to look more closely at how writers craft conclusions that reflect on and follow from the body of the narrative. Post or project the following question for students to discuss before sharing with the class. Instruct students to make new annotations on how each writer uses narrative techniques to develop the narrative elements in each conclusion.

How does each of these conclusions provide an effective ending for what was experienced, observed, or resolved over the course of each narrative?

🗩   Student responses may include:

o   The last sentence of the first model recalls the narrator's relationship with Mr. Liu. By writing that Mr. Liu "holds the door for me and pats me on the back, smiling" (par. 10), the writer connects this to the earlier interactions with Mr. Liu, which "usually ended with a cheerful pat on my back" (par. 4). This connection to earlier in the narrative shows that although twenty years have passed, Mr. Liu recognizes the narrator and still feels friendly towards him or her. The familiar warm smile and pat on the back hint to the reader that the narrator's return of the figurine will be well received, making this scene a satisfying conclusion to the story of the theft.

o   The second model paragraph follows clearly from the rest of the narrative by references to the narrator's various qualities. The narrator has consistently described himself over the course of the narrative as he does in the conclusion: he is a person full of "passion, entrepreneurial spirit, and desire to effect social change" (par. 6). The direct reference to these qualities is a reminder to the reader of all of the earlier examples, such as his dedication to a summer job or his charitable efforts in donating shoes "to Honduras, Ghana, and Haiti" (par. 5). The statement regarding the "places my shoes will take me next" (par. 6) connects the conclusion back to the subject of shoes, which the narrator has developed over the course of the narrative and now concludes by pointing toward a future related to shoes.

Explain to students that it can be beneficial to create a visual representation of the connections between the conclusion and the rest of the narrative. Instruct students to consult their copies of the narrative models and draw arrows from phrases and sentences in each conclusion to similar phrases and sentences from the body paragraphs or introduction of each model.

🗩 Student responses may include:

  ○ "He holds the door for me and pats me on the back, smiling, as I unzip my bag" (par. 10) connects to "I never understood any of it, but the initial interaction usually ended with a cheerful pat on my back and an enthusiastic thumbs up to my parents" (par. 4).

  ○ "I can only imagine all the places my shoes will take me next" (par. 6) connects to "If my life to date were a novel, the motif would be *shoes*" (par. 1).

Lead a brief whole-class discussion of student responses. Explain to students that the conclusions of narratives have a broader variation of style and content than the conclusions of arguments or informative papers. In some narratives (e.g., the narrative model "Return to July"), the reader is left with a desire to know more about how the story resolves. Some conclusions end a narrative on an indefinite note with the fates of the characters or the outcome of the situation unknown. Other narratives might provide a symbolic reflection of the events within the narrative, connecting a final event to an earlier one in order to illustrate the similarity or differences of these events for the reader. Narrative conclusions can also contain a more literal type of reflection in which a character in the narrative thinks back on what has happened over the course of the narrative and how it has shaped them. Regardless of approach, an effective conclusion provides some kind of final statement, action, or dialogue that follows from the narrative.

ⓘ If the class has read or is reading other narratives, consider instructing students to read the conclusions and answer the above questions for those narratives. Consider using any of the following narratives according to the students' previous or current reading experiences: paragraphs 17–18 of "The Tell-Tale Heart"; page 246 of "St. Lucy's Home for Girls Raised by Wolves"; or section 4, paragraph 5 of "Death of a Pig."

ⓘ Consider posting or projecting the final sentence or paragraph of narrative texts that students have read this year. Instruct students to discuss the examples in pairs or small groups, focusing on what aspects of the conclusions are effective and engaging and how they offer an effective ending to the narrative.

Instruct students to take out their copies of the Narrative Writing Checklist.

ⓘ Consider posting or projecting the Narrative Writing Checklist.

Instruct students to Think, Pair, Share about the following questions:

Based on this lesson's writing instruction, what items should the class add to the Narrative Writing Checklist? In which categories do these items belong and why?

🗩 Student responses will vary but should include points that address the following:

    o   Provide a conclusion that follows from and reflects on the experiences and observations within the narrative? This item belongs in the Coherence, Organization, and Style category, because the conclusion is an aspect of the organizational structure of a narrative, demonstrates the writer's style, and also contributes to coherence of the narrative.

Lead a brief whole-class discussion of student responses. Guide students to a consensus on what items the class will add to the Narrative Writing Checklist and in which category each item belongs. Instruct students to add the new items in the appropriate categories to their copies of the Narrative Writing Checklist.

▸ Students add new items in the appropriate categories to their copies of the Narrative Writing Checklist.

ⓘ Consider adding the new items in the appropriate categories to the displayed copy of the Narrative Writing Checklist.

Activity 4: Drafting a Conclusion   45%

Explain that in this activity, students draft a conclusion for their narrative, paying specific attention to following from and reflecting on what is experienced, observed, or resolved over the course of the narrative. Students should reference their annotated texts; notes; Settings, Characters, and Events Charts; Lunar Landing Images Handouts; and WR.3 Prompt Analysis Exit Slips while drafting the conclusion.

Inform students that they will self-assess the drafts of their conclusions via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

Instruct students to take out and read their copies of the Narrative Writing Checklist. Instruct students to Think, Pair, Share about the following question:

Which checklist items are applicable to drafting narrative conclusion paragraphs?

🗨 Student responses should include:

    o   Provide a conclusion that follows from and reflects on the experiences and observations within the narrative?

Lead a brief whole-class discussion of student responses.

Explain to students that this is a first draft, and while they should focus on the conventions established for an effective conclusion, they will edit and refine their writing in later lessons.

Transition to individual drafting.

▸ Students independently draft a conclusion for their narratives.

🕮 See the High Performance Response at the beginning of this lesson.

ⓘ **Differentiation Consideration:** If students need additional support, consider allowing them to draft with each other or as a class to ensure that they understand how to effectively write a conclusion.

After students finish drafting, instruct them to annotate their drafts for elements of the Narrative Writing Checklist that appear in their conclusions. Remind students that their annotations serve as the self-assessment of their draft's alignment to the Narrative Writing Checklist.

▸ Students annotate their drafts for elements of the Narrative Writing Checklist that are applicable to their conclusions.

ⓘ Student learning is self-assessed via annotations to their drafts. In order to ensure that students can continue to work effectively on their narratives, the draft conclusion should not be collected unless teachers need to assess students' abilities to write a conclusion and students are unable to use the online writing community.

Activity 5: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to review and revise their conclusions to ensure that they provide an effective ending to their narratives that follows from and reflects on what is experienced, observed, or resolved over the course of their narrative. Instruct students to attempt 2–3 different ways of concluding their narratives and prepare to share their attempts with peers.

▸ Students follow along.

ⓘ If an online writing community has been established for the class, instruct students to post their revised paragraphs for sharing with peers and/or assessment. Remind peer reviewers to consider how effectively their peers have reflected on what is experienced, observed, or resolved over the course of the narrative. (Students' use of the online writing community addresses the expectations of W.9-10.6.)

ⓘ If students require more direct criteria for the establishment of an effective ending, consider providing students with the last paragraphs or lines of narrative text read in class this year. Instruct students to select one style or strategy from among these examples and base their conclusions on the selected style or strategy.

Homework

Review and revise your conclusion to ensure that it provides an effective ending to your narrative that follows from and reflects on what is experienced, observed, or resolved over the course of your narrative. Attempt 2–3 different ways of concluding your narrative and prepare to share your attempts with peers.

Model Narrative Writing Checklist

Name:		Class:		Date:	

Directions: Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
Develop real or imagined experiences or events?	☐	☐
Establish a point of view?	☐	☐
Include settings, characters, and plots that develop the experiences or events?	☐	☐
Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?	☐	☐
Use the passage of time to structure the narrative?	☐	☐
Have an introduction that engages and orients the reader by setting out a problem, situation, or observation?	☐	☐
Have an introduction that establishes a narrator and/or characters?	☐	☐
Have an introduction that builds a smooth progression of experiences or events?	☐	☐
Develop distinct character voices?	☐	☐
Provide a conclusion that follows from and reflects on the experiences and observations within the narrative?*	☐	☐

Control of Conventions Does my response…	Drafting ✔	Finalization ✔
	☐	☐
	☐	☐

*Asterisks indicate new items added in this lesson.

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WR.3
NARRATIVE

Lesson 10 Structural Techniques

Introduction

In this lesson, students learn to use a variety of structural techniques in their narratives to create a coherent whole. Incorporating structural techniques after writing their initial narrative drafts allows students to freely record their ideas and then examine how their whole narrative works structurally, making changes as desired. This process may involve re-ordering paragraphs or adding key structural techniques (e.g., flashbacks or foreshadowing) to their narratives. Students begin this lesson by defining various structural techniques used in narrative writing. Students then examine paragraphs from the two narrative models in Lessons 1 and 2 and identify how the use of structural techniques contributes to the creation of a coherent whole. Finally, students experiment with the different structural techniques they identified to revise and improve the sequence of events in their narratives, creating a more coherent whole. Student learning is self-assessed via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

For homework, students continue to revise their narrative drafts, focusing on ensuring that their introduction, body paragraphs, and conclusion include structural techniques that build on one another to create a coherent whole.

ⓘ Consider providing additional drafting time if students determine that larger structural changes are necessary to craft a fully realized narrative draft. Plan an additional day or days following this lesson to allow students to revise and draft as necessary. These additional lessons may be based on the format of this lesson.

Standards

Assessed Standard(s)	
W.9-10.3.c	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
	c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific

	purpose and audience.
Addressed Standard(s)	
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Assessment

Assessment(s)
Student learning is self-assessed via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.
High Performance Response(s)
A High Performance Response should:

- Experiment with structural techniques such as linear plot, foreshadowing, flashback, turning point, and circular narration to sequence events so that they build on one another to create a coherent whole (for examples see below).

A High Performance Response may include the use of the following structural techniques. Each student will make different revisions depending on his or her draft, so High Performance Responses will vary widely:

- Flashback: I am retired now and I have plenty of time to think about that journey, years ago, that has meant so much to me and many other people. But all of that time to remember does not make the journey any easier to describe. For most of human history, it was impossible to imagine that anyone would make it to the moon. I would not have even thought it was possible in my own life until I got the assignment and my colleagues and I began our long and grueling training in flight simulators down in Virginia.
  I think it wasn't until we landed that I had any time to feel any emotion at all. Up until then, the three of us—Buzz, Michael, and I—were performing all the necessary steps of the approach and landing process, which we had practiced innumerable times during our five hundred hours in the simulators, before we ever went into space.

- Circular narration: I recall that feeling of the slow motion leaps above the surface above all. What I should have said to the cashier at the grocery store, and to all those people who have asked me what it felt like to go to the moon, was "Jump as high as you can, then imagine that you can jump even higher and float even longer than you ever have. Like you suddenly have a superpower. That's the feeling."
  As it happened, the one word I actually said to the cashier was the only word I knew that could

describe a memory so vivid I could feel it, but so far away it felt almost unreal: dreamlike.

- Linear plot: This afternoon I was at the grocery store on Peterson Street. My wife and I were having a few friends over for dinner and I was assigned the task of picking up the chicken and tomatoes on my way back from my doctor's appointment. The cashier in my checkout line was a middle-aged woman who greeted every shopper with a warm smile and a question about how the day was going.

ⓘ The above responses are taken from paragraphs 12–13, 22–23, and 1, respectively, of the model narrative at the end of this lesson. This model is a complete response to the WR.3 narrative prompt. Consult the model narrative for context for these responses and more examples.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards:	
• Standards: W.9-10.3.c, W.9-10.5, W.9-10.6	
• Texts: "Return to July" and College Application Essay (narrative models)	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Writing Instruction: Structural Techniques	3. 25%
4. Individual Revision	4. 50%
5. Closing	5. 5%

Materials

- Student copies of the narrative models "Return to July" and College Application Essay (refer to WR.3 Lessons 1 and 2)

- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson 9 Model Narrative Writing Checklist)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students learn to use a variety of structural techniques in their narratives to create a coherent whole. First, students define various structural techniques used in narrative writing. Students then examine paragraphs from the two narrative models in Lessons 1 and 2 to develop their understanding of the effective use of structural techniques. Finally, students experiment with the structural techniques they identified to revise and improve the sequence of events in their narratives, creating a more coherent whole.

▶ Students look at the agenda.

Activity 2: Homework Accountability   15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Review and revise your conclusion to ensure that it provides an effective ending to your narrative that follows from and reflects on what is experienced, observed, or resolved over the course of your narrative. Attempt 2–3 different ways of concluding your narrative and prepare to share your attempts with peers.)

Instruct students to form pairs or small groups. Instruct students to take turns sharing the different ways they attempted to conclude their narratives. Instruct peers to comment on which way of concluding the narrative best follows from and reflects on the rest of the narrative and why.

▶ Students share their different endings, and peers offer constructive criticism on which conclusions best follow from and reflect on the rest of the narrative and why.

Ask for student volunteers to share their revised conclusions as well as peer feedback on their different closings.

Activity 3: Writing Instruction: Structural Techniques   25%

Instruct students to remain in their pairs or small groups from the previous activity. Explain to students that in narrative writing it is important to use structural techniques to sequence events so that they build on one another to create a coherent whole. A narrative that is a coherent whole is one in which all of the different parts of the story, such as characters, events, experiences, are brought together in a way that makes sense to the reader. Through the use of these structural techniques, the writer makes it clear why these characters and events are present together in the narrative.

Inform students that their narratives likely contain one or more structural techniques already, and they should focus on refining their use of these techniques within their narrative. Students may wish to experiment with different structural techniques in order to determine which most effectively contributes to the narrative they wish to craft. Explain to students that they do not need to include every type of structural technique within their narratives, and should instead focus on the techniques that have the desired effect on the shape and form of the narrative.

Explain to students that there are many structural techniques that writers may choose to use in their narrative writing. This lesson focuses on the structural techniques present within the narrative models.

Post or project the following structural techniques and instruct students to work in their pairs or groups to define and explain how they contribute to coherency in a narrative.

- Linear Plot

- Foreshadowing

- Flashback

- Turning Point

- Circular Narration

  🗨 Student responses should include:

  o Linear plot means that a story occurs in order by time (chronological order). A linear plot supports the coherency of a narrative by making the events easy to follow, since the events happen sequentially, like they do in life.

  o Foreshadowing is when the writer provides information that is a clue to something that will happen later in the text. Foreshadowing supports the coherency of a narrative by making connections between two or more events, experiences, or times in a narrative.

  o A flashback is a transition to an earlier scene or event in a narrative. A flashback supports the coherency of a narrative because it connects characters or events to past characters or events.

  o A turning point is when an important event happens in the text, and the narrative changes directions. A turning point supports the coherency of a narrative by making it clear to the reader why the events are happening in the order in which they are presented.

    o   Circular narration is when events are repeated over the course of the narrative. Circular narration supports the coherency of a narrative by repeating or returning to an event, so the reader can understand how a character, observation, or event has developed over the course of the narrative.

ⓘ **Differentiation Consideration:** If students struggle, consider providing the following definitions: *linear plot* means "events in a story that occur sequentially, or in order," *foreshadowing* means "a device in which a writer gives a hint of what is to come later in the story," *flashback* means "a transition to an earlier scene or event in a narrative," *turning point* means "a point at which a decisive or important change takes place," and *circular narration* means "a narrative that ends in the same place it began; a narrative that has certain plot points repeated."

▸   Students write the definitions of *linear plot, foreshadowing, flashback, turning point,* and *circular narration* in the appropriate section of their vocabulary journals.

Explain that writers use different structural techniques to sequence events in a story. These structural techniques help a writer build a consistent and clear narrative by creating connections and relationships among the events presented. Often, these structural techniques create relationships between narrative elements such as plot and character to create a coherent narrative.

ⓘ Consider posting or projecting examples of these structural techniques from narrative texts students have read this year. Instruct students to discuss the narrative technique examples in pairs or small groups, focusing on how these techniques contribute to a more coherent and complete narrative.

Instruct students to remain in their pairs or small groups. Post or project the following paragraphs from the narrative models in Lessons 1 and 2. Instruct students to take out their copies of these narrative models for this activity.

"Return to July," paragraphs 1–3:

It was July. One of those nights when you can almost smell the heat. The moon was low enough to shine down on back alleys and shortcuts. I had been working at my dad's ice cream shop that summer, but what started as long day shifts turned into evening and night shifts. Everyone wanted ice cream. This particular night, I finished work and headed home, with strict orders from my mom, sick in bed. This sweltering July night, my mother had a cold and wanted hot soup.

It was the night I took something that didn't belong to me.

I was fifteen years old. I was well known and well liked. I had my own room in the only apartment my parents had ever shared. I had two younger sisters, and I was nice to them most of the time. I knew all my neighbors. I was the kid who shoveled sidewalk snow without any bribing. I visited old people in the neighborhood because I genuinely liked their company and their stories, not just because I wanted candy. I never got into any trouble outside the range of standard "kid stuff." I had

only been grounded once for what I still (to this day) consider nothing more than a big misunderstanding. I was as good a kid as parents could want.

College Application Essay, paragraphs 4–5:

So I spent my summer poolside, not lounging around with a tall glass of lemonade, but standing over a deep fryer slinging fries and onion rings at my community pool's snack bar. I faithfully saved half of every paycheck for college, and just as faithfully spent the other half on shoes. Pairs of slim metallic gold Air Max, orange filigree-embossed Foamposites, and a rare tie-dyed mash up of fabrics branded as "What the Dunk" all made their way into my collection. By the end of that summer, I had enough stock in my collection that I decided to become a self-employed shoe entrepreneur, buying and selling shoes online at a handsome profit. I camped overnight in Center City Philadelphia to get a prime place in line to purchase highly-coveted sneakers. I made some savvy investments, but I was also conned in an ill-advised Craigslist deal with an unscrupulous buyer. The challenges, rewards, and thrills of running a small business have fueled my decision to major in business.

A shared passion for shoes creates an instant connection with people I meet, whether in a suburban shopping mall or a trendy neon-lit Los Angeles sneaker store. I have learned that in some places, shoes are not a fashion statement or a status symbol. Rather, shoes enable a child to make an arduous trek to school and surmount a potential education barrier. When I first learned about the nonprofit organization, In Ian's Boots, I knew I found a way to unite my shoe passion with my mission to contribute positively to the world around me. Founded by the grieving parents of a fellow soccer goalie killed in a sledding accident, In Ian's Boots collects used shoes for people in need around the world. Doctors found a biblical message in his boots urging "perseverance," and this story and message spoke to me. Last year, I hosted a drive and collected over 600 pairs of shoes, some of which have been distributed to Honduras, Ghana, and Haiti.

Post or project the following question for students to discuss before sharing out with the class. Instruct students to make new annotations on how each writer uses structural techniques to create coherency.

What structural techniques do the writers use in these models? How do these structural techniques create coherency within the narrative?

ⓘ Consider reminding students to consult the previously recorded structural techniques in their vocabulary journals as they examine the narrative models and answer the following questions.

💬 Student responses may include:

○ The writer of the first model uses foreshadowing in the statement: "It was the night I took something that didn't belong to me" (par. 2) and "I never got into any trouble outside the range of standard 'kid stuff'" (par. 3). These statements contradict each other, as taking

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something that does not belong to you is beyond the "kid stuff" that might get someone in trouble. The writer is foreshadowing the theft of the cat figurine later in the narrative by establishing that the narrator is going to do something morally wrong. This creates cohesion by hinting at an event that will occur soon and be resolved over the course of the text.

  o The writer of the second model includes a turning point that builds from previous paragraphs to create a coherent whole. The writer positions the narrator's discovery of the charity "Ian's Boots" as a point at which the narrator "found a way to unite [his] shoe passion with [his] mission to contribute positively to the world around [him]" (par. 5). This turning point marks a clear difference in the text between the narrator's self-focused goals (to possess more sneakers and become a successful entrepreneur) and his more charitable goal (to help those in need). With this turning point, the writer provides a more complete picture of the narrator and creates cohesion in the narrative by connecting the beginning paragraphs with the conclusion, wherein the narrator states that he has a "desire to effect social change" (par. 6).

  o The writer of the second model also uses a linear plot in the description of the narrator's summer. The fourth paragraph opens as he spends the summer "standing over a deep fryer" in order to save for college and more shoes. This description is followed by the statement, "by the end of that summer, I had enough stock in my collection that I decided to become a self-employed shoe entrepreneur" (par. 4). By describing the narrator's actions in chronological order, the writer establishes a narrative timeline that contributes to the coherency of the text by making the events easier to follow.

Instruct students to take out their copies of the Narrative Writing Checklist.

ⓘ Consider posting or projecting the Narrative Writing Checklist.

Instruct students to Think, Pair, Share about the following questions:

Based on this lesson's writing instruction, what items should the class add to the Narrative Writing Checklist? In which categories do these items belong and why?

  🗨 Student responses will vary but should include points that address the following:

  o Use different structural techniques to sequence events so that they build on one another to create a coherent whole? This item belongs in the Coherence, Organization, and Style category, because these structural components aid in the coherence of the narrative by contributing directly to the organization of the narrative.

Lead a brief whole-class discussion of student responses. Guide students to a consensus on what items the class will add to the Narrative Writing Checklist, and in which category each item belongs. Instruct students to add the new items in the appropriate categories to their copies of the Narrative Writing Checklist.

▶ Students add new items in the appropriate categories to their copies of the Narrative Writing Checklist.

ⓘ Consider adding the new items in the appropriate categories to the displayed copy of the Narrative Writing Checklist.

Activity 4: Individual Revision   50%

Explain that in this activity, students revise their narratives, paying specific attention to using structural techniques to sequence events so that they build on one another to create a coherent whole. Students should consider the rearrangement or the inclusion of additional paragraphs to support the use of linear plot, foreshadowing, flashback, circular narration, turning point, or other structural techniques that would support their narrative. Students should reference their annotated texts; notes; Settings, Characters, and Events Charts; Lunar Landing Images Handouts; and WR.3 Prompt Analysis Exit Slips while revising their narratives.

Inform students that they will self-assess their drafts in this lesson via annotations to their drafts corresponding to the applicable items on the Narrative Writing Checklist.

Instruct students to take out and read their copies of the Narrative Writing Checklist. Instruct students to Think, Pair, Share about the following question:

Which checklist items are applicable to experimenting with different structural techniques?

🗩 Student responses should include:

o Develop real or imagined experiences or events?

o Include settings, characters, and plots that develop experiences or events?

o Use the passage of time to structure the narrative?

o Use different structural techniques to sequence events so that they build on one another to create a coherent whole?

Lead a brief whole-class discussion of student responses.

Explain to students that this activity provides the opportunity for experimentation, so they should focus on the effective integration of structural techniques. They will have the chance to edit and refine their writing in later lessons. Remind students that they do not have to include every structural technique in their narrative, and should instead focus on the structural techniques that are already present within their draft or those that will serve to further enhance their narrative.

Transition to individual revision.

> ‣ Students independently revise their narratives for structural techniques.

> 🗩 See the High Performance Response at the beginning of this lesson.

After students finish revising, instruct them to annotate their drafts for elements of the Narrative Writing Checklist that appear in their narratives. Inform students that their annotations serve as the self-assessment of their drafts' alignment to the Narrative Writing Checklist.

> ‣ Students annotate their drafts for elements of the Narrative Writing Checklist that are applicable to their narratives.

ⓘ Student learning is self-assessed via annotations to their drafts. In order to ensure that students can continue to work effectively on their narratives, the narrative draft should not be collected unless teachers need to assess students' abilities to integrate structural techniques into their narratives and students are unable to use the online writing community.

ⓘ WR.3 Lessons A–F offer direct instruction on discrete skills and should be implemented between Lessons 10 and 11. Students may benefit from some or all of the instruction in these lessons; only those lessons or activities that address student needs should be implemented.

ⓘ Teachers may collect completed drafts or view them in the class's online writing community to determine which of the skills from Lessons A–F students need most to learn.

Activity 5: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to continue to revise their narrative drafts, focusing on ensuring that their introduction, body paragraphs, and conclusion are structured so that they build on one another to create a coherent whole. Remind students to refer to the Narrative Writing Checklist to guide their revisions.

> ‣ Students follow along.

ⓘ If an online writing community has been established for the class, instruct students to post their revised drafts for sharing with peers and/or assessment. Remind peer reviewers to consider how effectively their peers have integrated structural techniques that contribute to a coherent narrative. (Students' use of the online writing community addresses the expectations of W.9-10.6.)

File: WR.3 Lesson 10 **Date:** 6/30/15 **Classroom Use:** Starting 9/2015
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Homework

Continue to revise your narrative draft, focusing on ensuring that the introduction, body paragraphs, and conclusion include structural techniques that contribute to the creation of a coherent whole. Refer to the Narrative Writing Checklist to guide your revisions.

Model Narrative Writing Checklist

Name:		Class:		Date:	

Directions: Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
Develop real or imagined experiences or events?	☐	☐
Establish a point of view?	☐	☐
Include settings, characters, and plots that develop the experiences or events?	☐	☐
Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?	☐	☐
Use the passage of time to structure the narrative?	☐	☐
Have an introduction that engages and orients the reader by setting out a problem, situation, or observation?	☐	☐
Have an introduction that establishes a narrator and/or characters?	☐	☐
Have an introduction that builds a smooth progression of experiences or events?	☐	☐
Develop distinct character voices?	☐	☐
Provide a conclusion that follows from and reflects on the experiences and observations within the narrative?	☐	☐
Use different structural techniques to sequence events so that they build on one another to create a coherent whole?*	☐	☐

Control of Conventions **Does my response…**	Drafting ✔	Finalization ✔
	☐	☐
	☐	☐

*Asterisks indicate new items added in this lesson.

Model Narrative

<p align="center">The Giant Leap</p>

This afternoon I was at the grocery store on Peterson Street. My wife and I were having a few friends over for dinner and I was assigned the task of picking up the chicken and tomatoes on my way back from my doctor's appointment. The cashier in my checkout line was a middle-aged woman who greeted every shopper with a warm smile and a question about how the day was going. I told her that everything was fine with me and handed over my credit card to pay for the items.

She ran my card through her machine and held it for a moment, looking at it in her hand. Her hand moved as if she were going to return it to me, but instead she took another look, squinting hard. She peered at the card and back at me, as if she were trying to match a face to the name.

"I didn't give you my library card by mistake, did I?" I asked, joking around a bit.

"Are you … " she asked, her question trailing off. "Are you *the* Neil Armstrong?"

"Yes," I said. "I can see where you wouldn't be sure, since I'm not wearing 190 pounds of space gear."

"Oh my god," she said, "I remember watching you land. It was my mother's birthday so my entire family was there at the house and we gathered around this tiny color TV in the living room. And I remember the president called you guys up there and my father pretended like he could call too and got on the phone and had us all laughing. This is … wow … this is amazing."

"Thank you," I said, as I always do when this kind of thing happens. "It is nice to meet you." She was still holding my credit card, so I put my hand out for the card. If I didn't bring home the chicken and tomatoes soon I'd be in trouble. Since I returned from space many years ago, I have been subject to Earth's rules just like everyone else.

"Sorry," she said, after she finally saw my outstretched hand. She handed me the card.

"It's okay. I've just got a strict timeline on this mission."

"Can I just ask you something? I've always wondered about this. What did it feel like, landing on the moon?"

Every time someone asks me about what it felt like to walk on the moon, I'm transported back to that moment that so many people watched, but I was lucky enough to live. I have given different answers to the question depending on the situation, but this time, I said only one word to the cashier.

After I got home from the grocery store I sat looking at the moon out the window of my second floor study. Today has been one of those days when the moon is visible during the day. Seeing the moon during the daytime is like getting an unexpected visit from a friend that brings back a rush of old memories. I am retired now and I have plenty of time to think about that journey, years ago, that has meant so much to me and many other people. But all of that time to remember does not make the journey any easier to describe. For most of human history, it was impossible to imagine that anyone would make it to the moon. I would not have even thought it was possible in my own life until I got the assignment and my colleagues and I began our long and grueling training in flight simulators down in Virginia.

I think it wasn't until we landed that I had any time to feel any emotion at all. Up until then, the three of us—Buzz, Michael, and I—were performing all the necessary steps of the approach and landing process, which we had practiced innumerable times during our five hundred hours in the simulators, before we ever went into space. We had to check and coordinate dozens of systems and functions on the landing module while communicating with mission control. As we approached the moon, I was almost functioning automatically, like a robot or a well-programmed machine. It was a matter of flipping switches and reading gauges and controlling the craft itself. We were surrounded by dozens of lights and wires. There was beeping and the voice of Mission Control in our headsets, and I remember hearing Buzz answering them with his quick, casual way of talking: "Got the earth right out our front window," he said at one point, which made me smile. But I could not exactly sit back and enjoy myself just yet. I was in a large metal craft that I was responsible for maneuvering into a safe landing on a surface that no one had touched before.

I might say that I was afraid at certain moments, but fear does not seem like the right word. I was confident in our training and in the abilities of my fellow astronauts. It is just that somehow things felt different when I was looking out at a vast grey empty surface in front of a thick black velvet cloth of space and nothingness. Even my moment to consider this landscape was brief, because as we got closer to approach I realized we were far out in front of where we planned to land, and were headed straight toward a huge crater with rocks the size of cars. I had to take over the control of the craft myself from the computer to bring it to a safe surface. I didn't even have time to tell Mission Control or say much at all. I let Buzz do all the talking: "Hang tight; we're going to 2,000 feet." I had too much to think about to talk while I tried to steer the craft. In that moment, when it looked as if we might crash, I wasn't thinking about history or Houston or the television cameras. I was just thinking: How do I land this thing without smashing it into a boulder?

We slowed down and straightened out just in time. We landed so softly that we weren't even sure we were on solid ground. I couldn't completely relax, because I didn't know if the surface of the moon would hold our ship. Coming in, the dust from the surface was blowing up in fine clouds that looked like

a kind of fog, and it was hard to tell what was underneath. But once we got the craft down, it stayed there. Now I was ready to report: "The Eagle has landed."

I could hear the whoops and shouts from Mission Control over the headset. We were on the moon, but there wasn't much time to celebrate. Buzz and I had to check to make sure the craft was all right so we could get back up to Michael when the time came. And most importantly, we had to get our suits on, which was like dressing to play football in the arctic on a cold day. We had to help each other put on several layers and attach the life support packs to our backs and the helmets to our heads. Without this equipment, we would have lasted about 12 seconds before we lost consciousness. We knew the next steps in the process, and we performed them mechanically. I prepared to open the door that would lead to the ladder, which would lead to the moon.

And of course, knowing the whole world would be listening, I rehearsed my line, in my head.

Step by step, down the ladder I kept my eyes on the surface. The lunar lander had only sunk a few inches into the ground, so I was confident that it would hold me, too, but some part of me still harbored a fear that I would be stuck on the strange surface. Stranded. The only person on a lonely rock far away from home.

Once I jumped off, I managed to speak the line I'd rehearsed in my head all those times: "That's one small step for a man, one giant leap for mankind." Maybe you wonder why there's a pause during my delivery. That was me realizing that the ground would hold me, and that we had finally made it. That pause was relief.

We still had a job to do. Buzz and I were responsible for collecting samples to bring back to earth, which required that we move quickly and with the utmost care and precision. Having a scientific focus was a good thing for me, because otherwise, perhaps my feelings would have overwhelmed me. And the feelings I felt were elation and pure joy.

Buzz must have felt something similar. Anyone can see from the videos that we didn't even try to hold it in. When Buzz got off the ladder, I asked him, "Isn't it fun?" And I could tell by the way he nearly skipped in the low gravity of the moon that he agreed it was a blast. Of course, moving around in our space suits was no easy task and we must have looked like strange creatures to all those people watching from Earth. We tried different ways of getting around, taking small steps, large steps, even hopping like kangaroos, before we figured out that leaping was the best way to go. There we were, two grown men, trained professionals, the best in the world at what we do, jumping around like bunny rabbits while the whole world watched.

I recall that feeling of the slow motion leaps above the surface above all. What I should have said to the cashier at the grocery store, and to all those people who have asked me what it felt like to go to the

moon, was "Jump as high as you can, then imagine that you can jump even higher and float even longer than you ever have. Like you suddenly have a superpower. That's the feeling."

As it happened, the one word I actually said to the cashier was the only word I knew that could describe a memory so vivid I could feel it, but so far away it felt almost unreal: dreamlike.

SUPPLEMENTAL SKILLS INSTRUCTION

WR.3.A NARRATIVE	Working with Words

Lessons WR.3.A–F offer direct instruction on discrete skills and should be implemented between Lessons 10 and 11. Students may benefit from some or all of the instruction in these lessons; only those lessons or activities that address student needs should be implemented.

Introduction

This lesson is composed of three distinct but related activities that center on skills for implementing effective word choice to improve narrative writing. Each activity may last an entire class period.

Writing Instruction Options:

- Precise Words and Phrases
- Telling Details
- Sensory Language

In this lesson, the teacher provides direct instruction on using precise words and phrases, telling details, or sensory language to provide a vivid picture of experiences, events, settings, and characters as they develop their narrative writing. Students focus on revising their own narrative for word choice before transitioning to a peer discussion of revisions. Student learning is assessed via the completion of the WR.3 Revision Exit Slip: Working with Words, on which each student records one example of a successful revision.

For homework, students choose three different passages from their narratives and revise each passage focusing on effectively incorporating word choice. Students also write a few sentences explaining whether or not they will keep the revisions they drafted and the impact this decision has on their narratives.

Standards

Assessed Standard(s)	
W.9-10.3.d	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

	d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
Student learning is assessed via completion of the WR.3 Revision Exit Slip: Working with Words. Students record the original passage from their narratives as well as the revised passage. Students then explain why the revision is effective.
ⓘ Consider assessing these revisions using the Narrative Writing Checklist.
High Performance Response(s)
A High Performance Response should:

- Record the original passage (e.g., Coming in, the dust looked like a kind of fog, and it was hard to tell what was underneath.).

- Revise the original passage, focusing on using precise words and phrases, telling details, or sensory language (e.g., Coming in, the dust from the surface was blowing up in find clouds that looked like a kind of fog, and it was hard to tell what was underneath.).

- Explain why the revision is effective (e.g., The original sentence does not make the distinction about where the fog-like element comes from (and readers do not know if this is a condition that is unique to the moon). The revised sentence makes it clearer where the fog comes from or what is creating the effect.).

ⓘ See the Model WR.3 Revision Exit Slip: Working with Words for more examples.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards:	
• Standards: W.9-10.3.d, W.9-10.5, W.9-10.6, SL.9-10.1	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 0%
3. Writing Instruction Options	3. 30%
• Precise Words and Phrases	
• Telling Details	
• Sensory Language	
4. Narrative Writing Checklist	4. 5%
5. Individual Revision	5. 30%
6. Revision Discussion	6. 20%
7. WR.3 Revision Exit Slip: Working with Words	7. 5%
8. Closing	8. 5%

Materials

- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson 10 Model Narrative Writing Checklist)
- Copies of the WR.3 Revision Exit Slip: _____ for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.

▶	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students learn how to incorporate precise words and phrases, telling details, or sensory language into their writing to provide a vivid picture of experiences, events, setting and characters as they develop their narrative writing. Students revise their own drafts before participating in a peer discussion of their individual revisions.

▶ Students look at the agenda.

Activity 2: Homework Accountability   0%

ⓘ Students will be held accountable for homework during Activity 6: Revision Discussion.

Activity 3: Writing Instruction Options   30%

ⓘ Based on student need, select from the three options below:

o Precise Words and Phrases (See Appendix 1)

o Telling Details (See Appendix 2)

o Sensory Language (See Appendix 3)

Activity 4: Narrative Writing Checklist   5%

ⓘ The following activity addresses the expectations of SL.9-10.1.

Instruct students to take out their copies of the Narrative Writing Checklist.

ⓘ Consider posting or projecting the Narrative Writing Checklist.

Instruct students to Think, Pair, Share about the following questions:

Based on this lesson's writing instruction, what items should the class add to the Narrative Writing Checklist? In which categories do these items belong and why?

🗨 Student responses will vary but should include points that address the following:

o   Use precise words and phrases, telling details, and sensory language to develop experiences, events, settings, and characters? This item belongs in the Coherence, Organization, and Style category, because precise language, telling details, and sensory language create vivid images, which are an aspect of a writer's style.

Lead a brief whole-class discussion of student responses. Guide students to a consensus on what items the class will add to the Narrative Writing Checklist and in which category each item belongs. Instruct students to add the new items in the appropriate categories to their copies of the Narrative Writing Checklist.

▸   Students add new items in the appropriate categories to their copies of the Narrative Writing Checklist.

ⓘ   Consider adding the new items in the appropriate categories to the displayed copy of the Narrative Writing Checklist.

Activity 5: Individual Revision   30%

Instruct students to independently revise their drafts focusing on whichever of the following writing skills they learned in this lesson:

• Precise Words and Phrases

• Telling Details

• Sensory Language

ⓘ   For example, if students completed the writing instruction activity on Telling Details, then their revisions will focus on telling details rather than on precise words and phrases or sensory language.

Explain to students that they should revise at least three passages to ensure they have included precise words and phrases, telling details, or sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Remind students to refer to the Narrative Writing Checklist as they revise their drafts.

Transition to individual revision.

▸   Students independently revise their narrative drafts to include precise words and phrases, telling details, or sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

🕮   For sample revisions, see the Model WR.3 Revision Exit Slip: Working with Words.

Activity 6: Revision Discussion   20%

ⓘ The following activity addresses the expectations of SL.9-10.1.

Instruct students to form pairs or small groups to share at least one of the passages they revised during the previous activity and one passage they revised during the previous lesson's homework assignment. Explain to students that in addition to receiving feedback on their revisions, this discussion is also an opportunity to consider how they can use similar revisions or try similar techniques as their peers in their own papers. In this discussion, students provide brief constructive criticism to their peers. Remind students that constructive criticism helps them share advice with their peers in a positive and academic manner.

ⓘ Refer to Lesson 7 for a discussion of constructive criticism.

Instruct students to follow these steps to complete the revision discussion:

1. Show your peers the original passage and the revised passage.
2. Explain to your peers how the revision improves your draft.
3. Ask your peers to provide brief constructive criticism on your revisions.

    ▸ Students share and discuss with peers at least two effective revisions they made to their drafts.

ⓘ In lessons that include the Revision Discussion, consider maintaining the same peer pairs or small groups for several lessons, so that students can benefit from a reviewer who is familiar with their drafts.

Activity 7: Revision Exit Slip: Working with Words   5%

Explain that for this lesson's assessment, students record and explain one example of a successful revision. Distribute blank copies of the WR.3 Revision Exit Slip: _____ to each student. Instruct students to fill in the title "Working with Words" on their exit slips. Instruct students to complete the exit slip independently. Inform students that their revisions will be assessed with the Narrative Writing Checklist.

🗨 See the High Performance Response and Model WR.3 Revision Exit Slip: Working with Words for sample student responses.

Activity 8: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to choose three different passages from their drafts. For each passage, students revise their drafts focusing on whichever of the following writing skills they learned in this lesson:

- Precise Words and Phrases
- Telling Details
- Sensory Language

Instruct students to respond briefly in writing to the following questions for each revision:

Will you keep the revision you drafted? Why or why not?

Explain the impact of your decision on your narrative.

ⓘ If an online writing community has been established for the class, instruct students to post their revised drafts for sharing with peers and/or assessment. (Students' use of the online writing community addresses the expectations of W.9-10.6.)

▸ Students follow along.

Homework

Choose three different passages from your draft. For each passage, revise your draft focusing on whichever writing skill of the following you learned in this lesson:

- Precise Words and Phrases
- Telling Details
- Sensory Language

Respond briefly in writing to the following questions for each revision:

Will you keep the revision you drafted? Why or why not?

Explain the impact of your decision on your narrative.

Model Narrative Writing Checklist

Name:		Class:		Date:	

Directions: Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
Develop real or imagined experiences or events?	☐	☐
Establish a point of view?	☐	☐
Include settings, characters, and plots that develop the experiences or events?	☐	☐
Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?	☐	☐
Use the passage of time to structure the narrative?	☐	☐
Have an introduction that engages and orients the reader by setting out a problem, situation, or observation?	☐	☐
Have an introduction that establishes a narrator and/or characters?	☐	☐
Have an introduction that builds a smooth progression of experiences or events?	☐	☐
Develop distinct character voices?	☐	☐
Provide a conclusion that follows from and reflects on the experiences and observations within the narrative?	☐	☐
Use different structural techniques to sequence events so that they build on one another to create a coherent whole?	☐	☐
Use precise words and phrases, telling details, and sensory language to develop experiences, events, settings, and characters?*	☐	☐

Control of Conventions Does my response…	Drafting ✔	Finalization ✔
	☐	☐
	☐	☐

*Asterisks indicate new items added in this lesson.

WR.3 Revision Exit Slip: _____

Name:		**Class:**		**Date:**	

Directions: In the first column, record the original passage from your narrative. In the second column, record the revised passage. In the third column, explain why the revision is effective.

Original Passage	Revised Passage	Explanation

Model WR.3 Revision Exit Slip: Working with Words

Name:		**Class:**		**Date:**	

Directions: In the first column, record the original passage from your narrative. In the second column, record the revised passage. In the third column, explain why the revision is effective.

Original Passage	Revised Passage	Explanation
I would not have even thought it was possible in my own life until I got the job and the other men and I began a lot of hard training in practice flights down South.	I would not have even thought it was possible in my own life until I got the assignment and my colleagues and I began our long and grueling training in flight simulators down in Virginia.	I removed or changed words like "job," "the other men," "a lot of," "hard," and "down South," so that the final version includes more precise and specific language to better help readers understand details in the text.
I think it wasn't until we landed that I had any time to feel any emotion at all. Up until then, the three of us—Buzz, Michael, and I—were performing all the necessary steps of the approach and landing process, which we had practiced many times during our hours in the simulators, before we ever went into space.	I think it wasn't until we landed that I had any time to feel any emotion at all. Up until then, the three of us—Buzz, Michael, and I—were performing all the necessary steps of the approach and landing process, which we had practiced innumerable times during our five hundred hours in the simulators, before we ever went into space.	Changing the vague words to more precise words helps convey the grueling regimen that was part of training to go the moon.
Coming in, the dust looked like a kind of fog, and it was hard to tell what was underneath.	Coming in, the dust from the surface was blowing up in fine clouds that looked like a kind of fog, and it was hard to tell what was underneath.	The original sentence does not make the distinction about where the fog-like element comes from (and readers do not know if this is a condition that is unique to the moon). The revised sentence makes it clearer where the fog comes from or what is creating the effect.

Appendix 1: Precise Words and Phrases

Post or project the following examples of a sentence that includes precise words and phrases and one that does not.

ⓘ Example 1 is taken from paragraph 14 of the Model Narrative (refer to Lesson 10)

- **Example 1:** It is just that somehow things felt different when I was looking out at a vast grey empty surface in front of a thick black velvet cloth of space and nothingness.

- **Example 2:** It is just that somehow things felt different when I was looking out into space.

Instruct students to Think, Pair, Share about the following questions:

What about the first example makes it more effective than the second example?

- 💬 Student responses may include:

    - The first example is more effective because it uses precise words and phrases to describe space, rather than just relying on a reader's understanding of what space might look like. This is important because the story is told from a first person point of view of someone who was actually present for the moon landing.
    - The words "vast" and "empty" in the phrase "vast grey empty surface" convey how expansive the moon is, as well as how lonely and uninhabited.

What is the effect of the use of the word "nothingness"?

- 💬 The word "nothingness" plays upon the notion that most people still have of space being unknown, mysterious, and huge. It also merges the experience of the astronauts with the expectations of the reader. Most people can only think of space as a massive unknown. The first person account of being in space, about to land on the moon, confirms that even an astronaut about to make history can be overwhelmed by just how huge space is.

Lead a brief whole-class discussion of student responses. Then, explain to students that using precise words and phrases can help present a clear and detailed picture of the events or experiences in a narrative. Unclear writing with weak and unspecific words can make a narrative dull and difficult to follow. Precise and specific words and phrases help develop the narrative and engage the reader.

Post or project the following example sentence.

- I would not have even thought it was possible in my own life until I got the job and the other men and I began a lot of hard training in practice flights down South.

Instruct students to work in pairs or small groups to replace the imprecise or unspecific words and phrases with more precise and specific ones. Instruct students to also explain why replacing imprecise or unspecific words and phrases makes the sentence more effective.

> 🗨 Student responses will vary but should demonstrate students' ability to replace the words and phrases "job," "the other men," "a lot of," and "hard" with more specific words and phrases. A possible student response:
>
> o   I would not have even thought it was possible in my own life until I got the assignment and my colleagues and I began our long and grueling training in flight simulators down in Virginia.
>
> o   The revised sentence is more effective, because the details are specific. The phrase "long and grueling" is more specific than the general description of "hard," which helps the reader understand why the training was difficult instead of simply conveying that the training was difficult. Also, "flight simulators" is more specific than "practice flights," which helps create a vivid picture of the experience.

> ⓘ The possible student response above is taken from paragraph 12 of the Model Narrative (refer to Lesson 10).

> ⓘ **Differentiation Consideration:** If students struggle, consider identifying the words and phrases "job," "the other men," "a lot of," and "hard" for students to practice replacing.

Lead a brief whole-class discussion of student responses.

Explain to students that "precise" does not necessarily mean more words or longer sentences. Explain that sometimes writers can inadvertently weaken their writing by adding imprecise or nonspecific descriptive words.

Post or project the following paragraph and instruct students to Think, Pair, Share about the question below.

> ⓘ This example has been modified from paragraph 11 of the Model Narrative (refer to Lesson 10).

• Almost every time someone asks me about what it felt like to walk on the moon, it's like I'm transported back to that moment that so many people watched, but I was super lucky enough to live. I have given a lot of different answers to the question depending on the situation, but this time, I really only said one word to the cashier.

What words or phrases seem weak or vague in this passage?

> 🗨 Student responses should include:

- o "almost"
- o "it's like"
- o "super"
- o "a lot of"
- o "really"

How do these words and phrases weaken the paragraph?

🗨 These words and phrases are not specific or precise. The words suggest that the ideas are not fully developed or that the narrator is unsure of his recollection or opinion.

Lead a brief whole-class discussion of student responses. Explain to students that words that increase emphasis (e.g., "a lot of") or decrease emphasis (e.g., "almost") can be avoided by using more specific nouns, verbs, and adjectives.

Explain to students that in order to make appropriate word choices in their writing, they must have an understanding of connotation, as well as the explicit or primary meaning of the word. Explain to students that *connotation* refers to the feelings associated with a word. Provide students with the following example: The words "cheap" and "inexpensive" both describe something that does not cost a lot of money. The connotation of "inexpensive" suggests this same meaning, but the connotation of "cheap" implies that the object is also of low quality.

▸ Students write the definition of *connotation* in the appropriate section of their vocabulary journals.

Post or project the following examples and ask students to Think, Pair, Share about the questions below:

ⓘ   Example 2 is taken from paragraph 18 of the Model Narrative (refer Lesson 10). Example 1 has been modified from the original.

- **Example 1:** The lunar lander had only sunk a few inches into the ground, so I knew that it would hold me, too, but some part of me still had a fear that I would be stalled on the new surface.
- **Example 2:** The lunar lander had only sunk a few inches into the ground, so I was confident that it would hold me, too, but some part of me still harbored a fear that I would be stuck on the strange surface.

How are the examples similar and different?

🗨 Student responses may include:

- o Both sentences are about the fear of taking the first step onto the moon.

o   The sentences use different words to describe the same situation. The first sentence includes the words "knew," "had," "stalled," and "new" versus the second example, which includes the words "confident," "harbored," "stranded," and "strange."

Which example is more effective? How does connotation contribute to the effectiveness of this example?

🗨 Student responses may include:

o   The second sentence includes words with stronger, more precise connotations, so it better conveys how the astronaut felt moments before stepping onto the moon.

o   While both "knew" and "be confident" have similar meanings, "be confident" implies a hope that the lunar lander will hold him, and "knew" conveys an assurance that the lunar lander will hold him.

o   While both "had" and "harbored" have similar meanings, "harbored" works better in this context because its connotation is more secretive: people who harbor an emotion do not necessarily want to share it with anyone. The narrator did not want the world to know he was afraid.

o   While both "stalled" and "stuck" have similar meanings, "stuck" has a more serious connotation that conveys the fear of not being able to move. The stronger connotation of "stuck" makes the astronaut's situation seem more serious.

Lead a brief whole-class discussion of student responses.

Appendix 2: Telling Details

Inform students that it is important to provide telling details, or details that are not only descriptive, but also reveal insight into the character or event in order to engage the reader and create a vivid picture of experiences, events, setting, and characters. Post or project the following example.

ⓘ The following example is taken from paragraph 19 of the Model Narrative (refer to Lesson 10).

- Once I jumped off, I managed to speak the line I'd rehearsed in my head all those times: "That's one small step for a man, one giant leap for mankind." Maybe you wonder why there's a pause during my delivery. That was me realizing that the ground would hold me, and we had finally made it. That pause was relief.

Instruct students to Think, Pair, Share about the following questions:

How do details enhance the description in this example?

🗨 Student responses may include:

  o The detail of "I'd rehearsed in my head all those times" helps convey the narrator's awareness of his role in such a significant event; it reveals the character's awareness of how important and historic his words would be.
  o The detail of the "pause [that] was relief" conveys how anxious the narrator must have been as he took his first steps. His pause was not satisfaction in his accomplishment, but rather relief that, for that moment, he was going to be okay.
  o The detail of "the ground [that] would hold me" conveys the narrator's unique situation, a situation in which he was in completely unfamiliar territory and was unsure of his footing.

What effect does this detailed description have on the reader's understanding of the character?

🗨 This description helps the reader understand that although the narrator had a job to do and was aware of the significance of his actions, he was, at the time, primarily concerned about being careful and taking one step at a time. The description also helps the reader relate to the narrator, an astronaut on one of the greatest missions in history. While the narrator was able to be part of an extraordinary experience by walking on the moon, he also had real human emotions during the experience.

Lead a brief whole-class discussion of student responses.

Post or project the following example.

- Up until then, the three of us were doing all the important parts of the process, which we had done many times during our hours in the simulators, before we ever went into space.

Instruct students to work in pairs or small groups to replace the imprecise or unspecific words and phrases with more telling details. Instruct students to explain why replacing imprecise or unspecific words makes the sentence more effective.

- 🗩 Student responses will vary but should demonstrate students' ability to add telling details in order to make the text more engaging and to make the descriptions more vivid. Possible student responses include:

    o Add the names of the astronauts after "the three of us" to make the story feel more like a story of brotherly friendship.

    o Change the word "doing" to "performing" so that all of the practice the men have done seem more like rehearsals for the event, which the entire world was watching.

    o Be more specific with "all the important parts of the process" by changing it to "all the necessary steps of the approach and landing process." This helps to establish that these two processes were only part of a larger scale operation and that the astronauts needed to adhere to some kind of checklist.

    o Change "many times" and "our hours" to something that better conveys how much training went in to the mission. "Many times" can be changed to "innumerable" and "our hours" can be changed to "our five hundred hours." This helps create a sense of the intense training necessary to go the moon.

Lead a brief whole-class discussion of student responses. Then post or project the students' suggested versions of the same sentence and instruct students to compare the original sentence with their suggested revisions.

- 🗩 Possible student response:

    o Up until then, the three of us—Buzz, Michael, and I—were performing all the necessary steps of the approach and landing process, which we had practiced innumerable times during our five hundred hours in the simulators, before we ever went into space.

Lead a brief whole-class discussion of student responses. Explain to students that telling details are crucial to an engaging narrative. Effective use of telling details gives readers a more vivid picture of experiences, events, setting and/or characters.

Appendix 3: Sensory Language

Explain to students that sensory language is the use of details from the five senses to add color and depth to writing. Explain to students that sensory language engages the reader and creates vivid images of characters, events, and settings.

ⓘ Consider reminding students of the work they did with sensory language in their Quick Writes from Lessons 4 and 5.

Post or project the following example:

ⓘ The following example is taken from paragraph 14 of the Model Narrative (refer to Lesson 10).

- It is just that somehow things felt different when I was looking out at a vast grey empty surface in front of a thick black velvet cloth of space and nothingness. Even my moment to consider this landscape was brief, because as we got closer to approach I realized we were far out in front of where we planned to land, and were headed straight toward a huge crater with rocks the size of cars.

Instruct students to Think, Pair, Share about the following questions:

What is an example of sensory language in this quote?

🗨 Student responses may include:

   o "vast grey empty surface"
   o "thick black velvet cloth of space and nothingness"
   o "huge crater with rocks the size of cars"

What is the effect of this sensory language on the development of the experience?

🗨 This language helps to develop the experience because it conveys a vivid picture to the reader of what the narrator saw as the spacecraft headed toward the moon. With sensory language like "thick black velvet cloth," the reader can understand how dark space looked and how the narrator experienced that sight.

Lead a brief whole-class discussion of student responses. Explain to that students that sensory language is crucial to an engaging narrative. Effective use of sensory language allows readers to have a more vivid picture of experiences, events, settings, and characters.

SUPPLEMENTAL SKILLS INSTRUCTION

WR.3.B NARRATIVE | Cohesion and Flow

Lessons WR.3.A–F offer direct instruction on discrete skills and should be implemented between Lessons 10 and 11. Students may benefit from some or all of the instruction in these lessons; only those lessons or activities that address student needs should be implemented.

Introduction

This lesson is composed of two distinct but related activities that center on skills for creating cohesion and flow to improve narrative writing. Each activity may last an entire class period.

Writing Instruction Options:

- Varied Syntax
- Transitional Words and Phrases

In this lesson, the teacher provides direct instruction to students on identifying and using varied syntax and transitional words and phrases to sequence events and create a coherent whole. Students focus on revising their own narratives for varied syntax or transitional words and phrases before transitioning a peer discussion of revisions. Student learning is assessed via the completion of the WR.3 Revision Exit Slip: Cohesion and Flow, on which each student records one example of a successful revision.

For homework, students choose three different passages from their narratives and revise each passage focusing on effectively using varied syntax or transitional words and phrases. Students also write a few sentences explaining whether or not they will keep the revisions they drafted and the impact this decision has on their narratives.

Standards

Assessed Standard(s)	
W.9-10.3.c	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
	c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
Student learning is assessed via completion of the WR.3 Revision Exit Slip: Cohesion and Flow. Students record the original passage from their narratives as well as the revised passage. Students then explain why the revision is effective.
ⓘ   Consider assessing these revisions using the Narrative Writing Checklist.
High Performance Response(s)
A High Performance Response should:

- Record the original passage (e.g., We would have lasted about 12 seconds before we lost consciousness if we did not have this equipment.).

- Revise the original passage, focusing on appropriate and effective use of varied syntax or transitional words and phrases (e.g., Without this equipment, we would have lasted about 12 seconds before we lost consciousness.).

- Explain why the revision is effective (e.g., I varied the syntax so that the emphasis is on the importance of the equipment, which is described in the sentence before.).

ⓘ   See the Model WR.3 Revision Exit Slip: Cohesion and Flow for more examples.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards:	
• Standards: W.9-10.3.c, W.9-10.5, W.9-10.6, SL.9-10.1	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 0%
3. Writing Instruction Options:	3. 30%
• Varied Syntax	
• Transitional Words and Phrases	
4. Narrative Writing Checklist	4. 5%
5. Individual Revision	5. 30%
6. Revision Discussion	6. 20%
7. WR.3 Revision Exit Slip: Cohesion and Flow	7. 5%
8. Closing	8. 5%

Materials

- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson A Model Narrative Writing Checklist)
- Copies of the WR.3 Revision Exit Slip: _____ for each student (refer to WR.3 Lesson A)—students will need additional blank copies
- Copies of the Transitions Handout for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).

🗩	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students learn how to incorporate varied syntax or transitional words and phrases to strengthen the cohesion and flow of their narratives. Students revise their own drafts before participating in a peer discussion of their individual revisions.

▸ Students look at the agenda.

Activity 2: Homework Accountability   0%

ⓘ Students will be held accountable for homework during Activity 6: Revision Discussion.

Activity 3: Writing Instruction Options   30%

ⓘ Based on student need, select from the two options below:

o Varied Syntax (See Appendix 1)

o Transitional Words and Phrases (See Appendix 2)

Activity 4: Narrative Writing Checklist   5%

ⓘ The following activity addresses the expectations of SL.9-10.1.

Instruct students to take out their copies of the Narrative Writing Checklist.

ⓘ Consider posting or projecting the Narrative Writing Checklist.

Instruct students to Think, Pair, Share about the following questions:

Based on this lesson's writing instruction, what items should the class add to the Narrative Writing Checklist? In which categories do these items belong and why?

🗩 Student responses will vary but should include points that address the following:

o Include varied syntax to contribute to a cohesive and engaging narrative? This item belongs in the Coherence, Organization, and Style category, because varying sentences is part of a writer's style.

    o   Include transitional words and phrases that clearly show the relationship among characters, experiences, and events? This item belongs in the Coherence, Organization, and Style category, because transitions aid in the cohesion and clarity in narratives.

Lead a brief whole-class discussion of student responses. Guide students to a consensus on what items the class will add to the Narrative Writing Checklist and in which category each item belongs. Instruct students to add the new items in the appropriate categories to their copies of the Narrative Writing Checklist.

> ▸ Students add new items in the appropriate categories to their copies of the Narrative Writing Checklist.

ⓘ Consider adding the new items in the appropriate categories to the displayed copy of the Narrative Writing Checklist.

Activity 5: Individual Revision   30%

Instruct students to independently revise their drafts focusing on whichever of the following writing skills they learned in this lesson:

- Varied Syntax
- Transitional Words and Phrases

ⓘ For example, if students completed the writing instruction activity on Varied Syntax, then their revisions will focus on varied syntax rather than on transitional words and phrases.

Explain to students that they should revise at least three passages for varied syntax or transitional words and phrases. Remind students to refer to the Narrative Writing Checklist as they revise their drafts.

Transition to individual revision.

> ▸ Students independently revise their drafts to include varied syntax or transitional words and phrases.

> 🗨 For sample revisions, see the Model WR.3 Revision Exit Slip: Cohesion and Flow.

Activity 6: Revision Discussion   20%

ⓘ The following activity addresses the expectations of SL.9-10.1.

Instruct students to form pairs or small groups to share at least one of the passages they revised during the previous activity and one passage they revised during the previous lesson's homework assignment. Explain to students that in addition to receiving feedback on their revisions, this discussion is also an

opportunity to consider how they can use similar revisions or try similar techniques as their peers in their own papers. In this discussion, students provide brief constructive criticism to their peers. Remind students that constructive criticism helps them share advice with their peers in a positive and academic manner.

ⓘ   Refer to Lesson 7 for a discussion of constructive criticism.

Instruct students to follow these steps to complete the revision discussion:

1.   Show your peers the original passage and the revised passage.

2.   Explain to your peers how the revision improves your draft.

3.   Ask your peers to provide brief constructive criticism on your revisions.

▸   Students share and discuss with peers at least two effective revisions they made to their drafts.

ⓘ   In lessons that include the Revision Discussion, consider maintaining the same peer pairs or small groups for several lessons, so that students can benefit from a reviewer who is familiar with their drafts.

Activity 7: WR.3 Revision Exit Slip: Cohesion and Flow   5%

Explain that for this lesson's assessment, students record and explain one example of a successful revision. Distribute blank copies of the WR.3 Revision Exit Slip: _____ to each student. Instruct students to fill in the title "Cohesion and Flow" on their exit slips. Instruct students to complete the exit slip independently. Inform students that their revisions will be assessed with the Narrative Writing Checklist.

🗨 See the High Performance Response and Model WR.3 Revision Exit Slip: Cohesion and Flow for sample student responses.

Activity 8: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to choose three different passages from their drafts. For each passage, students revise their drafts focusing on whichever of the following writing skills they learned in this lesson:

•   Varied Syntax

•   Transitional Words and Phrases

Instruct students to respond briefly in writing to the following questions for each revision:

Will you keep the revision you drafted? Why or why not?

Explain the impact of your decision on your narrative.

ⓘ If an online writing community has been established for the class, instruct students to post their revised drafts for sharing with peers and/or assessment. (Students' use of the online writing community addresses the expectations of W.9-10.6.)

▸ Students follow along.

Homework

Choose three different passages from your draft. For each passage, revise your draft focusing on whichever of the following writing skills you learned in this lesson:

• Varied Syntax

• Transitional Words and Phrases

Respond briefly in writing to the following questions for each revision:

Will you keep the revision you drafted? Why or why not?

Explain the impact of your decision on your narrative.

Model Narrative Writing Checklist

Name:		Class:		Date:	

Directions: Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
Develop real or imagined experiences or events?	☐	☐
Establish a point of view?	☐	☐
Include settings, characters, and plots that develop the experiences or events?	☐	☐
Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?	☐	☐
Use the passage of time to structure the narrative?	☐	☐
Have an introduction that engages and orients the reader by setting out a problem, situation, or observation?	☐	☐
Have an introduction that establishes a narrator and/or characters?	☐	☐
Have an introduction that builds a smooth progression of experiences or events?	☐	☐
Develop distinct character voices?	☐	☐
Provide a conclusion that follows from and reflects on the experiences and observations within the narrative?	☐	☐
Use different structural techniques to sequence events so that they build on one another to create a coherent whole?	☐	☐
Use precise words and phrases, telling details, and sensory language to develop experiences, events, settings, and characters?	☐	☐
Include varied syntax to contribute to a cohesive and engaging narrative?*	☐	☐
Include transitional words and phrases that clearly show the relationship among characters, experiences, and events?*	☐	☐

Control of Conventions Does my response…	Drafting ✔	Finalization ✔
	☐	☐
	☐	☐

*Asterisks indicate new items added in this lesson.

Model WR.3 Revision Exit Slip: Cohesion and Flow

Name:		Class:		Date:	

Directions: In the first column, record the original passage from your narrative. In the second column, record the revised passage. In the third column, explain why the revision is effective.

Original Passage	Revised Passage	Explanation
I have given different answers to the question depending on the situation. I only said one word to the cashier.	I have given different answers to the question depending on the situation, but this time, I only said one word to the cashier.	I added the transitional words to help connect the ideas and show that there is something different about the narrator's usual answer and what he tells the cashier.
We would have lasted about 12 seconds before we lost consciousness if we did not have this equipment.	Without this equipment, we would have lasted about 12 seconds before we lost consciousness.	I varied the syntax so that the emphasis is on the importance of the equipment, which is described in the sentence before.
"Oh my god," she said, "I remember watching you land. It was my mother's birthday. My entire family was there at the house. We gathered around this tiny color TV in the living room. I remember the president called you guys up there. My father pretended like he could call too. He got on the phone and had us all laughing. This is amazing."	"Oh my god," she said, "I remember watching you land. It was my mother's birthday so my entire family was there at the house and we gathered around this tiny color TV in the living room. And I remember the president called you guys up there and my father pretended like he could call too and got on the phone and had us all laughing. This is … wow … this is amazing."	I changed the sentences so that they vary and so that the dialogue sounds more realistic, like it comes from someone who is very excited.

Appendix 1: Varied Syntax

Explain to students that *syntax* refers to the arrangement of words and phrases to create well-formed sentences. *Syntax* also relates to the impact that this arrangement has on a reader's understanding of an author's purpose or point of view.

ⓘ Consider asking students to volunteer the definition of *syntax* before providing it to the class.

▸ Students write the definition of *syntax* in the appropriate section of their vocabulary journals.

Post or project the following examples.

ⓘ Example 1 is taken from paragraph 17 of the Model Narrative (refer to Lesson 10). Example 2 has been modified from the model.

- **Example 1:** Without this equipment, we would have lasted about 12 seconds before we lost consciousness.

- **Example 2:** We would have lasted about 12 seconds before we lost consciousness if we did not have this equipment.

Instruct students to Turn-and-Talk about the following questions:

Compare how the words and phrases are arranged in each example.

💬 In the first example, the sentence begins with a phrase about the equipment and then goes on to describe what would happen if the astronauts did not have the equipment. In the second example, the sentence describes what would have happened without the equipment before mentioning the equipment.

What is the effect of word order on the emphasis and meaning in each sentence?

💬 Student responses may include:

   o In the first example, the sentence begins with the equipment, so the emphasis is on the equipment. With the sentence arranged this way, the writer focuses attention on the importance of the equipment.

   o In the second example, the writer begins with what would have happened without the special equipment, which emphasizes how harsh conditions can be unless the right equipment is present.

Lead a brief whole-class discussion of student responses. Then explain to students that sentences with simple syntax are short (with few phrases). Sentences with complex syntax may be longer (with many phrases). Changes in word order or sentence length and complexity are called *variations in syntax*.

Explain to students that writers vary syntax to emphasize certain ideas and/or create a stylistic effect. For example, a writer can vary syntax to quicken the pace with short sentences or lengthen the pace with longer sentences.

▸ Students write the definition of *variations in syntax* in the appropriate section of their vocabulary journals.

Post or project the following examples.

ⓘ Example 1 is taken from paragraph 4 of the narrative model "Return to July" (refer to Lesson 1). Example 2 has been modified from the original.

- **Example 1:** We ate there at least twice a week. When we ate at the restaurant, I was encouraged to say "hello" and "thank you" in Chinese. These simple utterances routinely set Mr. Liu off in a flurry of sentences strung together with an almost overwhelming pace and volume.

- **Example 2:** We ate there at least twice a week. I was encouraged to say "hello" and "thank you" in Chinese when we went. Mr. Liu would go into a flurry of sentences strung together when I spoke Chinese. Mr. Liu's speech was overwhelming and loud.

Instruct students to read the examples and Turn-and-Talk about the following questions.

How does the writer vary syntax in these examples?

🗩 Student responses may include:

  o In the first example, the writer varies syntax by using both long and short sentences. The writer starts the second sentence "When we ate at the restaurant, which is different from how the sentences before and after it begin.
  o In the second example, the same simple sentence structure is repeated. Most of the sentences are the same length, so the syntax is not varied.

ⓘ **Differentiation Consideration:** If students struggle, consider using a masterful reading of this example set. This practice supports students' understanding of varied syntax by allowing them to hear the effect of structure on the rhythm of the sentence.

What is the effect of the varied syntax on meaning, style, and emphasis in these examples?

🗩 Student responses may include:

  o In the first example, the varied syntax and different sentence lengths contribute to a flow of sentences that make it more engaging to read.
  o The repetitive syntax in the second example makes the example sound choppy. The lack of varied syntax in the second example makes the paragraph more difficult to read, and the

connections between ideas are less clear. The lack of variation also makes the paragraph less engaging to read, which takes away from the power of the writing

ⓘ **Differentiation Consideration**: If students struggle to answer these questions, consider providing more examples from the model narrative (complete model in Lesson 10) or other student essays to assist in their understanding of how variations in syntax can affect the meaning, emphasis, and style of a piece of writing.

Lead a brief whole-class discussion of student responses. Explain to students that varied syntax can give significant strength to their narratives. Varying the length and structure of sentences can help readers engage with the text and strengthen the power, pacing, and flow of the narrative.

Appendix 2: Transitional Words and Phrases

Introduce students to the ideas of *cohesion* and *transitions*. Explain to students that *cohesion* in writing refers to how well the paragraphs and sentences link the claims and evidence of a text together into a coherent whole. Explain to students that *transitions* are words and phrases that are used to create cohesion.

▸ Students write the definitions of *cohesion* and *transitions* in the appropriate section of their vocabulary journals.

Explain to students that achieving cohesion and successfully using transitions are important aspects of careful revision. Explain to students that cohesion should exist between paragraphs as well as between sentences. In both cases, transitional words and phrases can help link ideas, experiences, and events in a narrative.

Distribute the Transitions Handout. Explain that the handout provides a variety of transitional words to use in specific cases. Explain to students that the words are grouped together by the way they are used. For example, to create transitions based on time in a sequence of events, students might use words like *meanwhile* or *next*. Words and phrases like *as a result* and *consequently* can be used to indicate cause and effect.

▸ Students listen and examine the handout.

Instruct students to form pairs or small groups. Post or project the following two paragraphs and instruct student pairs or groups to identify and record words and phrases that support transition and cohesion between sentences and paragraphs.

ⓘ Example 1 is taken from paragraph 1 of the College Application Essay narrative model (refer to Lesson 2). Example 2 is modified from paragraph 5 of the College Application Essay narrative model.

- **Example 1:** If my life to date were a novel, the motif would be *shoes*. Shoes have made a huge impact on my life in ways varied and unexpected. In fact, a passion for shoes is a family trait. My father was a long-distance runner and an early athletic shoe aficionado. He later became the CFO of an athletic shoe manufacturer where helped develop some of the first high-tech running shoes. Following in my father's footsteps, I acquired a great passion for learning about athletic shoes and I now have an impressive collection to match. Shoes have shaped my college and career plans, but their impact goes even deeper.

- **Example 2:** A shared passion for shoes creates an instant connection with people I meet. It can be a suburban shopping mall. It can be a trendy neon-lit Los Angeles sneaker store. I have learned that shoes are not a fashion statement or a status symbol. Shoes enable a child to make an arduous trek to school. Shoes enable a child to surmount a potential education barrier. I learned about In Ian's Boots. I knew I found a way to unite my shoe passion with my mission to contribute positively to the

world around me. In Ian's Boots was founded by the grieving parents of a fellow soccer goalie killed in a sledding accident. In Ian's Boots collects used shoes for people in need around the world. Doctors found a biblical message in his boots urging "perseverance." This story and message spoke to me. I hosted a drive and collected over 600 pairs of shoes. Shoes have been distributed to Honduras, Ghana, and Haiti.

Instruct students to answer the following questions in their pairs or groups before sharing out with the class. Instruct students to use the Transitions Handout as a reference.

Which of these paragraphs is more cohesive and why?

- 🗩 The first example paragraph is more cohesive. The language is easier to follow and ideas are connected. The paragraph relies on transitional words and phrases like "in fact," "later," "following in my father's footsteps," "and I now," and "but."

Which of these excerpts is less cohesive and why?

- 🗩 The second example paragraph is less cohesive. The sentences are choppy and repetitive because there are no transitional words and phrases that help establish any time frame for the narrator's thoughts and actions. Rather, the sentences seem like isolated statements about the narrator, shoes, and charity.

ⓘ **Differentiation Consideration:** If students struggle to identify differences between the paragraphs, consider preparing a highlighted version of the paragraphs, annotating the transitional words and phrases in the first example and the lack of transitional words and phrases in the second example.

ⓘ **Differentiation Consideration:** If students need additional practice using transitional words and phrases, instruct students to work in pairs or small groups to add transitions to the second example paragraph above.

▸ Students add transitional words and phrases.

Lead a brief whole-class discussion of student responses.

What specific words and phrases in the more cohesive paragraph create effective transitions and contribute to cohesion?

- 🗩 Student responses should include:
  - ○ "in fact"
  - ○ "later"
  - ○ "following in my father's footsteps"
  - ○ "and I now"
  - ○ "but"

How does each transitional word contribute to the cohesion of the paragraph?

- 🗨 Student responses may include:

  - The phrase "in fact" indicates that there is another detail the narrator wants to share about the importance of shoes in his or her life. The narrator uses this phrase to transition to details about how "a passion for shoes is a family trait."
  - The word "later" indicates that the narrator's father was a runner and lover of shoes before he became the "CFO of an athletic shoe manufacturer." The word "later" indicates which event happened first.
  - The phrase "following in my father's footsteps" indicates that something the narrator's father did before shaped or influenced the narrator in some way. This phrase helps the narrator segue from the father's success to the narrator's own "passion for learning about athletic shoes." It allows readers to see the influence of the narrator's father and how it has impacted the narrator's decision for the future.
  - The phrase "and I now" indicates that the narrator wants to talk about something happening at present. This is a time transitional phrase that merges the narrator's backstory with the present and makes it clearer to readers that the narrator's previous experience informs a current state of mind.
  - The word "but" indicates a change in a sentence. In this sentence, "but" is used to transition from the narrator's "college and career plans" to something the narrator considers to be far more important.

Lead a brief whole-class discussion of student responses. Explain to students that creating effective transitions is crucial to sequencing events and creating cohesion in a narrative. Through transitional words and phrases, readers are able to stay engaged with the events of the narrative throughout the piece. Effective use of transitional words and phrases improves the flow of a story and is important for clarifying time and place.

Transitions Handout

Name:		Class:		Date:	

Addition (to add an idea)	Illustration (to give an example)	Comparison (to show how ideas are similar)	Contrast (to show how ideas are different)	Explanation (to explain an idea)
again also besides finally first furthermore in addition lastly secondly	e.g., for example for instance specifically such as to demonstrate to illustrate	equally in the same way likewise similarly	although at the same time however in contrast nevertheless nonetheless on the contrary otherwise yet	i.e., in other words that is to clarify to explain
Emphasis (to highlight an idea)	**Conclusion (to end a passage)**	**Cause and Effect (to show why)**	**Time (to show when)**	**Place (to show where)**
especially importantly indeed in fact of course significantly surely	finally in conclusion in the end lastly to conclude	as a result because consequently for this reason hence so that therefore	after during meanwhile next simultaneously then when while	above adjacent to below beyond here nearby opposite to there

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SUPPLEMENTAL SKILLS INSTRUCTION

WR.3.C
NARRATIVE

Varying Sentence Length

Lessons WR.3.A–F offer direct instruction on discrete skills and should be implemented between Lessons 10 and 11. Students may benefit from some or all of the instruction in these lessons; only those lessons or activities that address student needs should be implemented.

Introduction

This lesson is composed of two distinct but related activities that center on skills for effectively varying sentence length to improve narrative writing. Each activity may last an entire class period.

Writing Instruction Options:

- Combining Sentences Using Semicolons and Colons
- Splitting Sentences

In this lesson, the teacher provides direct instruction to students on combining sentences using semicolons and colons. Students also practice splitting sentences to improve their clarity of their writing. Students focus on revising their own narratives for effectively combining sentences using semicolons and colons or for splitting sentences before transitioning to a peer discussion of revisions. Student learning is assessed via the completion of the WR.3 Revision Exit Slip: Varying Sentence Length, on which each student records one example of a successful revision.

For homework, students choose three different passages from their narratives and revise each passage, focusing on effectively combining sentences using semicolons and colons or splitting sentences as necessary to strengthen their writing. Students also write a few sentences explaining whether or not they will keep the revisions they drafted and the impact this decision has on their narratives.

Standards

Assessed Standard(s)	
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.9-10.2.a, b	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. b. Use a colon to introduce a list or quotation.
Addressed Standard(s)	
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
Student learning is assessed via completion of the WR.3 Revision Exit Slip: Varying Sentence Length. Students record the original passage from their narratives as well as the revised passage. Students then explain why the revision is effective.   ⓘ Consider assessing these revisions using the Narrative Writing Checklist.
High Performance Response(s)
A High Performance Response should: • Record the original passage (e.g., Now I was ready to report. "The Eagle has landed.").   • Revise the original passage, focusing on combining sentences using semicolons and/or colons or splitting sentences (e.g., Now I was ready to report: "The Eagle has landed.").   • Explain why the revision is effective (e.g., I used a colon to connect these two sentences, because the dialogue clarifies what the narrator means in the first clause.).   ⓘ See the Model WR.3 Revision Exit Slip: Varying Sentence Length for more examples.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards: • Standards: W.9-10.5, L.9-10.1, L.9-10.2.a, b, W.9-10.6, SL.9-10.1 **Learning Sequence:**	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 0%
3. Writing Instruction Options:	3. 30%
• Combining Sentences Using Semicolons and Colons • Splitting Sentences	
4. Narrative Writing Checklist	4. 5%
5. Individual Revision	5. 30%
6. Revision Discussion	6. 20%
7. WR.3 Revision Exit Slip: Varying Sentence Length	7. 5%
8. Closing	8. 5%

Materials

- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson B Model Narrative Writing Checklist)
- Copies of the WR.3 Revision Exit Slip: _____ for each student (refer to WR.3 Lesson A)—students will need additional blank copies
- Copies of the Semicolon and Colon Handout for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).

🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students learn how to combine sentences using semicolons and colons or how to split sentences to strengthen their writing. Students revise their own drafts before participating in a peer discussion of their individual revisions.

▸ Students look at the agenda.

Activity 2: Homework Accountability   0%

ⓘ Students will be held accountable for homework during Activity 6: Revision Discussion.

Activity 3: Writing Instruction Options   30%

ⓘ Based on student need, select from the two options below:

  o Combining Sentences Using Semicolons and Colons (See Appendix 1)

  o Splitting Sentences (See Appendix 2)

Activity 4: Narrative Writing Checklist   5%

ⓘ The following activity addresses the expectations of SL.9-10.1.

Instruct students to take out their copies of the Narrative Writing Checklist.

ⓘ Consider posting or projecting the Narrative Writing Checklist.

Instruct students to Think, Pair, Share about the following questions:

Based on this lesson's writing instruction, what items should the class add to the Narrative Writing Checklist? In which categories do these items belong and why?

🗨 Student responses will vary but should include points that address the following:

  o Correctly incorporate semicolons and colons to make my writing clearer? This item belongs in the Control of Conventions category, because it is about proper use of punctuation.

o   Include sentences of varied length that contribute to the flow and effectiveness of my narrative? This item belongs in the Coherence, Organization, and Style category, because varying sentence length affects both the coherence and style of narratives.

Lead a brief whole-class discussion of student responses. Guide students to a consensus on what items the class will add to the Narrative Writing Checklist and in which category each item belongs. Instruct students to add the new items in the appropriate categories to their copies of the Narrative Writing Checklist.

▶   Students add new items in the appropriate categories to their copies of the Narrative Writing Checklist.

ⓘ   Consider adding the new items in the appropriate categories to the displayed copy of the Narrative Writing Checklist.

Activity 5: Individual Revision   30%

Instruct students to independently revise their drafts focusing on whichever of the following writing skills they learned in this lesson:

- Combining Sentences Using Semicolons and Colons
- Splitting Sentences

ⓘ   For example, if students completed the writing instruction activity on Combining Sentences Using Semicolons and Colons, then their revisions will focus on using semicolons and colons to combine sentences rather than on splitting sentences.

Explain to students that they should revise at least three passages for effectively combining sentences using semicolons and colons or for splitting sentences. Remind students to refer to the Narrative Writing Checklist as they revise their drafts.

Transition to individual revision.

▶   Students independently revise their drafts for effectively combining sentences using semicolons and colons or for splitting sentences.

🗨   For sample revisions, see the Model WR.3 Revision Exit Slip: Varying Sentence Length.

Activity 6: Revision Discussion   20%

ⓘ   The following activity addresses the expectations of SL.9-10.1.

Instruct students to form pairs or small groups to share at least one of the passages they revised during the previous activity and one passage they revised during the previous lesson's homework assignment. Explain to students that in addition to receiving feedback on their revisions, this discussion is also an opportunity to consider how they can use similar revisions or try similar techniques as their peers in their own papers. In this discussion, students provide brief constructive criticism to their peers. Remind students that constructive criticism helps them share advice with their peers in a positive and academic manner.

ⓘ Refer to Lesson 7 for a discussion of constructive criticism.

Instruct students to follow these steps to complete the revision discussion:

1. Show your peers the original passage and the revised passage.

2. Explain to your peers how the revision improves your draft.

3. Ask your peers to provide brief constructive criticism on your revisions.

   ▸ Students share with peers at least two effective revisions they made to their drafts.

ⓘ In lessons that include the Revision Discussion, consider maintaining the same peer pairs or small groups for several lessons, so that students can benefit from a reviewer who is familiar with their drafts.

Activity 7: WR.3 Revision Exit Slip: Varying Sentence Length   5%

Explain that for this lesson's assessment, students record and explain one example of a successful revision. Distribute blank copies of the WR.3 Revision Exit Slip: _____ to each student. Instruct students to fill in the title "Varying Sentence Length" on their exit slips. Instruct students to complete the exit slip independently. Inform students that their revisions will be assessed with the Narrative Writing Checklist.

🗩 See the High Performance Response and Model WR.3 Revision Exit Slip: Varying Sentence Length for sample student responses.

Activity 8: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to choose three different passages from their drafts. For each passage, students revise their drafts focusing on whichever of the following writing skills they learned in this lesson:

• Combining Sentences Using Semicolons and Colons

• Splitting Sentences

Instruct students to respond briefly in writing to the following questions for each revision:

Will you keep the revision you drafted? Why or why not?

Explain the impact of your decision on your narrative.

ⓘ If an online writing community has been established for the class, instruct students to post their revised drafts for sharing with peers and/or assessment. (Students' use of the online writing community addresses the expectations of W.9-10.6.)

    ▸ Students follow along.

Homework

Choose three different passages from your draft. For each passage, revise your draft focusing on whichever of the following writing skills you learned in this lesson:

- Combining Sentences Using Semicolons and Colons
- Splitting Sentences

Respond briefly in writing to the following questions for each revision:

Will you keep the revision you drafted? Why or why not?

Explain the impact of your decision on your narrative.

Model Narrative Writing Checklist

Name:		Class:		Date:	

Directions: Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
Develop real or imagined experiences or events?	☐	☐
Establish a point of view?	☐	☐
Include settings, characters, and plots that develop the experiences or events?	☐	☐
Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?	☐	☐
Use the passage of time to structure the narrative?	☐	☐
Have an introduction that engages and orients the reader by setting out a problem, situation, or observation?	☐	☐
Have an introduction that establishes a narrator and/or characters?	☐	☐
Have an introduction that builds a smooth progression of experiences or events?	☐	☐
Develop distinct character voices?	☐	☐
Provide a conclusion that follows from and reflects on the experiences and observations within the narrative?	☐	☐
Use different structural techniques to sequence events so that they build on one another to create a coherent whole?	☐	☐
Use precise words and phrases, telling details, and sensory language to develop experiences, events, settings, and characters?	☐	☐
Include varied syntax to contribute to a cohesive and engaging narrative?	☐	☐
Include transitional words and phrases that clearly show the relationship among characters, experiences, and events?	☐	☐

	Drafting	Finalization
Include sentences of varied length that contribute to the flow and effectiveness of my narrative?*	☐	☐
Control of Conventions **Does my response…**	**Drafting** ✔	**Finalization** ✔
Correctly incorporate semicolons and colons to make my writing clearer?*	☐	☐

*Asterisks indicate new items added in this lesson.

Model WR.3 Revision Exit Slip: Varying Sentence Length

Name:		Class:		Date:	

Directions: In the first column, record the original passage from your narrative draft. In the second column, record the revised passage. In the third column, explain why the revision is effective.

Original Passage	Revised Passage	Explanation
We were on the moon. There wasn't much time to celebrate.	We were on the moon; there wasn't much time to celebrate.	I added a semicolon after "moon," so now the sentence has varied punctuation and it is still grammatically correct.
Now I was ready to report. "The Eagle has landed."	Now I was ready to report: "The Eagle has landed."	I used a colon to connect these two sentences, because the dialogue clarifies what the narrator means in the first clause.
She ran my card through her machine and held it for a moment, looking at it in her hand, which moved as if she were going to return it to me. Instead she took another look, squinting hard, and she peered at the card and back at me, as if she were trying to match a face to the name.	She ran my card through her machine and held it for a moment, looking at it in her hand. Her hand moved as if she were going to return it to me. But instead she took another look, squinting hard. She peered at the card and back at me, as if she were trying to match a face to the name.	I split the sentences in a way that helps to convey the recollection as actions that are part of a sequence. This revision clarifies which details relate to each other and it also creates a sequence of events.

Appendix 1: Combining Sentences Using Semicolons and Colons

Explain to students that they can strengthen the clarity with which they develop the experiences and events in their narratives by using semicolons and colons properly and effectively. Varying sentence length by combining sentences with semicolons or colons contributes to an engaging, cohesive narrative.

ⓘ **Differentiation Consideration:** If necessary, explain that *cohesion* in writing refers to how well the paragraphs and sentences link the claims and evidence of a text together into a coherent whole.

 ▸ Students write the definition of *cohesion* in the appropriate section of their vocabulary journals.

Explain to students that they must understand what an *independent clause* is in order to use semicolons and colons properly.

ⓘ Students may be familiar with the components of an *independent clause*. Consider asking students to volunteer an explanation of what an *independent clause* is and provide an example before providing the definition of an *independent clause* to the class.

Provide students with the following definition: *independent clause* means "a clause that can stand alone as a sentence, containing a subject and a predicate with a finite verb." An *independent clause* communicates a complete thought.

 ▸ Students write the definition of *independent clause* in the appropriate section of their vocabulary journals.

Post or project the following example of an independent clause.

ⓘ The following example is taken from section 3, paragraph 8 of the article "The Flight of Apollo 11" by Kenneth F. Weaver (refer to Lessons 4–5).

- "The thrill of a race had added to the excitement."

Ask a student volunteer to identify the elements of the independent clause given above.

 🗩 Student responses should include:

  o The subject is "thrill."
  o The predicate is "had added to the excitement" with "had added" as the verb of the sentence.

ⓘ **Differentiation Consideration:** Students may need more support in understanding the components of a complete sentence in order to understand independent clauses. Consider reviewing and posting the definitions and examples of the parts of speech such as *subject, predicate,* and *verb*.

▸ Students write the definitions of *subject, predicate,* and *verb* in the appropriate section of their vocabulary journals.

Explain to students that semicolons are a type of punctuation that can be used to connect two independent clauses and show they are related. Post or project the following example for students:

ⓘ Example 1 is modified from section 3, paragraph 12 of the article "The Flight of Apollo 11" by Kenneth F. Weaver. Example 2 is taken from section 3, paragraph 12 of the article "The Flight of Apollo 11" (refer to Lessons 4–5).

• **Example 1**: Armstrong had no doubts, however, about what to do. He had faced problems like this many times before in the simulators.

Then, post or project the following example of the two sentences linked with a semicolon:

• **Example 2**: Armstrong had no doubts, however, about what to do; he had faced problems like this many times before in the simulators.

Explain to students that it is possible to keep two distinct sentences instead of joining the independent clauses with a semicolon, but when the ideas are closely linked, combining the sentences can contribute to the cohesion and flow of the passage.

Inform students that semicolons are just one way of combining sentences. Writers can use commas and conjunctions or transitional words or phrases to combine independent clauses (e.g., Armstrong had no doubts, however, about what to do, because he had faced problems like this many times before in the simulators.).

▸ Students follow along.

ⓘ Lesson B and Lesson D provide instruction on transitional words and phrases and comma usage, respectively.

Post or project the following paragraph and instruct students to work in pairs or small groups to practice combining sentences using semicolons, conjunctions, or transitional words or phrases. Encourage students to vary their methods of combining sentences. Explain to students that they may want to leave some short sentences to vary the length of sentences throughout the paragraph and to emphasize certain ideas with short sentences.

ⓘ The following example is modified from paragraph 15 of the Model Narrative (refer to Lesson 10).

• We slowed down. We straightened out just in time. We landed softly. We weren't even sure we were on solid ground. I couldn't completely relax. I didn't know if the surface of the moon would

hold our ship. Coming in, the dust from the surface was blowing up in fine clouds. The dust looked like a kind of fog. It was hard to tell what was underneath. Once we got the craft down, it stayed there. Now I was ready to report. "The Eagle has landed."

Lead a brief whole-class discussion in which volunteers share how and why they combined sentences.

- 🗨 Student responses may include:

  - o We slowed down and straightened out just in time. We landed so softly that we weren't even sure we were on solid ground. I couldn't completely relax, because I didn't know if the surface of the moon would hold our ship. Coming in, the dust from the surface was blowing up in fine clouds that looked like a kind of fog; it was hard to tell what was underneath. But once we got the craft down, it stayed there. Now I was ready to report: "The Eagle has landed."

- ⓘ **Differentiation Consideration:** Some students may struggle to immediately grasp the proper use of semicolons. If students struggle, work with them individually to write out 5–10 examples of the proper use of semicolons.

Explain to students that a colon is another type of punctuation that is useful for combining related independent clauses. Post or project the following examples:

- ⓘ The following examples can also be found on the Semicolon and Colon Handout.

- **Example 1:** Once I jumped off, I managed to speak the line I'd rehearsed in my head all those times: "That's one small step for a man, one giant leap for mankind."

- **Example 2:** For the trip we needed different kinds of equipment: life support packs, helmets, and layers of special clothing under our space suits.

- **Example 3:** We didn't have time to celebrate, because we had a mission to accomplish: we had to collect and report on samples of the moon's surface.

Instruct students to work in pairs or small groups to describe the three different uses for colons.

- 🗨 Student responses should include:

  - o In example 1, the colon links together one independent clause and a quotation that is a complete sentence. This suggests that a colon can be used to introduce a quotation after an independent clause when the quotation itself is also an independent clause.
  - o In example 2, the colon comes after an independent clause and before a list. This shows that a colon can be used to introduce a list.

- o   In example 3, the colon is between two independent clauses. The second independent clause seems to explain the idea in the first clause that the astronauts "had a mission to accomplish." This suggests that a colon can be used to link two independent clauses when the second clause provides more detail about or emphasizes the first clause.

Lead a brief whole-class discussion of student responses.

Distribute the Semicolon and Colon Handout to each student. Encourage students to use this handout as a reference for proper and common uses of semicolons and colons.

▸ Students examine the handout.

ⓘ **Differentiation Consideration:** Some students may struggle to immediately grasp the proper use of colons. If students struggle, work with them individually to write out 5–10 examples of the proper use of colons.

Semicolon and Colon Handout

Remember that an *independent clause* is "a clause that can stand alone as a sentence, containing a subject and a predicate with a finite verb." An *independent clause* communicates a complete thought.

Common and Proper Uses of the Semicolon:

- Use a semicolon to connect two *independent clauses* that are related to one another.

    - <u>Example</u>: We were on the moon; there wasn't much time to celebrate.

Common and Proper Uses of the Colon:

- Use a colon when introducing a quotation after an independent clause. The quotation must also be an independent clause.

    - <u>Example</u>: Once I jumped off, I managed to speak the line I'd rehearsed in my head all those times: "That's one small step for a man, one giant leap for mankind."

- Use a colon when introducing a list.

    - <u>Example</u>: For the trip we needed different kinds of equipment: life support packs, helmets, and layers of special clothing under our space suits.

- Use a colon between two independent clauses when the second clause provides more detail about or emphasizes the first clause.

    - <u>Example</u>: We didn't have time to celebrate, because we had a mission to accomplish: we had to collect and report on samples of the moon's surface.

Further reference: The Purdue University Online Writing Lab (OWL): http://owl.english.purdue.edu (search terms: semicolons and colons).

Appendix 2: Splitting Sentences

Explain that writers often combine sentences to show connections between ideas and to make writing flow smoothly; however, sometimes writers split long sentences into shorter sentences in order to vary sentence length or make details stand out. Splitting long sentences can also help writers change the pace of the narrative or create a smooth progression of events.

Post or project the following paragraph and instruct students to work in pairs or small groups to practice splitting sentences by replacing commas and conjunctions or transitional words and phrases with periods. Explain to students that they may not want to split all the sentences in order to vary the length of sentences throughout the paragraph.

ⓘ The following example is modified from paragraph 2 of the Model Narrative (refer to lesson 10).

- She ran my card through her machine and held it for a moment, looking at it in her hand, which moved as if she were going to return it to me. Instead she took another look, squinting hard, and she peered at the card and back at me, as if she were trying to match a face to the name.

Lead a brief whole-class discussion in which volunteers share how and why they split sentences.

- 🗨 Student responses may include:

    o She ran my card through her machine and held it for a moment, looking at it in her hand. Her hand moved as if she were going to return it to me. But instead she took another look, squinting hard. She peered at the card and back at me, as if she were trying to match a face to the name.

SUPPLEMENTAL SKILLS INSTRUCTION

WR.3.D NARRATIVE	Ensuring Sentence Accuracy

Lessons WR.3.A–F offer direct instruction on discrete skills and should be implemented between Lessons 10 and 11. Students may benefit from some or all of the instruction in these lessons; only those lessons or activities that address student needs should be implemented.

Introduction

In this lesson, the teacher provides direct instruction to students on using commas and repairing sentence fragments and run-on sentences. Students focus on revising their own narratives for using commas effectively and repairing fragments and run-on sentences before transitioning to a peer discussion of revisions. Student learning is assessed via the completion of the WR.3 Revision Exit Slip: Ensuring Sentence Accuracy, on which each student records one example of a successful revision.

For homework, students choose three different passages from their narratives and revise each passage focusing on effectively using commas and repairing sentence fragments and run-on sentences. Students also write a few sentences explaining whether they will keep the revisions they drafted and the impact this decision has on their narratives.

Standards

Assessed Standard(s)	
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in

| | groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively. |

Assessment

Assessment(s)
Student learning is assessed via completion of the WR.3 Revision Exit Slip: Ensuring Sentence Accuracy. Students record the original passage from their narratives as well as the revised passage. Students then explain why the revision is effective. ⓘ Consider assessing these revisions using the Narrative Writing Checklist.

High Performance Response(s)
A High Performance Response should: • Record the original passage (e.g., And most importantly, we had to get our suits on. Which was like dressing to play football in the arctic on a cold day.). • Revise the original passage, focusing on using commas and repairing fragments and run-ons (e.g., And most importantly, we had to get our suits on, which was like dressing to play football in the arctic on a cold day.). • Explain why the revision is effective (e.g., I added a comma to link the fragment to the main clause.). ⓘ See the Model WR.3 Revision Exit Slip: Ensuring Sentence Accuracy for more examples.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards: • Standards: W.9-10.5, L.9-10.2, W.9-10.6, SL.9-10.1	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 0%
3. Writing Instruction: Commas, Fragments, and Run-ons	3. 30%
4. Narrative Writing Checklist	4. 5%
5. Individual Revision	5. 30%
6. Revision Discussion	6. 20%
7. WR.3 Revision Exit Slip: Ensuring Sentence Accuracy	7. 5%
8. Closing	8. 5%

Materials

- Copies of the Comma Handout for each student

- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson C Model Narrative Writing Checklist)

- Copies of the WR.3 Revision Exit Slip: _____for each student (refer to WR.3 Lesson A)—students will need additional blank copies

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students learn how to effectively incorporate commas into their writing, as well as how to repair sentence fragments and run-on sentences. Students revise their own drafts before participating in a peer discussion of their individual revisions.

‣ Students look at the agenda.

Activity 2: Homework Accountability   0%

ⓘ Students will be held accountable for homework during Activity 6: Revision Discussion.

Activity 3: Writing Instruction: Commas, Fragments, and Run-ons   30%

Explain to students that they can strengthen the clarity with which they describe experiences and events in their narratives by using commas properly and effectively. Explain that commas are a type of punctuation that can be used to connect related clauses and ideas and create a sequence of events. Explain to students that they can use commas to help them combine clauses, especially when they encounter errors with sentence fragments and run-on sentences.

Post or project the following examples:

ⓘ The following examples can also be found on the Comma Handout.

- **Example 1:** I can see where you couldn't be sure, since I'm not wearing 190 pounds of space gear.

- **Example 2:** For most of human history, it was impossible to imagine that anyone would make it to the moon.

- **Example 3:** We had to help each other put on several layers, attach the life support pack to our backs, and put our helmets on our heads.

Instruct students to work in pairs or small groups to describe the different uses for commas.

🗨 Student responses should include:

- ○ In example 1, the comma comes before a conjunction and links two independent clauses. This suggests that a comma and a conjunction can be used to connect two independent clauses.
- ○ In example 2, the comma is between two clauses in the sentence. This indicates that a comma can be used to set off introductory elements like clauses, phrases, or words that come before the main independent clause.
- ○ In example 3, the commas separate items in a sequential list. This shows that commas can be used to separate three or more words, phrases, or clauses written in a series.

ⓘ **Differentiation Consideration:** Consider providing students with the following definition: *independent clause* means "a clause that can stand alone as a sentence, containing a subject and a predicate." This means that an *independent clause* communicates a complete thought. Post or project the following example of an independent clause: "It was July."

> ▶ Students write the definition of *independent clause* in the appropriate section of their vocabulary journals.

Lead a brief whole-class discussion of student responses.

Distribute the Comma Handout to each student. Encourage students to use this handout as a reference for proper and common uses of commas.

> ▶ Students examine the handout.

> ⓘ **Differentiation Consideration:** Some students may struggle to immediately grasp the proper use of commas. If students struggle, work with them individually to write out 5–10 examples of the proper use of commas.

Explain to students that while effective writing includes varied sentence length, it is important that the sentences are correct and complete. Explain to students that a *sentence fragment* is an incomplete sentence and is usually a part of a sentence that has become disconnected from the main clause. Because fragments are incomplete thoughts, they can leave readers confused.

> ▶ Students write the definition of *sentence fragment* in the appropriate section of their vocabulary journals.

> ⓘ **Differentiation Consideration:** Students may need more support in understanding the components of a complete sentence in order to understand sentence fragments and run-ons. Consider reviewing and posting the definitions and examples of the parts of speech such as *subject*, *verb*, and *object*.

> > ▶ Students write the definitions of *subject*, *verb*, and *object* in the appropriate section of their vocabulary journals.

Explain to students that often, repairing a sentence fragment is as simple as combining the fragment with the main clause by using a comma.

Post or project the following example:

- Since I returned from space many years ago. I have been subject to Earth's rules just like everyone else.

Instruct students to Turn-and-Talk about the following question:

How can the sentence fragment in this example be repaired?

> 💬 Student responses will vary but may include:

- o Replacing the first period with a comma links the fragment to the main clause, which repairs this example. The corrected sentence can be: "Since I returned from space many years ago, I have been subject to Earth's rules just like everyone else."

Lead a brief whole-class discussion in which volunteers share how they repaired the fragment.

Explain to students that sometimes they will need to add or subtract words or phrases in order to effectively combine clauses and avoid a fragment. Post or project the following example:

- We were on the moon. Wasn't much time to celebrate.

Instruct students to Turn-and-Talk about the following question:

How can the sentence fragment in this example be repaired?

- 💬 Student responses may vary, but may include:

  - o Adding a comma after the word "moon" and adding the phrase "but there" after the comma can repair the example. The corrected sentence can be: "We were on the moon, but there wasn't much time to celebrate."

Lead a brief whole-class discussion in which volunteers share how they repaired the fragment.

Explain to students that sometimes fragments are not necessarily pieces of sentences separated from the main clause. Often these fragments are written as main clauses but do not have a subject or main verb. Post or project the following example:

- Confident in our training and in the abilities of my fellow astronauts.

Instruct students to Turn-and-Talk about the following questions:

Why is this example a fragment and not a complete sentence?

- 💬 There is no subject or main verb in this fragment.

How can the sentence fragment in this example be repaired?

- 💬 Student responses will vary, but may include:

  - o Adding the subject "I" and main verb "was" can repair this fragment. The corrected sentence can be: "I was confident in our training and in the abilities of my fellow astronauts."

Lead a brief whole-class discussion of student responses.

- ⓘ Consider reminding students that when they write narratives, they can take more creative liberties in their writing with regard to sentence fragments and run-ons. For example, sentence fragments

> may be used in a stylistic way to give a narrator or other characters a distinct voice or point of view. If necessary, point students to examples of a sentence fragment in the model narrative "Return to July" that students read in Lesson 1: "It was July. One of those nights when you can almost smell the heat."

Explain to students that while they need to be mindful of sentence fragments in their writing, they also need to avoid run-on sentences. Explain that *run-on sentences* are compound sentences that are punctuated incorrectly, or they are two or more sentences incorrectly written as one. Run-on sentences can leave readers confused and make them struggle to make connections in the text.

▸ Students write the definition of *run-on sentence* in the appropriate section of their vocabulary journals.

Explain to students that incorporating the proper punctuation can repair run-on sentences that are punctuated incorrectly. When two or more sentences are incorrectly written as one, using a period or using a comma, semicolon, or colon (perhaps with a conjunctive adverb) to separate the clauses can repair a run-on sentence.

ⓘ Lesson C provides instruction on the proper and common uses of semicolons and colons.

ⓘ **Differentiation Consideration:** Provide students with the following definition and examples for *conjunctive adverb*: an adverb (word that modifies a verb, adjective, or another adverb) that connects ideas in a sentence (e.g., *also, besides, consequently, finally, however, instead, meanwhile, next, otherwise, similarly, still, then*).

▸ Students write the definition of *conjunctive adverb* in the appropriate section of their vocabulary journals.

Post or project the following example:

• Buzz must have felt something similar and anyone can see from the videos that we didn't even try to hold it in.

Instruct students to Turn-and-Talk about the following question:

Considering the techniques to avoid run-on sentences, how can this run-on sentence be repaired?

🗨 Student responses may include:

○ This run-on can be repaired by adding a period after the word "similar." Then a second sentence starts with the word "Anyone" rather than "and" (which can be deleted altogether). The corrected sentences can be: "Buzz must have felt something similar. Anyone can see from the videos that we didn't even try to hold it in."

o This run-on can be repaired by adding a semicolon after the word "similar." Then the second independent clause starts with "anyone" rather than "and" (which can be deleted altogether). The corrected sentence can be: "Buzz must have felt something similar; anyone can see from the videos that we didn't even try to hold it in."

Lead a brief whole-class discussion of student responses.

ⓘ Consider reminding students that when they write narratives, they can take more creative liberties in their writing with regard to sentence fragments and run-on sentences. For example, run-on sentences may be used in a stylistic way to give a narrator or other characters a distinct voice or point of view. If necessary, point students to an example of a run-on sentence in the model narrative about the lunar landing: "And I remember the president called you guys up there and my father pretended like he could call too and got on the phone and had us all laughing."

Activity 4: Narrative Writing Checklist   5%

ⓘ The following activity addresses the expectations of SL.9-10.1.

Instruct students to take out their copies of the Narrative Writing Checklist.

ⓘ Consider posting or projecting the Narrative Writing Checklist.

Instruct students to Think, Pair, Share about the following questions:

Based on this lesson's writing instruction, what items should the class add to the Narrative Writing Checklist? In which categories do these items belong and why?

🗩 Student responses will vary but should include points that address the following:

o Correctly incorporate commas? This item belongs in the Control of Conventions category, because it is about proper use of punctuation.
o Avoid sentence fragments and run-on sentences? This item belongs in the Control of Conventions category, because it is about correcting sentences.

Lead a brief whole-class discussion of student responses. Guide students to a consensus on what items the class will add to the Narrative Writing Checklist and in which category each item belongs. Instruct students to add the new items in the appropriate categories to their copies of the Narrative Writing Checklist.

▸ Students add new items in the appropriate categories to their copies of the Narrative Writing Checklist.

ⓘ Consider adding the new items in the appropriate categories to the displayed copy of the Narrative Writing Checklist.

Activity 5: Individual Revision   30%

Instruct students to independently revise their drafts, focusing on using commas effectively and repairing fragments and run-ons. Explain to students that they should revise at least three passages for using commas effectively and repairing fragments and run-ons. Remind students to refer to the Narrative Writing Checklist as they revise their drafts.

ⓘ If students cannot identify three passages that need to be revised to repair fragments and run-ons, consider instructing students to experiment with the use of commas and combining sentences.

Transition to individual revision.

▸ Students independently revise their drafts for using commas effectively and repairing fragments and run-ons.

🗩 For sample revisions, see the Model WR.3 Revision Exit Slip: Ensuring Sentence Accuracy.

Activity 6: Revision Discussion   20%

ⓘ The following activity addresses the expectations of SL.9-10.1.

Instruct students to form pairs or small groups to share at least one of the passages they revised during the previous activity and one passage they revised during the previous lesson's homework assignment. Explain to students that in addition to receiving feedback on their revisions, this discussion is also an opportunity to consider how they can use similar revisions or try similar techniques as their peers in their own papers. In this discussion, students provide brief constructive criticism to their peers. Remind students that constructive criticism helps them share advice with their peers in a positive and academic manner.

ⓘ Refer to Lesson 7 for a discussion of constructive criticism.

Instruct students to follow these steps to complete the revision discussion:

1. Show your peers the original passage and the revised passage.
2. Explain to your peers how the revision improves your draft.
3. Ask your peers to provide brief constructive criticism on your revisions.

▸ Students share and discuss with peers at least two effective revisions they made to their drafts.

ⓘ In lessons that include the Revision Discussion, consider maintaining the same peer pairs or small groups for several lessons, so that students can benefit from a reviewer who is familiar with their drafts.

Activity 7: WR.3 Revision Exit Slip: Ensuring Sentence Accuracy   5%

Explain that for this lesson's assessment, students record and explain one example of a successful revision. Distribute blank copies of the WR.3 Revision Exit Slip: _____ to each student. Instruct students to fill in the title "Ensuring Sentence Accuracy" on their exit slips. Instruct students to complete the exit slip independently. Inform students that their revisions will be assessed with the Narrative Writing Checklist.

🗨 See the High Performance Response and Model WR.3 Revision Exit Slip: Ensuring Sentence Accuracy for sample student responses.

Activity 8: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to choose three different passages from their drafts. For each passage, students revise their drafts focusing on using commas effectively and repairing sentence fragments and run-on sentences.

Instruct students to respond briefly in writing to the following questions for each revision:

Will you keep the revision you drafted? Why or why not?

Explain the impact of your decision on your narrative.

ⓘ If an online writing community has been established for the class, instruct students to post their revised drafts for sharing with peers and/or assessment. (Students' use of the online writing community addresses the expectations of W.9-10.6.)

▶ Students follow along.

Homework

Choose three different passages from your draft. For each passage, revise your draft focusing on using commas effectively and repairing sentence fragments and run-on sentences.

Respond briefly in writing to the following questions for each revision:

Will you keep the revision you drafted? Why or why not?

Explain the impact of your decision on your narrative.

Comma Handout

Remember that an *independent clause* is "a clause that can stand alone as a sentence, containing a subject and a predicate with a finite verb." An *independent clause* communicates a complete thought.

Common and Proper Uses of the Comma

- Use a comma and a conjunction to connect two independent clauses.

    o <u>Example</u>: I can see where you couldn't be sure, since I'm not wearing 190 pounds of space gear.

- Use a comma to set off introductory elements like clauses, phrases, or words that come before the main clause.

    o <u>Example</u>: For most of human history, it was impossible to imagine that anyone would make it to the moon.

- Use commas to separate three or more words, phrases, or clauses written in a series.

    o <u>Example</u>: We had to help each other put on several layers, attach the life support pack to our backs, and put our helmets on our heads.

Further reference: The Purdue University Online Writing Lab (OWL): http://owl.english.purdue.edu (search terms: commas).

Model Narrative Writing Checklist

Name:		Class:		Date:	

Directions: Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
Develop real or imagined experiences or events?	☐	☐
Establish a point of view?	☐	☐
Include settings, characters, and plots that develop the experiences or events?	☐	☐
Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?	☐	☐
Use the passage of time to structure the narrative?	☐	☐
Have an introduction that engages and orients the reader by setting out a problem, situation, or observation?	☐	☐
Have an introduction that establishes a point of view and/or characters?	☐	☐
Have an introduction that builds a smooth progression of experiences or events?	☐	☐
Develop distinct character voices?	☐	☐
Provide a conclusion that follows from and reflects on the experiences and observations within the narrative?	☐	☐
Use different structural techniques to sequence events so that they build on one another to create a coherent whole?	☐	☐
Use precise words and phrases, telling details, and sensory language to develop experiences, events, settings, and characters?	☐	☐
Include varied syntax to contribute to a cohesive and engaging narrative?	☐	☐
Include transitional words and phrases that clearly show the relationship among characters, experiences, and events?	☐	☐

	Drafting	Finalization
Include sentences of varied length that contribute to the flow and effectiveness of my narrative?	☐	☐
Control of Conventions **Does my response…**	**Drafting** ✔	**Finalization** ✔
Correctly incorporate semicolons and colons to make my writing clearer?	☐	☐
Correctly incorporate commas?*	☐	☐
Avoid sentence fragments and run-on sentences?*	☐	☐

*Asterisks indicate new items added in this lesson.

Model WR.3 Revision Exit Slip: Ensuring Sentence Accuracy

Name:		**Class:**		**Date:**	

Directions: In the first column, record the original passage from your narrative draft. In the second column, record the revised passage. In the third column, explain why the revision is effective.

Original Passage	Revised Passage	Explanation
And most importantly, we had to get our suits on. Which was like dressing to play football in the arctic on a cold day.	And most importantly, we had to get our suits on, which was like dressing to play football in the arctic on a cold day.	I added a comma to link the fragment to the main clause
Different ways of getting around, taking small steps, large steps, even hopping like kangaroos, before we figured out that leaping was the best way to go.	We tried different ways of getting around, taking small steps, large steps, even hopping like kangaroos, before we figured out that leaping was the best way to go.	The first version did not have a subject or main verb, so I added the words "we tried" before this fragment to make it a complete sentence.
We were on the moon, but there wasn't much time to celebrate Buzz and I had to check to make sure the craft was all right so we could get back up to Michael when the time came.	We were on the moon, but there wasn't much time to celebrate. Buzz and I had to check to make sure the craft was all right so we could get back up to Michael when the time came.	I added a period between "celebrate" and "Buzz" to separate the run-on sentence.

SUPPLEMENTAL SKILLS INSTRUCTION

WR.3.E NARRATIVE	Adding Variety and Interest

Lessons WR.3.A–F offer direct instruction on discrete skills and should be implemented between Lessons 10 and 11. Students may benefit from some or all of the instruction in these lessons; only those lessons or activities that address student needs should be implemented.

Introduction

This lesson is composed of two distinct but related activities that center on using parallel structure and varied phrases to improve narrative writing. Each activity may last an entire class period.

Writing Instruction Options:

- Parallel Structure
- Varied Phrases

In this lesson, the teacher provides direct instruction to students on how to incorporate parallel structure and varied phrases into their writing. Students focus on revising their own narratives for parallel structure or varied phrases before transitioning to a peer discussion of revisions. Student learning is assessed via the completion of the WR.3 Revision Exit Slip: Adding Variety and Interest, on which each student records one example of a successful revision.

For homework, students choose three different passages from their draft and revise each passage focusing on incorporating parallel structure or varied phrases. Students also write a few sentences explaining whether or not they will keep the revisions they drafted the impact this decision has on their narratives.

Standards

Assessed Standard(s)	
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
L.9-10.1.a, b	Demonstrate command of the conventions of standard English grammar and usage

	when writing or speaking.
	a. Use parallel structure.
	b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
Addressed Standard(s)	
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
Student learning is assessed via completion of the WR.3 Revision Exit Slip: Adding Variety and Interest. Students record the original passage from their narratives as well as the revised passage. Students then explain why the revision is effective. ⓘ Consider assessing these revisions using the Narrative Writing Checklist.
High Performance Response(s)
A High Performance Response should: • Record the original passage (e.g., "Thank you," I said. "It is nice to meet you."). • Revise the original passage, focusing on incorporating parallel structure or varied phrases (e.g., "Thank you," I said, as I always do when this kind of thing happens. "It is nice to meet you."). • Explain why the revision is effective (e.g., I added an adverbial phrase to convey how often the narrator is in this kind of situation.). ⓘ See the Model WR.3 Revision Exit Slip: Adding Variety and Interest for more examples.

File: WR.3 Lesson E **Date:** 06/30/15 **Classroom Use:** Starting 9/2015

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Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson

Standards:
 	
 • Standards: W.9-10.5, L.9-10.1.a, b, W.9-10.6, SL.9-10.1
 	
 Learning Sequence:
 1. Introduction of Lesson Agenda
 2. Homework Accountability
 3. Writing Instruction Options:
   • Parallel Structure
   • Varied Phrases
 4. Narrative Writing Checklist
 5. Individual Revision
 6. Revision Discussion
 7. WR.3 Revision Exit Slip: Adding Variety and Interest
 8. Closing
	
	 1. 5%
	 2. 0%
	 3. 30%
	
	 4. 5%
	 5. 30%
	 6. 20%
	 7. 5%
	 8. 5%

Materials

- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson D Model Narrative Writing Checklist)
- Copies of the WR.3 Revision Exit Slip: _____ for each student (refer to WR.3 Lesson A)—students will need additional blank copies

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.

ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda　　　　　　　　　　5%

Begin by reviewing the agenda. In this lesson, students learn how to effectively incorporate parallel structure or varied phrases into their writing. Students revise their own drafts before participating in a peer discussion of their individual revisions.

▸ Students look at the agenda.

Activity 2: Homework Accountability　　　　　　　　　　　　0%

ⓘ Students will be held accountable for homework during Activity 6: Revision Discussion.

Activity 3: Writing Instruction Options　　　　　　　　　　30%

ⓘ Based on student need, select from the two options below:

- Parallel Structure (See Appendix 1)
- Varied Phrases (See Appendix 2)

Activity 4: Narrative Writing Checklist　　　　　　　　　　5%

ⓘ The following activity addresses the expectations of SL.9-10.1.

Instruct students to take out their copies of the Narrative Writing Checklist.

ⓘ Consider posting or projecting the Narrative Writing Checklist.

Instruct students to Think, Pair, Share about the following questions:

Based on this lesson's writing instruction, what items should the class add to the Narrative Writing Checklist? In which categories do these items belong and why?

🗩 Student responses will vary but should include points that address the following:

- Correctly incorporate the use of parallel structure? This item belongs in the Control of Conventions category, because it is about language conventions.
- Include varied phrases, where appropriate? This item belongs in the Coherence, Organization, and Style category, because it is about conveying meaning, as well as creating variety and building interest.

Lead a brief whole-class discussion of student responses. Guide students to a consensus on what items the class will add to the Narrative Writing Checklist and in which category each item belongs. Instruct students to add the new items in the appropriate categories to their copies of the Narrative Writing Checklist.

▸ Students add new items in the appropriate categories to their copies of the Narrative Writing Checklist.

ⓘ Consider adding the new items in the appropriate categories to the displayed copy of the Narrative Writing Checklist.

Activity 5: Individual Revision   30%

Instruct students to independently revise their narratives, focusing on whichever of the following writing skills they learned in this lesson:

- Parallel Structure
- Varied Phrases

ⓘ For example, if students completed the writing instruction activity on Parallel Structure, then their revisions will focus on using parallel structure rather than varied phrases.

Explain to students that they should revise at least three passages for parallel structure or varied phrases. Remind students to refer to the Narrative Writing Checklist as they revise their drafts.

Transition to individual revision.

▸ Students independently revise their drafts for parallel structure or varied phrases.

🗨 For sample revisions, see the Model WR.3 Revision Exit Slip: Adding Variety and Interest.

Activity 6: Revision Discussion   20%

ⓘ The following activity addresses the expectations of SL.9-10.1.

Instruct students to form pairs or small groups to share at least one of the passages they revised during the previous activity and one passage they revised during the previous lesson's homework assignment. Explain to students that in addition to receiving feedback on their revisions, this discussion is also an opportunity to consider how they can use similar revisions or try similar techniques as their peers in their own papers. In this discussion, students provide brief constructive criticism to their peers. Remind students that constructive criticism helps them share advice with their peers in a positive and academic manner.

ⓘ Refer to Lesson 7 for a discussion of constructive criticism.

Instruct students to follow these steps to complete the revision discussion:

1. Show your peers the original passage and the revised passage.

2. Explain to your peers how the revision improves your draft.

3. Ask your peers to provide brief constructive criticism on your revisions.

    ▸ Students share and discuss with peers at least two effective revisions they made to their drafts.

ⓘ In lessons that include the Revision Discussion, consider maintaining the same peer pairs or small groups for several lessons, so that students can benefit from a reviewer who is familiar with their drafts.

Activity 7: WR.3 Revision Exit Slip: Adding Variety and Interest   5%

Explain that for this lesson's assessment, students record and explain one example of a successful revision. Distribute blank copies of the WR.3 Revision Exit Slip: _____ to each student. Instruct students to fill in the title "Adding Variety and Interest" on their exit slips. Instruct students to complete the exit slip independently. Inform students that their revisions will be assessed with the Narrative Writing Checklist.

🗨 See the High Performance Response and Model WR.3 Revision Exit Slip: Adding Variety and Interest for sample student responses.

Activity 8: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to choose three different passages from their drafts. For each passage, students revise their drafts focusing on whichever of the following writing skills they learned in this lesson:

• Parallel Structure

• Varied Phrases

Instruct students to respond briefly in writing to the following questions for each revision:

Will you keep the revision you drafted? Why or why not?

Explain the impact of your decision on your narrative.

ⓘ If an online writing community has been established for the class, instruct students to post their revised drafts for sharing with peers and/or assessment. (Students' use of the online writing community addresses the expectations of W.9-10.6.)

▸ Students follow along.

Homework

Choose three different passages from your draft. For each passage, revise your draft focusing on whichever of the following writing skills you learned in this lesson:

- Parallel Structure
- Varied Phrases

Respond briefly in writing to the following questions for each revision:

Will you keep the revision you drafted? Why or why not?

Explain the impact of your decision on your narrative.

Model Narrative Writing Checklist

Name:		Class:		Date:	

Directions: Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
Develop real or imagined experiences or events?	☐	☐
Establish a point of view?	☐	☐
Include settings, characters, and plots that develop the experiences or events?	☐	☐
Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?	☐	☐
Use the passage of time to structure the narrative?	☐	☐
Have an introduction that engages and orients the reader by setting out a problem, situation, or observation?	☐	☐
Have an introduction that establishes a narrator and/or characters?	☐	☐
Have an introduction that builds a smooth progression of experiences or events?	☐	☐
Develop distinct character voices?	☐	☐
Provide a conclusion that follows from and reflects on the experiences and observations within the narrative?	☐	☐
Use different structural techniques to sequence events so that they build on one another to create a coherent whole?	☐	☐
Use precise words and phrases, telling details, and sensory language to develop experiences, events, settings, and characters?	☐	☐
Include varied syntax to contribute to a cohesive and engaging narrative?	☐	☐
Include transitional words and phrases that clearly show the relationship among characters, experiences, and events?	☐	☐

Include sentences of varied length that contribute to the flow and effectiveness of my narrative?	☐	☐
Include varied phrases, where appropriate?*	☐	☐

Control of Conventions **Does my response…**	**Drafting** ✔	**Finalization** ✔
Correctly incorporate semicolons and colons to make my writing clearer?	☐	☐
Correctly incorporate commas?	☐	☐
Avoid sentence fragments and run-on sentences?	☐	☐
Correctly incorporate the use of parallel structure?*	☐	☐

*Asterisks indicate new items added in this lesson.

Model WR.3 Revision Exit Slip: Adding Variety and Interest

Name:		Class:		Date:	

Directions: In the first column, record the original passage from your narrative draft. In the second column, record the revised passage. In the third column, explain why the revision is effective.

Original Passage	Revised Passage	Explanation
There we were, two grown men, we were trained professionals and the best in the world at our jobs; we jumped around like bunny rabbits while the whole world watched.	There we were, two grown men, trained professionals, the best in the world at what we do, jumping around like bunny rabbits while the whole world watched.	I changed this to have parallel structure, since all of the clauses are related.
As it happened, the only word I actually said to the cashier was the only word I knew that could describe a memory so vivid, but so far away it was almost unreal: dreamlike.	As it happened, the only word I actually said to the cashier was the only word I knew that could describe a memory so vivid I could feel it, but so far away it was almost unreal: dreamlike.	I added an adjectival phrase to help convey the power of the memory.
"Thank you," I said. "It is nice to meet you."	"Thank you," I said, as I always do when this kind of thing happens. "It is nice to meet you."	I added an adverbial phrase to convey how often the narrator is in this kind of situation.

Appendix 1: Parallel Structure

Explain to students that *parallel structure* is using the same pattern of words to show that two or more ideas are equally important. This pattern can happen at the word, phrase, or clause level. Parallel structures are usually joined by coordinating conjunctions like "and" or "but." Three or more parallel structures in a row require using commas with a coordinating conjunction.

▸ Students write the definition of *parallel structure* in the appropriate section of their vocabulary journals.

Post or project the following examples:

- **Example 1:** On the surface of the moon, we hopped like bunny rabbits, galloped like horses, and danced like ballerinas while the whole world watched.
- **Example 2:** On the surface of the moon, we hopped like bunny rabbits, galloped like horses, and were dancing like ballerinas while the whole world watched.

Instruct students to Turn-and-Talk about the following questions:

Which example includes parallel structure? What is parallel in this sentence?

💬 The first example includes parallel structure in phrases describing what the astronauts were doing: "hopped like bunny rabbits, galloped like horses, and danced like ballerinas."

What is the effect of parallel structure on the clarity and meaning of the first sentence?

💬 Because all of the phrases are structured in the same way, the parallel structure connects the different descriptions of what the astronauts were doing and makes each description equally important. The parallel structure helps provide a clear picture of what the astronauts looked like moving around the surface of the moon.

ⓘ **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

How are the phrases "hopped like bunny rabbits," "galloped like horses," and "danced like ballerinas" in the first example similar?

💬 They are all phrases that describe what "we" did "[o]n the surface of the moon." Each phrase is structured the same way.

How do these repeating patterns of phrases affect the images in the sentence?

🗩 The repeating pattern helps convey the actions the astronauts were performing on the moon and provide a clear picture for the reader.

Lead a brief whole-class discussion of student responses. Ask the whole class the following question:

Explain why the second example is not parallel.

🗩 The second example is not parallel, because the third verb in the sentence, "were dancing," is not the same form as the first two verbs: "hopped" and "galloped."

ⓘ **Differentiation Consideration:** Review examples of parts of speech and verb tenses so that students can confidently discuss parallel structure.

Post or project the following paragraph.

ⓘ The following example is paragraph 3 of the narrative model "Return to July" that students read in Lesson 1.

ⓘ Consider numbering the sentences of the paragraph before it is posted or projected.

- 1. I was fifteen years old. 2. I was well known and well liked. 3. I had my own room in the only apartment my parents had ever shared. 4. I had two younger sisters, and I was nice to them most of the time. 5. I knew all my neighbors. 6. I was the kid who shoveled sidewalk snow without any bribing. 7. I visited old people in the neighborhood because I genuinely liked their company and their stories, not just because I wanted candy. 8. I never got into any trouble outside the range of standard "kid stuff."9. I had only been grounded once for what I still (to this day) consider nothing more than a big misunderstanding. 10. I was as good a kid as parents could want.

Instruct student pairs or small groups to read the paragraph and identify examples of parallel structure and explain which structure in each sentence is parallel.

🗩 Student responses may include:

  o The entire paragraph, excluding sentence 8, includes parallel structure in that each sentence starts with the subject "I" followed by a past tense verb.
  o Sentence 2 includes parallel adjectives "well known" and "well liked."
  o Sentence 7 includes parallel verb phrases in "visited old people in the neighborhood," "liked their company," and "wanted candy."

ⓘ **Differentiation Consideration:** Explain to students how each example includes parallel structure. For instance, the sentences, except for sentence 8, include parallel structure because they all begin with the subject "I" followed by a past tense verb. For example, if sentence 3 read "In the only apartment my parents had ever shared, I had my own room," it would not be parallel to the other sentences in the paragraph.

Lead a brief whole-class discussion in which volunteers describe the effect of parallel structure on clarity and meaning of ideas in these examples.

🗨 In these sentences parallel structure makes the ideas easier to read because the parts of speech patterns do not change mid-paragraph. Also, because the parts of speech patterns are the same, the ideas seem more connected like they are building toward one whole.

Explain to students that although parallelism can be used for emphasis or as a rhetorical strategy, it should not be overused or it can lead to writing that is boring and repetitive.

ⓘ **Differentiation Consideration:** If students struggle with parallel structure because they do not understand subject-verb agreement, explain that subject-verb agreement means that the subject of a sentence matches in number (plural or singular) the verb of the sentence. The form of the verb has to correspond to the subject; a singular subject goes with a singular verb, and a plural subject goes with a plural verb. In its most basic form, a sentence like "She is happy" includes the singular verb "is" in agreement with singular subject "she." In the sentence "They are happy," the subject "they" is plural, so the verb "are" is also plural.

Post or project the following examples from the models in this unit. Instruct students to work in pairs or small groups to identify 5 different rules of subject-verb agreement. If necessary, consider underlining the subject and verb in each sentence to help students identify the rules.

o **Example 1:** My entire <u>family is</u> there at the house.

o **Example 2:** Now <u>the four blocks from my old home</u> to the old ice cream shop <u>are punctuated</u> by newer, cleaner apartment buildings full of younger, wealthier families.

o **Example 3:** <u>There is</u> beeping and the voice of Mission Control in our headsets.

o **Example 4:** <u>My colleagues and I begin</u> our long and grueling training in flight simulators down in Virginia.

o **Example 5:** <u>Everyone wants</u> ice cream.

o **Example 6:** Neither history nor Houston nor the television camera was on my mind.

🗨 Student responses should include:

o In example 1, "family" is a collective noun that implies more than one person, but collective nouns are singular and take singular verbs.

o In example 2, the sentence includes a phrase that come between the subject and the verb, but the verb agrees with the subject, not the noun or pronoun in the phrase.

o In example 3, the sentence begins with "there is" or "there are" and the subject follows the verb. Since "there" is not the subject, the verb agrees with what follows.

o In example 4, two subjects joined by a conjunction "and" make a plural subject, so they take a plural verb.

- o   In example 5, "everyone" is an indefinite pronoun. Indefinite pronouns like *each, each one, either, neither, everyone, everybody, anybody, anyone, nobody, somebody, someone*, and *no one* are singular and require a singular verb.
- o   In example 6, two subjects joined by a conjunction like "or" or "nor" do not make a plural subject, so the verb agrees with the second subject.

Lead a brief whole-class discussion of student responses.

Appendix 2: Varied Phrases

Inform students that effective writers use a variety of different types of phrases (e.g., noun, verb, adjectival, adverbial, etc.) to vary their sentences to emphasize ideas and keep readers engaged. Remind students that phrases are parts of a sentence composed of more than one word.

Post or project the following paragraph. Then provide students with the definitions and examples below.

ⓘ The following example is modified from paragraph 12 of the Model Narrative (refer to Lesson 10).

ⓘ Consider numbering the sentences before posting or projecting the paragraph.

- 1. After I got home from the grocery store I sat looking at the moon out the window of my second floor study. 2. Today has been one of those days when the moon is visible during the day. 3. Seeing the moon during the daytime is like getting an unexpected visit from a friend that brings back a rush of old memories. 4. I am retired now and I have plenty of time to think about that journey, years ago, that has meant so much to me and many other people. 5. But all of that time to remember does not make the journey any easier to describe. 6. For most of human history, it was impossible to imagine that anyone would make it to the moon. 7. Even after we finished our training down in Virginia, it still very nearly seemed impossible.

A **noun phrase** is a phrase that acts as a noun within a sentence. For example, "one of those days" (sentence 2). While "day" is the noun in the sentence, "one of those days" is the noun phrase.

Similarly, an **adjectival phrase** is a phrase that describes the noun. For example, "that has meant so much to me" (sentence 4) is a phrase that describes the noun "journey," which makes it an adjectival phrase.

A **verb phrase** is a phrase that assigns a verb to the subject of the sentence. For example, "sat looking" (sentence 1). Because "sat" and "looking" are both verbs, together they make up a verb phrase.

An **adverbial phrase** is a phrase that modifies the verb in the sentence. For example, "very nearly" (sentence 7). Because "very nearly" modifies how it "seemed" to the narrator, it is an adverbial phrase.

  ▸ Students write the definitions and examples of *noun phrase, adjectival phrase, verb phrase,* and *adverbial phrase* in the appropriate section of their vocabulary journals.

ⓘ **Differentiation Consideration:** Students may need additional support with simple parts of speech (nouns, adjective, verbs, adverbs, etc.). Consider teaching them these one-word parts of speech before moving onto more complex, multi-word phrases.

Explain to students that using a variety of phrases makes their writing more interesting to read. Using the same type of sentence structure too often makes the writing dull and hard to follow.

Post or project the following paragraph.

ⓘ The following example is modified from paragraph 20 of the Model Narrative (refer to Lesson 10).

ⓘ Consider numbering the sentences of the paragraph before it is posted or projected.

- 1. We still had a job to do. 2. Buzz and I were responsible for collecting samples to bring back to earth, which required that we move quickly and with utmost care and precision. 3. Having a scientific focus was a good thing for me, because otherwise, perhaps my feelings would have overwhelmed me. 4. And the feelings I felt were elation and a pure and entrancing joy.

Instruct student pairs or small groups to read the paragraph and identify examples of varied phrases in each sentence.

- 🗨 Student responses may include:
    - o Sentence 2 includes a noun phrase "Buzz and I."
    - o Sentence 2 includes an adverbial phrase "quickly and with utmost care and precision."
    - o Sentence 3 includes a verb phrase "would have overwhelmed."
    - o Sentence 4 includes an adjectival phrase "a pure and entrancing."

Lead a brief whole-class discussion of student responses. Then ask volunteers to describe the effect of varied phrases on the rhythm and flow of ideas in this paragraph.

- 🗨 In this paragraph, varied phrases make the text seem more engaging because each sentence is unique and interesting.

Lead a brief whole-class discussion of student responses.

SUPPLEMENTAL SKILLS INSTRUCTION

WR.3.F
NARRATIVE

Punctuating Dialogue

Lessons WR.3.A–F offer direct instruction on discrete skills and should be implemented between Lessons 10 and 11. Students may benefit from some or all of the instruction in these lessons; only those lessons or activities that address student needs should be implemented.

Introduction

In this lesson, the teacher provides direct instruction on how to punctuate the dialogue in a narrative in order to accurately and effectively convey the experiences they develop. Students focus on revising their own narratives for properly punctuated dialogue before transitioning to a peer discussion of revisions. Student learning is assessed via the completion of the WR.3 Revision Exit Slip: Punctuating Dialogue, on which each student records one example of a successful revision.

For homework, students choose three different passages from their narratives and revise each passage focusing on proper punctuation of dialogue.

Standards

Assessed Standard(s)	
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
W.9-10.3.b	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and/or characters.
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other

	information and to display information flexibly and dynamically.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9-10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)

Student learning is assessed via completion of the WR.3 Revision Exit Slip: Punctuating Dialogue. Students record the original passage from their narratives as well as the revised passage. Students then explain why the revision is effective.

ⓘ Consider assessing these revisions using the Narrative Writing Checklist.

High Performance Response(s)

A High Performance Response should:

• Record the original passage (e.g., I didn't even have time to tell Mission Control or say much at all. I let Buzz do all the talking. "Hang tight; we're going to 2,000 feet.").

• Revise the original passage, focusing on properly punctuating dialogue (e.g., I didn't even have time to tell Mission Control or say much at all. I let Buzz do all the talking: "Hang tight; we're going to 2,000 feet.").

• Explain why the revision is effective (e.g., I used a colon to connect the dialogue to the sentence before it, since the sentence before the dialogue is a complete sentence and the dialogue itself is also a complete sentence. This clarifies the connection between the sentence and the dialogue.).

ⓘ See the Model WR.3 Revision Exit Slip: Punctuating Dialogue for more examples.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards: • Standards: W.9-10.5, L.9-10.2, W.9-10.3.b, W.9-10.6, SL.9-10.1 **Learning Sequence:**	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 0%
3. Writing Instruction: Punctuating Dialogue	3. 35%
4. Narrative Writing Checklist	4. 5%
5. Individual Revision	5. 25%
6. Revision Discussion	6. 20%
7. WR.3 Revision Exit Slip: Punctuating Dialogue	7. 5%
8. Closing	8. 5%

Materials

- Copies of the Punctuating Dialogue Tool for each student
- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson E Model Narrative Writing Checklist)
- Copies of the WR.3 Revision Exit Slip: _____ for each student (refer to WR.3 Lesson A)— students will need additional blank copies

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
✎	Indicates possible student response(s) to teacher questions.

ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students learn how to punctuate the dialogue in their narratives in order to accurately and effectively convey the experiences they develop. Students revise their own drafts before participating in a peer discussion about their individual revisions.

▶ Students look at the agenda.

Activity 2: Homework Accountability   0%

ⓘ Students will be held accountable for homework during Activity 6: Revision Discussion.

Activity 3: Writing Instruction: Punctuating Dialogue   35%

Explain to students that as they develop the experiences, events, and characters in their narratives, they may choose to use the narrative technique of *dialogue*. Remind students that *dialogue* refers to conversation between two or more characters.

ⓘ Students learned the definition of *dialogue* and how to use *dialogue* to develop the experiences, events, and characters in their narratives in Lesson 8.

Lead a brief whole-class discussion about the following question:

Why is it important to properly punctuate the dialogue in a narrative?

🗨 Student responses may include:

o Properly punctuating dialogue is important for communicating clearly and accurately. When there are multiple characters speaking, punctuation helps the reader understand who is talking, to whom they are talking, and what they are saying.

o Properly punctuating dialogue is important for effectively developing elements of a narrative. For example, punctuation can help a reader understand how a character feels or what the relationship is like between two characters.

o Properly punctuating dialogue, like properly punctuating the entire narrative, is important in formal writing, because it contributes to the professional presentation of the writing.

Distribute the Punctuating Dialogue Tool.

Explain to students that the remainder of this lesson activity is a jigsaw discussion in which students identify and discuss how to punctuate dialogue accurately. Transition to the jigsaw discussion by creating groups of three "home" groups. Instruct student groups to decide among themselves which group member is responsible for which set of examples on the Punctuating Dialogue Tool.

> ▸ Students form "home" groups of three and decide who is responsible for each set of examples.

Direct students to leave their home groups to form "expert" groups so that groups are now based on the set of examples for which each student is responsible (e.g., all students responsible for Example Set 1 come together to form a group). Inform students that expert groups are those that read, analyze, and become class experts on the examples in their section of the tool so that they can share their understanding with their home groups.

> ▸ Students form "expert" groups.

Instruct students to discuss the questions on the Punctuating Dialogue Tool for their set of examples. Instruct students to use the tool to take notes during their discussions. Remind students that taking notes helps them in their roles as experts when they return to their home groups for further discussion. Inform students that as experts, they are expected to synthesize their expert group discussions in order to report back to their home groups, stimulating and propelling the discussion of their set of examples.

Circulate and support as necessary.

> 🗩 See Model Punctuating Dialogue Tool for sample student responses.

When expert groups complete their analysis of their section of text, instruct students to return to their home group in which each member has explored a different set of examples from the Punctuating Dialogue Tool. Instruct each student to present the analysis from the expert group to his or her home group members for discussion.

Circulate to ensure student comprehension.

Lead a brief whole-class discussion of accurate and effective punctuation of dialogue, ensuring that students understand the rules for proper punctuation and how proper punctuation contributes to the clarity and flow of a narrative.

ⓘ **Differentiation Consideration:** Some students may have trouble immediately grasping the proper punctuation of dialogue. If students continue to struggle, provide them with 5–10 examples of incorrectly punctuated dialogue and instruct them to determine how to correct each example.

ⓘ **Differentiation Consideration:** If students readily grasp the punctuation rules demonstrated in the tool, consider posting or projecting the following examples from the model narrative in Lesson 10. Then pose the extension questions below to allow for a more detailed discussion of proper punctuation and capitalization with dialogue (the following examples are taken from paragraphs 4 and 6 the Model Student Narrative (refer to Lesson 10)):

- o **Example 1:** "Are you *the* Neil Armstrong?" she asked.
- o **Example 2:** "This is … wow … this is amazing!" she exclaimed.

What do you notice about the punctuation in these examples?

- 💬 Student responses should include:
  - o In both examples, the dialogue is part of the same sentence as the other words.
  - o Instead of ending in a comma, the dialogue ends in either a question mark or an exclamation point, even though the dialogue is part of the larger sentence.
  - o The whole sentence ends in a period even though the dialogue is a question or exclamation.

Why is "she" not capitalized in either example?

- 💬 In both examples, "she" is not capitalized, because the dialogue is part of the larger sentence. The phrases "she asked" or "she exclaimed" are not complete sentences, because they are not complete ideas.

What rules about punctuating dialogue can be inferred from these examples?

- 💬 Student responses should include:
  - o If the dialogue is a question or exclamation, then the dialogue should end with the proper punctuation mark inside the quotation marks—a question mark or exclamation point—and not a comma.
  - o If the dialogue is a question or exclamation and it is also a part of a larger sentence, then the word following the dialogue should not be capitalized.

Activity 4: Narrative Writing Checklist   5%

ⓘ The following activity addresses the expectations of SL.9-10.1.

Instruct students to take out their copies of the Narrative Writing Checklist.

ⓘ Consider posting or projecting the Narrative Writing Checklist.

Instruct students to Think, Pair, Share about the following questions:

Based on this lesson's writing instruction, what items should the class add to the Narrative Writing Checklist? In which categories do these items belong and why?

- 💬 Student responses will vary but should include points that address the following:

    o   Properly punctuate dialogue to develop experiences clearly and accurately? This item belongs in the Control of Conventions category, because it is about using proper punctuation.

Lead a brief whole-class discussion of student responses. Guide students to a consensus on what items the class will add to the Narrative Writing Checklist and in which category each item belongs. Instruct students to add the new items in the appropriate categories to their copies of the Narrative Writing Checklist.

▸   Students add new items in the appropriate categories to their copies of the Narrative Writing Checklist.

ⓘ Consider adding the new items in the appropriate categories to the displayed copy of the Narrative Writing Checklist.

Activity 5: Individual Revision   25%

ⓘ The following activity addresses the expectations of W.9-10.3.b.

Instruct students to independently revise their drafts, focusing on properly punctuating dialogue to develop experiences clearly and accurately. Explain to students that they should revise at least three passages to ensure proper punctuation of dialogue. Remind students to refer to the Narrative Writing Checklist as they revise their drafts.

Transition to individual revision.

▸   Students independently revise their drafts to ensure the proper punctuation of dialogue to develop experiences clearly and accurately.

🗩   For sample revisions, see the Model WR.3 Revision Exit Slip: Punctuating Dialogue.

Activity 6: Revision Discussion   20%

ⓘ The following activity addresses the expectations of SL.9-10.1.

Instruct students to form pairs or small groups to share at least one of the passages they revised during the previous activity and one passage they revised during the previous lesson's homework assignment. Explain to students that in addition to receiving feedback on their revisions, this discussion is also an opportunity to consider how they can use similar revisions or try similar techniques as their peers in their own papers. In this discussion, students provide brief constructive criticism to their peers. Remind students that constructive criticism helps them share advice with their peers in a positive and academic manner.

ⓘ Refer to Lesson 7 for a discussion of constructive criticism.

Instruct students to follow these steps to complete the revision discussion:

1. Show your peers the original passage and the revised passage.

2. Explain to your peers how the revision improves your draft.

3. Ask your peers to provide brief constructive criticism on your revisions.

    ▸ Students share and discuss with peers at least two effective revisions they made to their drafts.

ⓘ In lessons that include the Revision Discussion, consider maintaining the same peer pairs or small groups for several lessons, so that students can benefit from a reviewer who is familiar with their drafts.

Activity 7: WR.3 Lesson Revision Exit Slip: Punctuating Dialogue   5%

Explain that for this lesson's assessment, students record and explain one example of a successful revision. Distribute blank copies of the WR.3 Revision Exit Slip: _____ to each student. Instruct students to fill in the title "Punctuating Dialogue" on their exit slips. Instruct students to complete the exit slip independently. Inform students that their revisions will be assessed with the Narrative Writing Checklist.

💬 See the High Performance Response and Model WR.3 Revision Exit Slip: Punctuating Dialogue for sample student responses.

Activity 8: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to choose three different passages from their drafts. For each passage, students revise their drafts, focusing on properly punctuating dialogue to develop experiences clearly and accurately.

ⓘ If an online writing community has been established for the class, instruct students to post their revised drafts for sharing with peers and/or assessment. (Students' use of the online writing community addresses the expectations of W.9-10.6.)

    ▸ Students follow along.

Homework

Choose three different passages from your draft. For each passage, revise your draft, focusing on properly punctuating dialogue to develop experiences clearly and accurately.

Punctuating Dialogue Tool

Name:		**Class:**		**Date:**	

Directions: Read and discuss the punctuation in each example from the article "The Flight of Apollo 11." Discuss and record punctuation rules that can be inferred from each example.

SET 1

"Sixty seconds," called Astronaut Charles Duke, the capsule communicator (CapCom) in Houston. (sec. 2, par. 10)	"Light's on." Aldrin confirmed that the astronauts had seen the fuel warning light. (sec. 2, par. 12)
Compare the examples.	
What punctuation rule(s) can be inferred from each example?	

SET 2

"It's not easy," he admitted, "but that's about the same problem seismologists have been facing for years in deciding whether a tremor on earth is caused by a quake or by a nuclear test in some remote place. We can do it because the waves caused by a bomb or an impact are richer in high-frequency vibrations than those caused by a quake." (sec. 10, par. 7)	"That's why the corner reflector works so well for our purposes," explained Professor Alley. "These prisms are the most accurate reflectors ever made in any quantity. Yet, of course, the beam is severely attenuated in its half-million-mile round trip." (sec. 12, par. 7)
Compare the examples.	

What punctuation rule(s) can be inferred from each example?

SET 3

As Buzz Aldrin said in a TV broadcast while coming home from the moon, "This has been far more than three men on a voyage to the moon ... This stands as a symbol of the insatiable curiosity of all mankind to explore the unknown." (sec. 16, par. 1)	In the control center, George Hage, Mission Director for Apollo 11, was pleading silently: "Get it down, Neil! Get it down!" (sec. 2, par. 16)

Compare the examples.

What punctuation rule(s) can be inferred from each example?

Model Punctuating Dialogue Tool

Name:		Class:		Date:	

Directions: Read and discuss the punctuation in each example from the article "The Flight of Apollo 11." Discuss and record punctuation rules that can be inferred from each example.

SET 1

"Sixty seconds," called Astronaut Charles Duke, the capsule communicator (CapCom) in Houston. (sec. 2, par. 10)	"Light's on." Aldrin confirmed that the astronauts had seen the fuel warning light. (sec. 2, par. 12)
Compare the examples.	
The dialogue is part of the larger sentence.	The dialogue is its own sentence.
What punctuation rule(s) can be inferred from each example?	
When dialogue part of the same sentence as the other words, a comma is used at the end of the quotation to separate it from the rest of the sentence even if the dialogue is a complete sentence.	When dialogue is its own sentence, the proper ending punctuation (e.g., a period) goes inside the quotation marks.

SET 2

"It's not easy," he admitted, "but that's about the same problem seismologists have been facing for years in deciding whether a tremor on earth is caused by a quake or by a nuclear test in some remote place. We can do it because the waves caused by a bomb or an impact are richer in high-frequency vibrations than those caused by a quake." (sec. 10, par. 7)	"That's why the corner reflector works so well for our purposes," explained Professor Alley. "These prisms are the most accurate reflectors ever made in any quantity. Yet, of course, the beam is severely attenuated in its half-million-mile round trip." (sec. 12, par. 7)
Compare the examples.	
A sentence in the dialogue is split up by words that tell the reader who is speaking and how he is speaking. The second part of the dialogue continues the sentence that was started in the	The dialogue is split. The first piece of dialogue is part of a sentence, but the second piece of dialogue is its own sentence. The same person is saying both pieces of the

first part.	dialogue.
The same person is saying both pieces of the dialogue.	

What punctuation rule(s) can be inferred from each example?	
When a sentence in the dialogue is split up, a comma belongs inside the quotation marks of the first piece of dialogue, and then another comma belongs right before the second piece of dialogue that is in the same sentence.	When dialogue is split up and the first piece of dialogue is part of another sentence, then a comma is used at the end of the quotation to separate it from the rest of the sentence and a period is used at the end of the whole sentence.
When dialogue ends the sentence, the proper sentence-ending punctuation (e.g., an exclamation point, a period, a question mark) belongs inside the quotation mark.	If the second part of the dialogue is its own sentence(s), then a quotation mark begins the sentence, and the proper sentence-ending punctuation (e.g., a period) belongs inside the quotation mark.

SET 3

As Buzz Aldrin said in a TV broadcast while coming home from the moon, "This has been far more than three men on a voyage to the moon ... This stands as a symbol of the insatiable curiosity of all mankind to explore the unknown." (sec. 16, par. 1)	In the control center, George Hage, Mission Director for Apollo 11, was pleading silently: "Get it down, Neil! Get it down!" (sec. 2, par. 16)

Compare the examples.	
There is a comma after the first phrase and before the dialogue, because the first phrase is not a complete sentence on its own.	There is a colon before the dialogue. The phrase before the dialogue is a complete sentence, and the dialogue is also a complete sentence.
Because the beginning of the dialogue is the beginning of a sentence, the first word is capitalized even though the dialogue is part of a larger sentence.	

What punctuation rule(s) can be inferred from each example?	
If a phrase introduces the dialogue, then there should be a comma at the end of the phrase before the first quotation mark.	If a complete sentence introduces the dialogue and the dialogue is also a complete sentence, then the writer should use a colon to introduce the dialogue.
Because the dialogue ends the sentence, the proper sentence-ending punctuation (e.g., an exclamation point, a period, a question mark)	Because the dialogue ends the sentence, the proper sentence-ending punctuation (e.g., an

belongs inside the quotation marks.	exclamation point, a period, a question mark) belongs inside the quotation marks.

Model Narrative Writing Checklist

Name:		Class:		Date:	

Directions: Use this template to record the checklist items that convey the components of an effective narrative established as a class.

Coherence, Organization, and Style Does my response…	Drafting ✔	Finalization ✔
Develop real or imagined experiences or events?	☐	☐
Establish a point of view?	☐	☐
Include settings, characters, and plots that develop the experiences or events?	☐	☐
Use narrative techniques such as dialogue, pacing, description, reflection, or multiple plot lines to develop the narrative?	☐	☐
Use the passage of time to structure the narrative?	☐	☐
Have an introduction that engages and orients the reader by setting out a problem, situation, or observation?	☐	☐
Have an introduction that establishes a narrator and/or characters?	☐	☐
Have an introduction that builds a smooth progression of experiences or events?	☐	☐
Develop distinct character voices?	☐	☐
Provide a conclusion that follows from and reflects on the experiences and observations within the narrative?	☐	☐
Use different structural techniques to sequence events so that they build on one another to create a coherent whole?	☐	☐
Use precise words and phrases, telling details, and sensory language to develop experiences, events, settings, and characters?	☐	☐
Include varied syntax to contribute to a cohesive and engaging narrative?	☐	☐

	Drafting	Finalization
Include transitional words and phrases that clearly show the relationship among characters, experiences, and events?	☐	☐
Include sentences of varied length that contribute to the flow and effectiveness of my narrative?	☐	☐
Include varied phrases, where appropriate?	☐	☐

Control of Conventions **Does my response…**	**Drafting** ✔	**Finalization** ✔
Correctly incorporate semicolons and colons to make my writing clearer?	☐	☐
Correctly incorporate commas?	☐	☐
Avoid sentence fragments and run-on sentences?	☐	☐
Correctly incorporate the use of parallel structure?	☐	☐
Properly punctuate dialogue to develop experiences clearly and accurately?*	☐	☐

*Asterisks indicate new items added in this lesson.

Model WR.3 Revision Exit Slip: Punctuating Dialogue

Name:		Class:		Date:	

Directions: In the first column, record the original passage from your narrative. In the second column, record the revised passage. In the third column, explain why the revision is effective.

Original Passage	Revised Passage	Explanation
"Sorry" she said, after she finally saw my outstretched hand. She handed me the card.	"Sorry," she said, after she finally saw my outstretched hand. She handed me the card.	To properly punctuate the dialogue and improve clarity, I added a comma after "Sorry."
I didn't even have time to tell Mission Control or say much at all. I let Buzz do all the talking. "Hang tight; we're going to 2,000 feet."	I didn't even have time to tell Mission Control or say much at all. I let Buzz do all the talking: "Hang tight; we're going to 2,000 feet."	I used a colon to connect the dialogue to the sentence before it, since the sentence before the dialogue is a complete sentence and the dialogue itself is also a complete sentence. This clarifies the connection between the sentence and the dialogue.
When Buzz got off the ladder, I asked him "Isn't it fun?"	When Buzz got off the ladder, I asked him, "Isn't it fun?"	To properly punctuate the dialogue and improve clarity, I used a comma after the phrase at the beginning of the sentence.

WR.3 NARRATIVE	Lesson 11 Peer Review

Introduction

In this lesson, students participate in a peer review activity during which they offer constructive criticism to their classmates about their narrative drafts, using the Narrative Writing Checklist to guide feedback and revisions. Students use the Peer Review Tool to record the feedback they receive during the process as well their final decisions about how to address the feedback. While students are participating in peer review, they also take turns meeting individually in teacher conferences. Student learning is assessed via completion of the WR.3 Lesson 11 Peer Review Exit Slip, on which they record one suggested revision that they plan to implement from the Peer Review Tool, as well as a sentence or two explaining why and how they will implement this peer suggestion.

For homework, students integrate the revisions into their draft and read their draft aloud to prepare for the next lesson's discussion.

ⓘ WR.3 Lessons A–F offer direct instruction on discrete skills and should be implemented between Lessons 10 and 11. Students may benefit from some or all of the instruction in these lessons; only those lessons or activities that address student needs should be implemented.

Standards

Assessed Standard(s)	
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Addressed Standard(s)	
W.9-10.3.a-e	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
	a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
	b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
	c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
	d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
	e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
Student learning is assessed via the completion of the WR.3 Lesson 11 Peer Review Exit Slip. Students record one example of a peer's suggestion for revision from their Peer Review Tool that they plan on implementing as well as a sentence or two explaining why and how they will implement this peer suggestion.
ⓘ   Revisions will be assessed using the Narrative Writing Checklist.
High Performance Response(s)
A High Performance Response should:

- Include one example of a peer suggestion for revision from the Peer Review Tool.
- Explain how and why the revision will be implemented.

> ⓘ See the Model Peer Review Tool and the Model WR.3 Lesson 11 Peer Review Exit Slip for more examples.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards:	
• Standards: W.9-10.5, W.9-10.3.a-e, W.9-10.6, SL.9-10.1	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 0%
3. Instruction for Multiple-Peer Review	3. 20%
4. Multiple-Peer Review and Student-Teacher Conferences	4. 60%
5. WR.3 Lesson 11 Peer Review Exit Slip	5. 10%
6. Closing	6. 5%

Materials

- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson F Model Narrative Writing Checklist)
- Copies of the Peer Review Tool for each student
- Copies of the WR.3 Lesson 11 Peer Review Exit Slip for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students participate in a peer review of each other's narrative drafts. Students read drafts from three classmates and use the Narrative Writing Checklist to guide feedback. Students provide feedback to their classmates in the form of constructive feedback. Students also have an opportunity to meet with their teacher in a conference about their writing.

▸ Students look at the agenda.

Activity 2: Homework Accountability   0%

ⓘ Students will be held accountable for homework during Activity 3: Instruction for Multiple-Peer Review.

Activity 3: Instruction for Multiple-Peer Review   20%

Inform students that in this lesson they peer review each other's drafts in small groups. Student reviewers suggest revisions based on the items in the Narrative Writing Checklist. Ask students to take out their Narrative Writing Checklist and review the items.

▸ Students take out and review their Narrative Writing Checklist.

Provide students with an example of an appropriate way to give constructive criticism based on a checklist item. For instance, if a reviewer notices that the writer has not clearly established a point of view, the reviewer might suggest adding language that helps the reader understand who is telling the story.

Inform students that they will practice this kind of review as a class with a student volunteer. Instruct students to individually review their revisions of their narrative from the previous lesson's homework assignment, looking for an issue still unresolved. Then ask for a student volunteer to share with the class an unresolved issue in their draft related to an item on the Narrative Writing Checklist.

▸ A student volunteer shares an unresolved problem with the class.

Lead a whole-class discussion of suggestions for addressing this problem. Instruct students to provide concrete feedback in a positive and polite way.

▸ Students provide suggestions for addressing the problem that the volunteer has presented.

ⓘ Consider noting these suggestions on the board.

Ask which suggestions the writer plans to use to address the problem, and why.

▸ The student volunteer discusses which suggestion to implement and why.

Instruct students to gather necessary review materials (their copies of the Narrative Writing Checklist, sticky notes, and/or colored pens or pencils) and form small groups. Students remain in these groups throughout the peer review process in this lesson. Instruct students to take out their narrative drafts.

▸ Students form small groups and take out their review materials and narrative drafts.

Instruct students to number the paragraphs on their drafts in the left margin. Explain that this helps their peers review one another's work.

▸ Students number the paragraphs of their narrative drafts.

Remind students that they should provide constructive criticism to their peers during this peer review process.

ⓘ Refer to Lesson 7 for a discussion of constructive criticism.

Inform students that the following peer review activity involves reading three papers in three rounds of peer review. For each round of review, student reviewers suggest the most significant revisions to the original writer's draft based on the items on the Narrative Writing Checklist. Each student reviewer in the group is assigned a category for which to review (e.g., Coherence, Organization, and Style or Command of Conventions).

Distribute a blank copy of the Peer Review Tool to each student. Explain the peer review process:

• Peer reviewers use the Peer Review Tool to track the most significant revisions they suggest for each writer's paper.

• The same Peer Review Tool travels with the draft from reviewer to reviewer so that peer reviewers are noting their suggestions on the same tool for the writer to review.

• The writer addresses these suggestions on the same tool, and then uses these suggestions to improve their draft for homework.

▸ Students examine the Peer Review Tool.

ⓘ Consider allowing students to also make suggestions directly on their peers' papers. If they do so, they may want to use different colored pens or colored pencils to distinguish different reviewers' feedback. Students can also use color-coded sticky notes.

ⓘ If resources are available, consider allowing students to peer review by tracking their changes and commenting in a word processing program. (Students' use of the online writing community addresses the expectations of W.9-10.6.)

Inform students that while they peer review in groups, they also begin to meet individually in teacher conferences to review their narrative drafts. Assign each student an individual time for a teacher conference.

Activity 4: Multiple-Peer Review and Student-Teacher Conferences   60%

ⓘ The following activity addresses the expectations of W.9-10.3.a-e and SL.9-10.1.

Instruct students to remain in the small groups they formed in the previous activity and begin the three rounds of peer review. Throughout this activity, students also individually meet with the teacher to discuss their writing.

▸ Students pass their drafts and Peer Review Tools to the peer on the right and begin reviewing a peer's draft.

Activity 5: WR.3 Lesson 11 Peer Review Exit Slip   10%

Instruct students to collect their draft and Peer Review Tool. Explain to students that when they receive feedback from their peers, they do not have to accept all the suggestions, but they should consider each suggestion carefully before revising their papers.

Remind students that they now have three or more revisions on the Peer Review Tool that their peers have suggested as the most significant. Explain that in this activity, students decide whether to implement the feedback and explain why they made that decision. Inform students that their revisions will be assessed using the Narrative Writing Checklist.

Instruct students to read through all the constructive criticism carefully, and complete one column of the Peer Review Tool (Final Decision and Explanation) for a revision they plan to implement.

▸ Students examine their Peer Review Tools.

Distribute copies of the WR.3 Lesson 11 Peer Review Exit Slip to each student. Instruct students to independently copy one peer suggestion for revision from their Peer Review Tool onto the exit slip. Then, instruct students to write a sentence or two explaining why and how they will implement this peer suggestion.

🕮 See the Model Peer Review Tool and the Model WR.3 Lesson 11 Peer Review Exit Slip for sample student responses.

Activity 6: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to continue to implement revisions based on peer and/or teacher feedback. Additionally, instruct students to read their draft aloud (to themselves or someone else) to identify problems in syntax, grammar, or logic. Instruct students to prepare to discuss examples of how reading their paper aloud helped them to identify problems in their writing.

> ▸ Students follow along.

Homework

Continue to implement revisions based on peer and/or teacher feedback. Additionally, read your draft aloud (to yourself or someone else) to identify problems in syntax, grammar, or logic. Prepare to discuss examples of how reading your paper aloud helped you to identify problems in your writing.

Peer Review Tool

Name:		Class:		Date:	

Directions: Use this tool to record the most significant suggested revisions for your peer's narrative draft. Peers provide the number of the suggested revision in the first column and the suggested revision in the second column. Peers include the checklist category for which they were reviewing in parentheses at the end of their suggested revision. Original writers provide an explanation of their decision about the final revision in the third column.

Comment Number	Peer Suggestion for Revision	Final Decision and Explanation

Model Peer Review Tool

Name:		Class:		Date:	

Directions: Use this tool to record the most significant suggested revisions for your peer's narrative draft. Peers provide the number of the suggested revision in the first column and the suggested revision in the second column. Peers include the checklist category for which they were reviewing in parentheses at the end of their suggested revision. Original writers provide an explanation of their decision about the final revision in the third column.

Comment Number	Peer Suggestion for Revision	Final Decision and Explanation
1	The setting of the story is unclear, as we are told that the narrator is in a grocery store and also at his house, but we don't know the name of the town or what part of the country he is in. (Coherence, Organization, and Style)	I will add more detail to establish the setting. Maybe if I include details about what the time of day, for example, the reader will have a better sense of the setting.
2	Consider adding parallel structure to the sentence describing how the astronauts put on their equipment. Right now, the list of items and unclear, and so it doesn't seem like an important detail. (Control of Conventions)	I will add parallel structure to this sentence in the phrases describing what the equipment was and where the astronauts had to attach it. That way, I can emphasize the equal importance of each piece of equipment and communicate the importance to the reader.
3	The story might benefit from including more dialogue between Buzz Aldrin and Neil Armstrong as they approached the moon. As a reader, I am curious to know what their relationship is like and who Buzz was as a character, and I don't have a good sense of either as it is now. (Coherence, Organization, and Style)	This is a good suggestion, but I made the choice to use actual dialogue for the moon landing from the sources we read instead of inventing dialogue for that part. While I agree that adding more dialogue would develop the character of Buzz Aldrin, I prefer to have this realistic use of dialogue.

WR.3 Lesson 11 Peer Review Exit Slip

Name:		Class:		Date:	

Directions: In the first column, record the peer suggestion for improvement to your narrative draft. In the second column, record why and how you will implement this peer suggestion.

Peer Suggestion for Revision	Final Decision and Explanation

Model WR.3 Lesson 11 Peer Review Exit Slip

Name:		Class:		Date:	

Directions: In the first column, record the peer suggestion for improvement to your narrative. In the second column, record why and how you will implement this peer suggestion.

Peer Suggestion for Revision	Final Decision and Explanation
The setting of the story is unclear, as we are told that the narrator is in a grocery store and also at his house, but we don't know the name of the town or what part of the country he is in. (Coherence, Organization, and Style)	I will add more detail to establish the setting. Maybe if I include details about the time of day, for example, the reader will have a better sense of the setting.

WR.3 **NARRATIVE**	**Lesson 12 Editing**

Introduction

In this lesson, students finalize their narrative drafts. After a review of common editing symbols, students edit their drafts individually. Student learning is assessed via changes made during the editing process.

For homework, students complete their editing and write or type clean copies of their final drafts. Students also write two or three reflections on their experience of the writing process for discussion in the following lesson.

Standards

Assessed Standard(s)	
W.9-10.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
L.9-10.1.a, b	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Use parallel structure. b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
L.9-10.2.a-c	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. b. Use a colon to introduce a list or quotation.

	c. Spell correctly.
Addressed Standard(s)	
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Assessment

Assessment(s)
Student learning is assessed via changes made during the editing process.
ⓘ Edits will be assessed using the Control of Conventions portion of the Narrative Writing Checklist at the end of the following lesson when students turn in their finalized drafts.
High Performance Response(s)
A High Performance Response should:
• Demonstrate that students understand and utilize the conventions of the editing process (e.g., Unedited sentence: Without this equipement, we would have lasted about 12 seconds before we lost conscienceness. Compared to edited sentence: Without this ==equipment==, we would have lasted about 12 seconds before we lost ==consciousness.==).

Lesson Agenda/Overview

Student-Facing Agenda	**% of Lesson**
Standards:	
• Standards: W.9-10.3, W.9-10.5, L.9-10.1.a, b, L.9-10.2.a-c, W.9-10.4, W.9-10.6	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Writing Instruction: Editing Symbols	3. 75%
4. Closing	4. 5%

Materials

- Copies of the Common Editing Symbols Handout for each student
- Student copies of the up-to-date Narrative Writing Checklist (refer to WR.3 Lesson F Model Narrative Writing Checklist)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda   5%

Begin by reviewing the agenda. In this lesson, students review common editing symbols before individually editing and finalizing their drafts.

▶ Students look at the agenda.

Activity 2: Homework Accountability   15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Continue to implement revisions based on peer and/or teacher feedback. Additionally, read your draft aloud (to yourself or someone else) to identify problems in syntax, grammar, or logic. Prepare to discuss examples of how reading your paper aloud helped you to identify problems in your writing.)

Instruct students to form pairs or small groups to discuss the revisions they made and how reading aloud helped to identify problems in their writing.

💬 Student responses may include:

o   Reading aloud made it easier to find repetition of words.
o   Reading aloud made it easier to hear sentences that did not make sense.

- o   Reading aloud helped identify if a sentence was too long.
- o   Reading aloud helped identify if the order of the sentences was clear and logical.

Activity 3: Writing Instruction: Editing Symbols   75%

Explain that in this lesson, students independently edit and finalize their drafts. Explain that now that students have spent significant time *revising* the content and wording of their drafts, they will now spend time *editing*.

Provide students with the following definitions: *revising* means "altering something already written or printed, in order to make corrections, improve, or update" and *editing* means "preparing something written to be published or used; to make changes, correct mistakes, etc. in something written."

▸   Students write the definitions of *revising* and *editing* in the appropriate section of their vocabulary journals.

Explain to students that they will use a list of common symbols and abbreviations to guide their editing process. Display and distribute the Common Editing Symbols Handout. Review the handout with students, explaining each symbol as necessary.

▸   Students follow along with the handout.

Post or project the following example.

ⓘ   This example has been modified from paragraph 16 of the model narrative (refer to Lesson 10) to include errors.

- I could hear the whoops and shouts from Mission Control's over the headset. We were on the moon, but there wasn't time much to celebrate. Buzz and I had to check to make sure the craft was all right so we could get back up to Michael when the time came. And most importantly we had to get our suits on which was like dressing to play football in the arctic on a cold day. We had to help each other put on several layers and attach the life support packs to our backs and the helmets to our heads. Without this equipement, we would have lasted about 12 seconds before we lost conscienceness. We knew the next steps in the process, and we performed them mechanically, I prepared to open the door that would lead to the ladder, which would lead to the moon.

Lead the class through a review of this paragraph, using the editing symbols. For example, read the first sentence aloud and ask volunteers to suggest edits to the sentence. Record these suggestions using the appropriate editing symbols.

🗩   Student responses should include (edits highlighted):

- o   I could hear the whoops and shouts from Mission Control over the headset. We were on the moon, but there wasn't much time to celebrate. Buzz and I had to check to make sure the

craft was all right so we could get back up to Michael when the time came. And most importantly==,== we had to get our suits on==,== which was like dressing to play football in the arctic on a cold day. We had to help each other put on several layers and attach the life support packs to our backs and the helmets to our heads. Without this ==equipment==, we would have lasted about 12 seconds before we lost ==consciousness.== We knew the next steps in the process, and we performed them mechanically==.== I prepared to open the door that would lead to the ladder, which would lead to the moon.

Transition to individual editing.

ⓘ The following activity addresses the expectations of W.9-10.4.

Instruct students to read their narrative drafts quietly to themselves and use the Common Editing Symbols Handout to guide their editing. Remind students to consult the Control of Conventions portion of their Narrative Writing Checklist as they edit their drafts. Inform students that they will be assessed on changes they make during the editing process, and they should circle parts of the draft where they have made changes or use track changes if they are using word processing programs. Circulate and support students as necessary and review changes students make.

▸ Students edit their writing, reading quietly aloud to themselves.

Activity 4: Closing   5%

Display and distribute the homework assignment. For homework, instruct students to complete their editing and write or type their final draft.

Additionally, instruct students to reflect on the writing process (from reading texts, to planning and drafting, to revising and editing). Instruct students to consider which steps of the writing process they found most and least effective in helping them improve their writing, as well as which steps of the writing process they can focus on more to continue to improve. Instruct students to write two or three reflections on their experience of the writing process for discussion in the following lesson.

▸ Students follow along.

ⓘ Students' use of online and word processing resources addresses the expectations of W.9-10.6.

Homework

Complete your editing and write or type your final draft.

Additionally, reflect on the writing process (from reading texts, to planning and drafting, to revising and editing). Consider which steps of the writing process you found most and least effective in helping you improve your writing, as well as which steps of the writing process you can focus on more to continue to improve. Write two or three reflections on your experience of the writing process for discussion in the following lesson.

Common Editing Symbols Handout

sp	Spelling needs to be changed.
frag	Fragment, or incomplete sentence
¶	Begin a new paragraph
ro	Run-on sentence: break up or revise
⬭	Insert, change, or delete punctuation
∧	Insert a word, phrase, or punctuation mark
∼	Switch order of words
wc	Word choice: choose a better or more appropriate word
a̲̳	Capitalize

WR.3 NARRATIVE	Lesson 13 Reflection Activity

Introduction

In this brief activity, students reflect on the writing process, identifying strategies that helped them succeed as well as areas for improvement. Students complete a Quick Write on one of the following prompts: Quote a passage from your narrative that you think is particularly strong and explain what makes it so strong. Or: Describe an important revision you made and explain why it was so important.

Students then form pairs or small groups and discuss questions to help them identify areas of strength and weakness and how they plan to improve in the future.

Standards

Assessed Standard(s)	
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.9-10.10	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 tasks, purposes, and audiences.

Materials

- Copies of the Short Response Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**

no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Homework Accountability   10%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Complete your editing and write or type your final draft.) Circulate to review students' final drafts and explain to students that they need their final draft for the following Quick Write activity. Drafts will be collected for final assessment after that activity.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Reflect on the writing process (from reading texts, to planning and drafting, to revising and editing). Consider which steps of the writing process you found most and least effective in helping you improve your writing, as well as which steps of the writing process you can focus on more to continue to improve. Write two or three reflections on your experience of the writing process for discussion in the following lesson.)

ⓘ Students will be held accountable to this part for their homework in Activities 2 and 3.

Activity 2: Quick Write   50%

Distribute and introduce the Short Response Rubric and Checklist. Briefly explain the purpose of the rubric and checklist: to help students improve their Quick Write responses. Inform students that they should use the Short Response Rubric and Checklist to guide their written responses.

ⓘ If necessary, lead a brief discussion of the Short Response Rubric and Checklist categories: Inferences/Claims, Analysis, Evidence, and Conventions. Review the components of high-performing responses.

Instruct students to respond briefly in writing to one of the following prompts:

Quote a passage from your narrative that you think is particularly strong and explain what makes it so strong.

OR

Describe an important revision you made and explain why it was so important.

> ‣ Students listen and read the Quick Write prompts.

ⓘ Display the prompts for students to see, or provide the prompts in hard copy.

Transition to the independent Quick Write.

> ‣ Students independently answer a prompt, using evidence from their narratives.

ⓘ Collect both the Quick Writes and the students' final narratives.

Activity 3: Plan for Improving Writing   40%

ⓘ The following activity addresses the expectations of W.9-10.10.

Instruct students to form pairs or small groups to discuss the following questions. Instruct students to take notes during the discussion so they can share their ideas with the whole class.

Post or project the following questions for students to answer in their pairs or groups:

What helped you succeed most during the writing process?

What made it difficult for you to finish your task?

How did collaboration help you in the writing process?

Name two ways that peers helped you improve your writing.

Discuss one activity that you observed one of your peers doing during the writing process that you would like to try next time.

What is the most important step you think you can take to improve your writing?

Lead a brief whole-class discussion of student responses.

Short Response Rubric

Name:		Class:		Date:	

	2-Point Response	**1-Point Response**	**0-Point Response**
Inferences/Claims	Includes valid inferences or claims from the text. Fully and directly responds to the prompt.	Includes inferences or claims that are loosely based on the text. Responds partially to the prompt or does not address all elements of the prompt.	Does not address any of the requirements of the prompt or is totally inaccurate.
Analysis	Includes evidence of reflection and analysis of the text.	A mostly literal recounting of events or details from the text(s).	The response is blank.
Evidence	Includes relevant and sufficient textual evidence to develop response according to the requirements of the Quick Write.	Includes some relevant facts, definitions, concrete details, or other information from the text(s) to develop an analysis of the text according to the requirements of the Quick Write.	The response includes no evidence from the text.
Conventions	Uses complete sentences where errors do not impact readability.	Includes incomplete sentences or bullets.	The response is unintelligible or indecipherable.

Short Response Checklist

Name:		Class:		Date:	

Does my writing…	Did I…	✔
Include valid inferences and/or claims from the text(s)?	Closely read the prompt and address the whole prompt in my response?	☐
	Clearly state a text-based claim I want the reader to consider?	☐
	Confirm that my claim is directly supported by what I read in the text?	☐
Develop an analysis of the text(s)?	Consider the author's choices, the impact of word choices, the text's central ideas, etc.?	☐
Include evidence from the text(s)?	Directly quote or paraphrase evidence from the text?	☐
	Arrange my evidence in an order that makes sense and supports my claim?	☐
	Reflect on the text to ensure the evidence I used is the best evidence to support my claim?	☐
Use complete sentences, correct punctuation, and spelling?	Reread my writing to ensure it means exactly what I want it to mean?	☐
	Review my writing for correct grammar, spelling, and punctuation?	☐

RETURN TO JULY

It was July. One of those nights when you can almost smell the heat. The moon was low enough to shine down on back alleys and shortcuts. I had been working at my dad's ice cream shop that summer, but what started as long day shifts turned into evening and night shifts. Everyone wanted ice cream. This particular night, I finished work and headed home, with strict orders from my mom, sick in bed. This sweltering July night, my mother had a cold and wanted hot soup.

It was the night I took something that didn't belong to me.

I was fifteen years old. I was well known and well liked. I had my own room in the only apartment my parents had ever shared. I had two younger sisters, and I was nice to them most of the time. I knew all my neighbors. I was the kid who shoveled sidewalk snow without any bribing. I visited old people in the neighborhood because I genuinely liked their company and their stories, not just because I wanted candy. I never got into any trouble outside the range of standard "kid stuff." I had only been grounded once for what I still (to this day) consider nothing more than a big misunderstanding. I was as good a kid as parents could want.

Dad's ice cream shop was four blocks away from our apartment. Four long blocks that took me twenty minutes most days, and fifteen if I hustled. Mom was a big fan of Liu's China Garden, a small restaurant that we could see from our front stoop if the light was right and we squinted. We ate there at least twice a week. When we ate at the restaurant, I was encouraged to say "hello" and "thank you" in Chinese. These simple utterances routinely set Mr. Liu off in a flurry of sentences strung together with an almost overwhelming pace and volume. I never understood any of it, but the initial interaction usually ended with a cheerful pat on my back and an enthusiastic thumbs up to my parents.

That hot July night, Liu's China Garden was empty. While Mr. Liu set off to get mom's soup order together, I waited at the counter with a few sweaty, crumpled ones I'd gotten from dad's tip jar. I watched the fortune cat with the big eyes on the shelf next to the register, waving in what seemed like perfect time to the faint sounds of Chinese opera coming from an old radio in Mr. Liu's dark kitchen. I couldn't stop looking at it, though I don't know why I should care about a thing like that. He looked like some kind of cheap toy that my sisters might have enjoyed when they were younger. Before I could think about what I was doing, I picked up the cat, flicked the small power button under his paws to "off," and put the motionless creature in my backpack. I placed the money on the counter and walked out. That was the last time I set foot in Liu's China Garden, my family's favorite nearby restaurant.

I have not been back to my old neighborhood in almost twenty years.

My father sold the ice cream shop after I graduated from college, and once all of the kids were out of our old apartment, my parents moved to a quieter suburb, to a house without stairs. Returning now is bittersweet. The side streets and shortcuts are mostly preserved, but now the four blocks from my old home to the old ice cream shop are punctuated by newer, cleaner apartment buildings full of younger, wealthier families.

It is another hot, sunny July day.

Standing in the spot where my front stoop used to be, I squint towards Liu's China Garden, one of the few relics from my past that remains in the neighborhood. The restaurant has received a bit of a face-lift and has expanded to almost twice the size that I remember as a teen. The small "fortune cookies" neon that used to flicker nonstop is gone, replaced by a sign indicating that all major forms of credit cards are now accepted.

I set off towards the old ice cream shop, wondering if I can maintain my former pace. As I approach Liu's China Garden, I see Mr. Liu turn his sign from closed to open. He holds the door for me and pats me on the back, smiling, as I unzip my bag.

COLLEGE APPLICATION ESSAY

MY FUTURE FOOTPRINT

If my life to date were a novel, the motif would be *shoes*. Shoes have made a huge impact on my life in ways varied and unexpected. In fact, a passion for shoes is a family trait. My father was a long-distance runner and an early athletic shoe aficionado. He later became the CFO of an athletic shoe manufacturer where he helped develop some of the first high-tech running shoes. Following in my father's footsteps, I acquired a great passion for learning about athletic shoes and I now have an impressive collection to match. Shoes have shaped my college and career plans, but their impact goes even deeper.

Studying and collecting athletic shoes has taught me the value of a hard-earned dollar. When I was fourteen, my mom gave me an ultimatum: "Dad and I have been looking at the bills, and we have decided that unless you would like to eat shoes, you will have to get a job."

I looked at the meticulously stacked shoeboxes towering over the rest of my room and made some quick calculations. "I see your point," I replied.

So I spent my summer poolside, not lounging around with a tall glass of lemonade, but standing over a deep fryer slinging fries and onion rings at my community pool's snack bar. I faithfully saved half of every paycheck for college, and just as faithfully spent the other half on shoes. Pairs of slim metallic gold Air Max, orange filigree-embossed Foamposites, and a rare tie-dyed mash up of fabrics branded as "What the Dunk" all made their way into my collection. By the end of that summer, I had enough stock in my collection that I decided to become a self-employed shoe entrepreneur, buying and selling shoes online at a handsome profit. I camped overnight in Center City Philadelphia to get a prime place in line to purchase highly-coveted sneakers. I made some savvy investments, but I was also conned in an ill-advised Craigslist deal with an unscrupulous buyer. The challenges, rewards, and thrills of running a small business have fueled my decision to major in business.

A shared passion for shoes creates an instant connection with people I meet, whether in a suburban shopping mall or a trendy neon-lit Los Angeles sneaker store. I have learned that in some places, shoes are not a fashion statement or a status symbol. Rather, shoes enable a child to make an arduous trek to school and surmount a potential education barrier. When I first learned about the nonprofit organization, In Ian's Boots, I knew I found a way to unite my shoe passion with my mission to contribute positively to the world around me. Founded by the grieving parents of a fellow soccer goalie killed in a sledding accident, In Ian's Boots collects used shoes for people in need around the world. Doctors found a biblical message in his boots urging "perseverance," and this story and message spoke to me. Last year, I hosted a drive and collected over 600 pairs of shoes, some of which have been distributed to Honduras, Ghana, and Haiti.

I am eager to continue my life's journey at a college where my passion, entrepreneurial spirit, and desire to effect social change can be ignited by a powerful educational experience. I can only imagine all the places my shoes will take me next.

APOLLO 11 MISSION OVERVIEW
CREDITS: NASA

"The Eagle has landed…"

Mission Objective

The primary objective of Apollo 11 was to complete a national goal set by President John F. Kennedy on May 25, 1961: perform a crewed lunar landing and return to Earth.

Additional flight objectives included scientific exploration by the lunar module, or LM, crew; deployment of a television camera to transmit signals to Earth; and deployment of a solar wind composition experiment, seismic experiment package and a Laser Ranging Retroreflector. During the exploration, the two astronauts were to gather samples of lunar-surface materials for return to Earth. They also were to extensively photograph the lunar terrain, the deployed scientific equipment, the LM spacecraft, and each other, both with still and motion picture cameras. This was to be the last Apollo mission to fly a "free-return" trajectory, which would enable, if necessary, a ready abort of the mission when the combined command and service module/lunar module, or CSM/LM, prepared for insertion into lunar orbit. The trajectory would occur by firing the service propulsion subsystem, or SPS, engine so as to merely circle behind the moon and emerge in a trans-Earth return trajectory.

Mission Highlights

Apollo 11 launched from Cape Kennedy on July 16, 1969, carrying Commander Neil Armstrong, Command Module Pilot Michael Collins and Lunar Module Pilot Edwin "Buzz" Aldrin into an initial Earth-orbit of 114 by 116 miles. An estimated 530 million people watched Armstrong's televised image and heard his voice describe the event as he took "...one small step for a man, one giant leap for mankind" on July 20, 1969.

Two hours, 44 minutes and one-and-a-half revolutions after launch, the S-IVB stage reignited for a second burn of five minutes, 48 seconds, placing Apollo 11 into a translunar orbit. The command and service module, or CSM, Columbia separated from the stage, which included the spacecraft-lunar module adapter, or SLA, containing the lunar module, or LM, Eagle. After transposition and jettisoning of the SLA panels on the S-IVB stage, the CSM docked with the LM. The S-IVB stage separated and injected into heliocentric orbit four hours, 40 minutes into the flight.

The first color TV transmission to Earth from Apollo 11 occurred during the translunar coast of the CSM/LM. Later, on July 17, a three-second burn of the SPS was made to perform the second of four scheduled midcourse corrections programmed for the flight. The launch had been so successful that the other three were not needed.

CREDIT LINE: NASA.

On July 18, Armstrong and Aldrin put on their spacesuits and climbed through the docking tunnel from Columbia to Eagle to check out the LM, and to make the second TV transmission.

On July 19, after Apollo 11 had flown behind the moon out of contact with Earth, came the first lunar orbit insertion maneuver. At about 75 hours, 50 minutes into the flight, a retrograde firing of the SPS for 357.5 seconds placed the spacecraft into an initial, elliptical-lunar orbit of 69 by 190 miles. Later, a second burn of the SPS for 17 seconds placed the docked vehicles into a lunar orbit of 62 by 70.5 miles, which was calculated to change the orbit of the CSM piloted by Collins. The change happened because of lunar-gravity perturbations to the nominal 69 miles required for subsequent LM rendezvous and docking after completion of the lunar landing. Before this second SPS firing, another TV transmission was made, this time from the surface of the moon.

On July 20, Armstrong and Aldrin entered the LM again, made a final check, and at 100 hours, 12 minutes into the flight, the Eagle undocked and separated from Columbia for visual inspection. At 101 hours, 36 minutes, when the LM was behind the moon on its 13th orbit, the LM descent engine fired for 30 seconds to provide retrograde thrust and commence descent orbit insertion, changing to an orbit of 9 by 67 miles, on a trajectory that was virtually identical to that flown by Apollo 10. At 102 hours, 33 minutes, after Columbia and Eagle had reappeared from behind the moon and when the LM was about 300 miles uprange, powered descent initiation was performed with the descent engine firing for 756.3 seconds. After eight minutes, the LM was at "high gate" about 26,000 feet above the surface and about five miles from the landing site.

The descent engine continued to provide braking thrust until about 102 hours, 45 minutes into the mission. Partially piloted manually by Armstrong, the Eagle landed in the Sea of Tranquility in Site 2 at 0 degrees, 41 minutes, 15 seconds north latitude and 23 degrees, 26 minutes east longitude. This was about four miles downrange from the predicted touchdown point and occurred almost one-and-a-half minutes earlier than scheduled. It included a powered descent that ran a mere nominal 40 seconds longer than preflight planning due to translation maneuvers to avoid a crater during the final phase of landing. Attached to the descent stage was a commemorative plaque signed by President Richard M. Nixon and the three astronauts.

The flight plan called for the first EVA to begin after a four-hour rest period, but it was advanced to begin as soon as possible. Nonetheless, it was almost four hours later that Armstrong emerged from the Eagle and deployed the TV camera for the transmission of the event to Earth. At about 109 hours, 42 minutes after launch, Armstrong stepped onto the moon. About 20 minutes later, Aldrin followed him. The camera was then positioned on a tripod about 30 feet from the LM. Half an hour later, President Nixon spoke by telephone link with the astronauts.

Commemorative medallions bearing the names of the three Apollo 1 astronauts who lost their lives in a launch pad fire, and two cosmonauts who also died in accidents, were left on the moon's surface. A one-and-a-half inch silicon disk, containing micro miniaturized goodwill messages from 73 countries, and the names of congressional and NASA leaders, also stayed behind.

During the EVA, in which they both ranged up to 300 feet from the Eagle, Aldrin deployed the Early Apollo Scientific Experiments Package, or EASEP, experiments, and Armstrong and Aldrin gathered and verbally

reported on the lunar surface samples. After Aldrin had spent one hour, 33 minutes on the surface, he re-entered the LM, followed 41 minutes later by Armstrong. The entire EVA phase lasted more than two-and-a-half hours, ending at 111 hours, 39 minutes into the mission.

Armstrong and Aldrin spent 21 hours, 36 minutes on the moon's surface. After a rest period that included seven hours of sleep, the ascent stage engine fired at 124 hours, 22 minutes. It was shut down 435 seconds later when the Eagle reached an initial orbit of 11 by 55 miles above the moon, and when Columbia was on its 25th revolution. As the ascent stage reached apolune at 125 hours, 19 minutes, the reaction control system, or RCS, fired so as to nearly circularize the Eagle orbit at about 56 miles, some 13 miles below and slightly behind Columbia. Subsequent firings of the LM RCS changed the orbit to 57 by 72 miles. Docking with Columbia occurred on the CSM's 27th revolution at 128 hours, three minutes into the mission. Armstrong and Aldrin returned to the CSM with Collins. Four hours later, the LM jettisoned and remained in lunar orbit.

Trans-Earth injection of the CSM began July 21 as the SPS fired for two-and-a-half minutes when Columbia was behind the moon in its 59th hour of lunar orbit. Following this, the astronauts slept for about 10 hours. An 11.2 second firing of the SPS accomplished the only midcourse correction required on the return flight. The correction was made July 22 at about 150 hours, 30 minutes into the mission. Two more television transmissions were made during the trans-Earth coast.

Re-entry procedures were initiated July 24, 44 hours after leaving lunar orbit. The SM separated from the CM, which was re-oriented to a heat-shield-forward position. Parachute deployment occurred at 195 hours, 13 minutes. After a flight of 195 hours, 18 minutes, 35 seconds – about 36 minutes longer than planned – Apollo 11 splashed down in the Pacific Ocean, 13 miles from the recovery ship USS Hornet. Because of bad weather in the target area, the landing point was changed by about 250 miles. Apollo 11 landed 13 degrees, 19 minutes north latitude and 169 degrees, nine minutes west longitude July 24, 1969.

Crew

Neil Armstrong, Commander

Edwin E. Aldrin Jr., Lunar Module Pilot

Michael Collins, Command Module Pilot

Backup Crew

James A. Lovell, Commander

Fred W. Haise Jr., Lunar Module Pilot

William A. Anders, Command Module Pilot

Payload

Columbia (CSM-107)

Eagle (LM-5)

Prelaunch Milestones

11/21/68 – LM-5 integrated systems test

12/6/68 – CSM-107 integrated systems test

12/13/68 – LM-5 acceptance test

1/8/69 – LM-5 ascent stage delivered to Kennedy

1/12/69 – LM-5 descent stage delivered to Kennedy

1/18/69 – S-IVB ondock at Kennedy

1/23/69 – CSM ondock at Kennedy

1/29/69 – command and service module mated

2/6/69 – S-II ondock at Kennedy

2/20/69 – S-IC ondock at Kennedy

2/17/69 – combined CSM-107 systems tests

2/27/69 – S-IU ondock at Kennedy

3/24/69 – CSM-107 altitude testing

4/14/69 – rollover of CSM from the Operations and Checkout Building to the Vehicle Assembly Building

4/22/69 – integrated systems test

5/5/69 – CSM electrical mate to Saturn V

5/20/69 – rollout to Launch Pad 39A

6/1/69 – flight readiness test

6/26/69 – Countdown Demonstration Test

Launch

July 16, 1969; 9:32 a.m. EDT

Launch Pad 39A

Saturn-V AS-506

High Bay 1

Mobile Launcher Platform-1

Firing Room 1

Orbit

Altitude: 118.65 miles

Inclination: 32.521 degrees

Orbits: 30 revolutions

Duration: eight days, three hours, 18 min, 35 seconds

Distance: 953,054 miles

Lunar Location: Sea of Tranquility

Lunar Coordinates: .71 degrees north, 23.63 degrees east

Landing

July 24, 1969; 12:50 p.m. EDT

Pacific Ocean

Recovery Ship: USS Hornet

THEY REMEMBER WHERE THEY WERE THAT NIGHT

BY DENNY GAINER

The moon landing was one of those "Where were you when?" moments in history. Here are recollections from readers as told to USA TODAY's Denny Gainer. Ages and locations given are from 1969. Audio from these interviews and more are available at usatoday.com.

Bill Wilhelm, 26, working for Grumman at Cape Canaveral

"On the day before the launch, NASA flew in, from Hawaii, Charles Lindbergh. This was about five years before his death. It was very moving to see Charles Lindbergh. I was very glad NASA had the foresight and the thoughtfulness to bring him there. He was tall, very aristocratic-looking, very intense, and was paying close attention to everything that the NASA people were telling him."

Brian Davenport, 26, serving in Army in West Berlin

"We were kind of upset that we weren't going to be able to watch it because of the duty. And some of the electronic repair guys thought that they could do something about it. So they got a small oscilloscope that had a green screen on it; it was only 6 or 8 inches across. And somehow they rigged that oscilloscope up to receive a TV signal. … It was at a small area so only 30 to 40 guys could get around to see it. And everyone was just going crazy when they actually landed and started walking around."

Steve Brozene, 16, at a Portland, Ore., hotel

"I looked across the hotel and saw a little black-and-white TV set. It was showing Neil Armstrong walking on the moon, and I froze, staring at this little box, fixated, for hours. … The irony of this was I had the dubious honor of working with Neil Armstrong 10 years later in the only TV commercial he did — for Chrysler, shown on Super Bowl XIII in January of 1979. I was his stand-in, doing everything he did in the commercial. … When he was there, I always kept my distance out of respect, until one day he approached me and he jokingly said, 'You're making me look bad, kid. You're too good.' And I said, 'Well, sir, look at it this way: I never walked on the moon, so we can call it even.' "

Cathy Learnard, 13, Colonial Heights, Va.

"It was my 13th birthday, and we were all very excited about the moon landing being on my birthday. We all watched the lunar landing. And we waited and waited and kept looking back at the television, and wondering when are they going to take that first moonwalk. … We were all getting a little bit concerned that it was not going to happen until after midnight, which would be July 21st. My best friend, Janet, spent the night with me, and we stayed up and kept watching and kept saying, 'Please get out of this thing.' And finally it was 11 something. The door opened, and Neil Armstrong started out and he took his first step. And it was still July 20th."

Chris Volberding, 14, Security, Colo.

"It was extremely hot, and my parents were extremely poor. Dad had actually built his very own television that barely worked. It was hard to tell what was really going on, because the television was fading in and out. Of course, all was black-and-white back then."

"The thing that I was so awed with was that there was someone actually on the moon, and getting off of this little thing and bouncing down the steps."

Steve Tooley, 15, Jackson Hole, Wyo.

"In 1969, my parents took my three brothers and myself on a trip across the United States. It took 49 days. As we were going across the country, the astronauts took off in Apollo 11 to land on the moon. We had gotten to a place in Jackson Hole on July 20th, and we set up in a travel-trailer campground. My dad had a large TV antenna mounted to the outside of the trailer, and he and I were aiming the antenna at a television repeater at the top of one of the local mountains. … We thought our snowy picture was just the result of poor reception. It wasn't until we got home and saw repeats of the same picture that we realized that the snowy pictures that we got were the same kind of snowy pictures that everybody got that evening."

Roger L. Ruhl, 25, Phuoc Vinh, South Vietnam

"I found myself wondering about our country's priorities as Neil Armstrong landed on the moon. … Seeing the end of a fruitless war was higher on my radar screen than space exploration. Five years later, and in the serenity of peacetime, I had a somewhat different perspective. I was promotional director for the Cincinnati Reds baseball team, and we had invited Neil Armstrong to throw out the ceremonial first pitch. Fans embraced the moment enthusiastically, and I did, too, and felt great admiration for the man and the accomplishment."

Aaron Strickland, 9, Atlanta

"I had a paper, put-together lunar module that I was holding as the Eagle was landing on the moon. I can remember being surprised when I landed the lunar module to the timer that was showing on the television set. … It seemed like something out of a movie … watching the fuzzy images of two men walking around on the moon. At 9 years old, my first memory of our country was, 'Well, we can do anything, can't we?' I was very proud of my country then, and, looking back, I still am."

Jerry Vegter, 22, on honeymoon in Wabeno, Wis.

"We stopped at a little country store. And on this building was a big banner, and it said Moon Day.

"Diane and I had no idea what Moon Day was, so while I was making my purchase, I said to the guy behind the counter, 'What is this, some kind of local festivity? What in the world is this Moon Day?' He says, 'Where in the world have you been?' I said, 'We've been on our honeymoon.' He said, 'That explains it. They just landed on the moon.'"

THE FLIGHT OF APOLLO 11

"ONE GIANT LEAP FOR MANKIND"

BY KENNETH F. WEAVER

This article was originally published in the December 1969 issue of the magazine.

Two thousand feet above the Sea of Tranquillity, the little silver, black, and gold space bug named *Eagle* braked itself with a tail of flame as it plunged toward the face of the moon. The two men inside standing like the motorman in a 19th-century trolley car-strained to see their goal. Guided by numbers from their computer, they sighted through a grid on one triangular window.

Suddenly they spotted the onrushing target. What they saw set the adrenalin pumping and the blood racing. Instead of the level, obstacle-free plain called for in the Apollo 11 flight plan, they were aimed for a sharply etched crater, 600 feet across and surrounded by heavy boulders.

For Astronaut Neil Armstrong, at the controls of the frail, spidery craft, a crisis in flight was nothing new. In 1966 he had subdued the wildly gyrating Gemini 8 when one of its thrusters stuck. More recently, he had ejected safely from the "flying bedstead," a 752 jet-powered lunar-landing training vehicle, just before it crashed. Now he would need all the coolness and skill acquired during 500 earthbound hours in simulators and during years test-flying the X-15 and other experimental aircraft for the National Aeronautics and Space Administration.

The problem was not completely unexpected. Shortly after Armstrong and his companion, Edwin (Buzz) Aldrin, had begun their powered dive for the lunar surface ten minutes earlier, they had checked against landmarks such as crater Maskelyne and discovered that they were going to land some distance beyond their intended target.

And there were other complications. Communications with earth had been blacking out at intervals. These failures had heightened an already palpable tension in the control room in Houston. This unprecedented landing was the trickiest, most dangerous part of the flight. Without information and help from the ground, *Eagle* might have to abandon its attempt.

Moreover, the spacecraft's all-important computer had repeatedly flashed the danger signals "1201" and "1202," warning of an overload. If continued, it would interfere with the computer's job of calculating altitude and speed, and neither autopilot nor astronaut could guide *Eagle* to a safe landing.

CREDIT LINE: Kenneth Weaver/National Geographic Creative.

Eagle's Descent Fuel Runs Low

Armstrong revealed nothing to the ground controllers about the crater ahead. Indeed, he said nothing at all; he was much too busy. The men back on earth, a quarter of a million miles away, heard only the clipped, deadpan voice of Aldrin, reading off the instruments.

"Hang tight; we're go. 2,000 feet."

Telemetry on the ground showed the altitude dropping ... 1,600 feet ... 1,400 ... 1,000. The beleaguered computer flashed another warning. The two men far away said nothing.

Not till *Eagle* reached 750 feet did Aldrin speak again. And now it was a terse litany: "750 [altitude], coming down at 23 [feet per second, or about 16 miles an hour] ... 600 feet, down at 19 ... 540 feet, down at 15 ... 400 feet, down at 9 ... 8 [feet per second] forward ... 330, 3½ down." *Eagle* was braking its fall, as it should, and nosing slowly forward.

But now the men in the control room in Houston realized that something was wrong. *Eagle* had almost stopped dropping, but suddenly—between 300 and 200 feet altitude—its forward speed shot up to 80 feet a second—about 55 miles an hour! This was strictly not according to plan.

At last forward speed slackened again and downward velocity picked up slightly.

"Down at 2½ [feet per second], 19 forward ... 3½ down, 220 feet [altitude] ... 11 forward, coming down nicely, 200 feet, 4½ down ... 160, 6½ down ... 9 forward ... 100 feet."

And then, abruptly, a red light flashed on *Eagle's* instrument panel, and a warning came on in Mission Control. To the worried flight controllers the meaning was clear. Only 5 percent of *Eagle's* descent fuel remained. By mission rules, *Eagle* must be on the surface within 94 seconds or the crew must abort (give up) the attempt to land on the moon. They would have to fire the descent engine full throttle and then ignite the ascent engine to get back into lunar orbit for a rendezvous with *Columbia*, the mother ship.

When only 60 seconds remained, the countdown began. The quivering second hands on stopwatches began the single sweep that would spell success or failure.

"Sixty seconds," called Astronaut Charles Duke, the capsule communicator (CapCom) in Houston. Sixty seconds to go. Every man in the control center held his breath.

Failure would be especially hard to take now. Some four days and six hours before, the world had watched a perfect, spectacularly beautiful launch at Kennedy Space Center, Florida. Apollo 11 had flown flawlessly, uneventfully, almost to the moon. Now it could all be lost for lack of a few seconds of fuel.

"Light's on." Aldrin confirmed that the astronauts had seen the fuel warning light.

"Down 2½ [feet per second]," Aldrin continued. "Forward, forward. Good. 40 feet [altitude], down 2½. Picking up some dust. 30 feet. 2½ down. Faint shadow."

He had seen the shadow of one of the 68-inch probes extending from *Eagle's* footpads.

"Four forward ... 4 forward, drifting to the right a little."

"Thirty seconds," announced CapCom. Thirty seconds to failure. In the control center, George Hage, Mission Director for Apollo 11, was pleading silently: "Get it down, Neil! Get it down!"

The seconds ticked away.

"Forward, drifting right," Aldrin said.

And then, with less than 20 seconds left, came the magic words: "Contact light!"

The spacecraft probes had touched the surface. A second or two later Aldrin announced, "O.K., engine stop."

Still later, the now-famous words from Neil Armstrong: "Tranquillity Base here. The *Eagle* has landed."

And, with joy in his voice, CapCom replied: "Roger, Tranquillity, we copy you on the ground. You got a bunch of guys about to turn blue. We're breathing again. Thanks a lot."

It was 4:17:43 p.m., Eastern Daylight Time, Sunday, July 20, 1969.

Feat Watched by the World

Man's dream of going to the moon was fulfilled. The most exciting adventure in human memory now neared its climax as the two men prepared to step out on the lunar surface, while their fellow crew member, Mike Collins, kept vigil in his orbiting command module, *Columbia*, 70 miles above.

To me, it is impossible to compare this exploit with the epic feats of the great 15th- and 16th-century navigators, of the 20th-century polar explorers, or of Lindbergh in 1927. The differences are too profound, and one of the most important of those differences is that the whole world was watching.

According to estimates, one out of every four persons on the face of the earth watched or heard the astronauts by television or radio as they ventured to the moon. Nearly 850 foreign journalists, representing 55 countries and speaking 33 languages, reported the story from Cape Kennedy and Houston.

Americans abroad were thrilled by the impact of the flight on foreign peoples. Dr. Louis B. Wright, former Director of the Folger Shakespeare Library and a National Geographic Society Trustee, observed the effect firsthand in Italy. With 25,000 other people he was attending a performance of *Aida* in the Roman Arena at Verona on that Sunday night.

"At the first intermission," Dr. Wright recalls, "an announcement was made in four languages: 'The Americans have just landed on the moon at 10:17.' My watch said 10:28.

"The crowd applauded wildly. Here and there spectators pulled little United States flags from their pockets and waved them. And for days afterward, when Italians met me on the street, they all had one word for the flight—'Fantastico!'"

And so it was—with different inflections—in Buenos Aires and Sydney, Tokyo and Delhi, Dublin, and Madrid.

The thrill of a race had added to the excitement. Since 1961, when President John F. Kennedy had announced the goal "before this decade is out, of landing a man on the moon and returning him safely to

the earth," many people had firmly believed that the Soviet Union was racing to put a Russian on the moon first.

In the past year or so, Soviet chances had seemed to dim, but as Apollo 11 approached the moon, the news that Luna 15 was already in lunar orbit lent color to the suspicion that the Soviets hoped to land an unmanned craft, scoop up some lunar soil, and rush back to earth before the American moon samples could get home. Only when Luna 15 crashed in Mare Crisium—the Sea of Crises—some 500 miles from Tranquillity Base, was the way clear for the U. S. triumph.

That triumph was an especially heady one for those who argued the advantages of manned space flight. Without a man at the controls, they pointed out, *Eagle* would almost certainly have crashed into an unforgiving field of boulders.

The full story became known only after the astronauts returned to earth. When Neil Armstrong first spotted the landing site through the grid on his window, he did not really know where he was. Actually the crater toward which he was heading—later identified as "West Crater" (an unofficial name) was just within the southwest edge of the planned landing ellipse, a bull's-eye 7.4 miles long and 3.2 miles wide. But most of the landmarks the astronauts had memorized so carefully before the flight were several miles behind them, and were of no help now.

Armstrong had no doubts, however, about what to do; he had faced problems like this many times before in the simulators.

Taking over partial control from *Eagle's* autopilot, he ordered the computer to keep the craft at a steady altitude and gave *Eagle* its head, reducing the braking effect of the descent engine and letting the craft surge forward at high speed.

Only when he had shot over West Crater and its frightful rocks ("as big as Volkswagens"), and had cleared a second, smaller crater 100 feet in diameter, did he bring the descent engine's braking power into full play again and drop to a level, relatively clear spot.

During the last forty feet or so of descent, the rocket-engine exhaust sent the dust of the moon flying. Not billows of dust; instead, the disturbed particles flew out at low angles and high velocity, like rays of light, with no atmosphere to buoy them or impede them. Armstrong later described it as "much like landing through light ground fog." The moment the engine shut off, however, the view out the window was completely clear again.

Armstrong's maneuver took him more than 1,000 feet beyond where the autopilot would have set him down, cost an extra 40 seconds, and left only about 2 percent of usable fuel—about 400 pounds—for the descent engine.

But it meant a safe landing, and a gentle one—so gentle that the two men hardly felt it. Armstrong says that their downward speed was probably no more than one foot a second. And the footpads of the eight-ton craft (it weighed only a sixth of that on the moon) settled just an inch or two into the surface.

4

Space Suits Balk Lunar Hazards

Inside the spacecraft, Armstrong and Aldrin set calmly about making sure they could get home again. They carefully worked through their check lists to assure that all the systems were working, that the supplies of oxygen and fuel were satisfactory, and that the ascent engine would be ready when needed.

Then history's first lunar explorers completed the laborious task of suiting up for their excursion onto the moon's surface. To their many-layered space suits, marvels of engineering that work like Thermos bottles and that can stop micro-meteoroids traveling at 64,000 miles an hour—30 times the speed of a military rifle bullet—they added other ingenious protections against the hazards of the moon's environment: heavily corrugated plastic overboots that can resist temperatures from 250 degrees above zero F. to 250 degrees below; gloves covered with fine metal mesh (a special alloy of chromium and nickel)—worth $1,000 a yard—to protect the glass-fiber and Teflon material from abrasion; hoods for their transparent bubble helmets, with double visors (both of them coated with gold) to block the sun's intense glare, heat, and ultraviolet radiation.

Finally each donned a remarkable backpack known as the PLSS (portable life support system) to provide cooling water, electric power, communications, and oxygen enough to last four hours outside the lunar module without replenishing. The men had become, in effect, independent spacecraft.

All this added nearly 190 pounds to each man's earthly weight. Although that means only about 32 pounds on the moon, it alters the center of gravity and hampers activity. The suit, when pressurized, becomes so hard that hitting it with the fist would be like striking a football. Bending over to the ground is extremely difficult.

I have some idea of how all this paraphernalia must feel: I once tried on Astronaut Gene Cernan's suit and helmet. Under earthly conditions, I found them heavy, cumbersome, and slightly claustrophobic. But no astronaut complains. Should his space suit lose pressure, he would keep useful consciousness, as pilots say, for only 8 to 12 seconds.

First Step Beamed to a Waiting World

About six and a half hours after *Eagle* landed, its hatch opened and the Apollo 11 commander backed slowly out to its little porch. On the ladder he paused, pulled a lanyard, and thus deployed the MESA, or modularized equipment stowage assembly, just to the left of the ladder. As the MESA lowered into position with its load of equipment for lunar prospecting, a seven-pound Westinghouse TV camera mounted atop the load began shooting black-and-white pictures. Fuzzy and scored with lines, the pictures nonetheless held earthlings spellbound.

No one who sat that July night welded to his TV screen will ever forget the sight of that ghostly foot groping slowly past the ladder to *Eagle's* footpad, and then stepping tentatively onto the virgin soil. Man had made his first footprint on the moon.

Neil Armstrong spoke into his microphone. And in less than two seconds the message that will live in the annals of exploration flew with the wings of radio to the huge telescope dish at Honeysuckle Creek, near Canberra, Australia, thence to the Comsat satellite over the Pacific, then to the switching center at the

Goddard Space Flight Center outside Washington, D. C., and finally to Houston and the rest of the world: "That's one small step for a man, one giant leap for mankind."

Lunanauts Move Easily on the Moon

At last man was seeing before his eyes answers to a host of riddles that had perplexed and divided scientists and intrigued other mortals. Could man perform at the moon's ⅙ g (⅙ of earth's gravity)? Would he sink into a sea of soft, smothering dust? Would fatigue quickly claim him?

And what about the lunar material? Would it be young or old, hard or soft, black or brown or gray? Would it be volcanic? Would it duplicate material on the earth? Would it tell the story of a hot moon or a cold moon?

Obviously the lunanauts had little difficulty performing in ⅙ g. After gingerly testing the soil and the best ways of moving, they frolicked about like colts, or—as Apollo 8 Astronaut Bill Anders remarked—like a pair of Texas jack rabbits. They tried two-legged kangaroo jumps; that technique proved tiring. They floated across the long-shadowed scene in a lazy lope, six to eight feet at a stride, with both feet in the air most of the time. It felt like slow motion, Armstrong reported, but it was a comfortable way to cover ground—if they remembered to plan their stops three or four steps ahead.

At times they seemed, in their bulky suits, like dancing bears; at other times they were marionettes. And now and then it was a ballet, with a graceful pas de deux.

Their exuberance was seen not only in their lively actions but also in Armstrong's excited query right after Aldrin came down the ladder: "Isn't it fun?"

But it was hard work too, with many scientific observations to make and tasks to perform in a tightly limited schedule.

As for the surface, at least in the Sea of Tranquillity, the *Eagle* crew said it was somewhat slippery and described the soil as seeming like graphite, or soot, or almost like flour. It stuck to their boots, but because of the moon's lack of air, it never billowed up to hamper work.

They said that their boots pressed in only a fraction of an inch in most places, although on the edges of small craters they sank as much as six or seven inches and tended to slip sideways.

In fact, the two men discovered a strange paradox: When they planted the United States flag in the lunar soil, they had to press hard to force the staff down, yet it would fall over easily. The soil showed great resistance downward, but little sideways. Aldrin found that he could pound a core tube only about five inches deep, even with repeated blows.

The men remarked on the variety of the moon rocks. The surface of some showed vesicles, or tiny pits, formed by gas bubbles as the rock cooled. Some were pitted with little glassy craters as though they had been struck by BB shot.

Colors varied from chalky gray to ashen gray, with hints of tan or cocoa brown at times, depending on the angle of view.

Moon Rocks Hold High Priority

In every direction, the lunar surface was pocked with thousands of little craters and many larger ones, five to fifty feet across and littered with angular blocks.

It had been decided in advance that the most important single thing the astronauts could do—scientifically speaking—would be to bring back samples of the moon.

Shortly after stepping onto the surface, Armstrong took a "grab sample," or contingency sample, scooping it up into a Teflon bag on the end of a light collapsible rod. The pole he discarded, but the bag of soil he rolled up and—with some difficulty—tucked into a pocket above his left knee.

As Astronaut-scientist Don Lind commented in Houston during the flight, "He is certainly going to get back in the spacecraft with his pants on, so we will have this sample for sure."

With a specially made aluminum scoop on an extension handle, and with a pair of long aluminum tongs, Armstrong later gathered a larger quantity of the dark lunar soil and representative samples of the lunar rocks. These he put into two boxes, each formed from a single piece of aluminum. A ring of soft metal, indium, lined the lip of each box; when the box was closed and the straps drawn tight around it, a knifelike strip around the edge of the lid bit deeply into the indium, thus helping to seal the samples in a vacuum and to protect them against contamination.

All told, the astronauts brought back about 48 pounds of lunar material. In addition, they undertook to gather a bit of the sun. To be sure, it was a very small sample, less than a billionth of an ounce at best, but presumably it was enough to tell a great deal about the solar furnace. The sample was gathered by trapping particles of the solar wind.

Swiss Scientists Count Sun Particles

The solar wind is an ionized, or electrified, gas constantly streaming away from the sun at speeds of 200 to 400 miles a second. Ordinarily we do not detect the wind on earth, because the magnetosphere—the magnetic field around our planet—deflects the electrified gas. We see its effects only when a little of the solar wind occasionally leaks into the magnetosphere in the polar regions, becomes accelerated by some process that scientists do not yet understand, and causes the brilliant aurora high in the atmosphere.

The moon lacks a strong magnetic field, so the solar wind flings against it a steady barrage of atomic particles that, scientists believe, may slowly erode the lunar rocks. The device to trap these infinitesimal particles is ingeniously simple, compared to other more sophisticated instruments designed for lunar research. It amounts to little more than a strip of aluminum foil about a foot wide and four and a half feet long that Aldrin unfurled and hung on a slender mast stuck into the moon near the lunar module.

This sheet was left exposed to direct sunlight for an hour and 17 minutes, then rolled up like a window shade and stored inside one of the lunar sample boxes. Scientists hope that during exposure the sheet received the full force of the solar particles. Many of them—perhaps as many as 100 trillion—may have embedded themselves in the foil, penetrating several times their own diameter—as much as a millionth of an inch.

As this is written, Swiss researchers led by Dr. Johannes Geiss are attempting to extract the solar particles at the University of Bern and the Federal Institute of Technology in Switzerland.

Their technique is to melt and vaporize the foil in an ultrahigh vacuum. Then, in a device known as a mass spectrometer, the atomic particles of the gases they are seeking may be separated according to their mass. The process faintly resembles that of the cream separator which drives the heavier milk particles to one outlet and the lighter cream particles to another.

Unmanned satellites outside our atmosphere have already investigated the solar wind, and from these studies scientists have found that it holds particles of hydrogen, helium, and probably oxygen. Theoretically it should also contain particles of all the other chemical elements making up the sun—some 92 in all. The Swiss researchers do not expect to detect all these; rather, they seek to measure the gases helium, neon, and argon, known as "noble gases" because they normally do not react with other substances.

Dr. Geiss hopes to find isotopes, or varieties, of these elements in the foil-trapped solar wind sample. Knowledge about the proportions of such isotopes will add to our understanding of the origin of the solar system. Particularly it may tell us something of how the earth and its atmosphere were formed.

Unique Instruments Gleam Like Jewels

The solar wind collector came back to earth with the astronauts, but two other important scientific instruments were left behind on the moon. One is a seismometer, a device for detecting tremors and quakes. The other is a super-mirror to reflect laser beams sent up from earth. Together they form the EASEP, or early Apollo scientific experiments package.

I was privileged to see these two instruments a few days before they were placed aboard the lunar module. As befits all hardware going on moon flights, they were kept in a "clean room," where all dust is carefully filtered out. Before going in, I had to thrust my shoes into a mechanical brusher to remove dust, then cover my clothing with a white nylon gown and my hair with a nylon cap.

The two instruments stood in solitary splendor in the middle of the floor, completely dominating an otherwise nearly empty room. A barrier surrounded them, keeping me at a discreet distance. Lights bathed the scene from a high ceiling, reflecting on white walls and an aluminum floor. I felt as though I were in a sultan's treasury, looking at his crown jewels. And, in truth, the two devices shone and glittered like jewels—the seismometer because of its amber-gold thermal covering, and the reflector because of the crystalline beauty of its 100 glistening prisms.

Inside the golden cylinder at the heart of the seismometer were mechanical combinations of booms, hinges, and springs that respond to vibrations, and electronic devices to record the intensity of the vibrations and transmit the information by radio to earth. Two large solar panels, producing as much as 40 watts, could provide the necessary electric power during the two-week-long lunar day. During the moon's night the instrument was to fall silent, but nuclear heaters, fueled with radioactive plutonium 238, would keep the transmitter warm.

Device to Measure Lunar Tides

Dr. Gary V. Latham of Columbia University's Lamont-Doherty Geological Observatory, the principal investigator for the seismometer experiment, told me that this kind of instrument has given us most of what we know about the earth's interior, and should do the same for the moon.

"However, the lunar seismometer is ten to a hundred times more sensitive than those we use on earth," he explained. "The moon fortunately lacks the constant vibrations from ocean tides, wind, and traffic that plague instruments on earth.

"With this device—actually four seismometers in one package—we should be able to detect the impact of a meteorite the size of a garden pea half a mile away on the moon.

"Also, in time we should be able to tell if there are small tilts in the surface caused by tides in the lunar material itself. If a rigid bar 300 miles long were lifted at one end by one inch, this seismometer could record it.

"And the instrument can record tremors about one million times smaller than the vibration level that a human being can feel."

I asked Dr. Latham how he could tell the difference between a moonquake and a meteorite impact.

"It's not easy," he admitted, "but that's about the same problem seismologists have been facing for years in deciding whether a tremor on earth is caused by a quake or by a nuclear test in some remote place. We can do it because the waves caused by a bomb or an impact are richer in high-frequency vibrations than those caused by a quake."

On the moon, Buzz Aldrin opened an equipment bay on the back of the lunar module and lifted out the two instruments—weighing a total of nearly 170 pounds—as though they were light suitcases. He carried them easily, with both arms bent at the elbows so the packages would not chafe his suit. He deployed the seismic package about 60 feet away from *Eagle* while Armstrong set up the laser reflector nearby, where they would presumably not suffer from the blast of the ascent engine.

A few minutes later, a radio command from earth uncaged the seismometers and turned on their transmitter. Immediately—to the joy of scientists on earth—the instruments began recording the footfalls of the astronauts on the moon.

Inked Squiggles Record Moon's First Visitors

In the control center at Houston, I watched signals coming in from the seismometers. Inked pens traced endless lines on long strips of paper issuing from strip-chart recorders; heated styluses did the same on waxed paper on drum recorders.

Dr. Latham explained that when the lines were straight, the moon was quiet. When the pens and styluses began to vibrate and trace squiggly lines, something was happening on the moon. The nature of the squiggles and their amplitude suggested to Dr. Latham and his colleagues what was happening. For example, rapid vibrations of the pens, tracing designs like fuzzy caterpillars, recorded the movements of the astronauts.

The moon seems to be quieter internally than earth—but the instruments have nonetheless recorded trains of high-frequency waves lasting from one to nine minutes. These, say the scientists, may be landslides, perhaps in West Crater. It is a new enough crater for such slides to be expected from the stresses caused by constant shifts from extreme heat to extreme cold.

The seismometers also seemed to detect several fairly strong shocks with lower frequencies than the landslide tremors. At first these appeared to be moonquakes. But peculiarities in the signals have led the seismologists to suspect that the "tremors" may have been caused by venting of gases from the lunar module, or by abnormalities within the instruments themselves. Only further experiments will tell.

The Apollo 11 seismometers survived the oven heat of one lunar noon and the bitter cold of one lunar night, but the electronics in their command receiver gave out from overheating on the second noon. Dr. Latham expects the instruments carried on future missions to last longer because they will be protected with a heat-radiating thermal blanket.

Laser Hits a Far-off Target

As soon as Neil Armstrong had put the laser reflector in place and carefully aimed it at earth, scientists began firing powerful pulses of ruby laser light at it. The second and third largest telescopes in the world (after Mount Palomar's)—the 120-incher at Lick Observatory, on Mount Hamilton, California, and a brand-new 107-incher at McDonald Observatory, Fort Davis, Texas—were used to concentrate the beams. Light passing backward through one of these telescopes spreads out to a spot only a few miles wide by the time it hits the Sea of Tranquillity.

At first no detectable light returned; the brilliance of reflected sunlight obscured whatever laser light might be struggling back. But shortly before lunar night, the telescope at Lick began to pick up signals, and McDonald has since detected them repeatedly.

Unlike the seismic package, the laser reflector has no moving parts and requires no power supply. It consists simply of a hundred fused-silica prisms, each about the width of a silver dollar, set in an aluminum frame 18 inches square. Each prism is the corner of a cube. When light enters and strikes one face, it must, by the laws of optics, bounce off two other faces as well, and then come right back out on itself.

Professor Carroll O. Alley, Jr., of the University of Maryland, who is in charge of the experiment, showed me one of the prisms. As I looked into it, the image of my eye filled the corner where the three planes intersected.

"Now tilt the reflector a few degrees in each direction," suggested Professor Alley.

To my surprise, my eye kept looking straight back at me no matter which way I tilted the piece of silica. It was uncanny that I could not escape its fixed stare.

"That's why the corner reflector works so well for our purposes," explained Professor Alley. "These prisms are the most accurate reflectors ever made in any quantity. Yet, of course, the beam is severely attenuated in its half-million-mile round trip."

How much, I wondered.

"We send out about 10 billion billion photons [units of light]," he said. "If we are lucky, 10 photons will return to our detector. That's far too few for the eye to see, but our instruments can measure them."

Knowing the speed of light, and timing the round trip (about 2½ seconds) to an accuracy of one billionth of a second, Professor Alley and his colleagues can figure the distance to the reflector with an exactness never before possible. They expect to refine that distance, as measured at any given moment, to an error of only six inches—and that's exactly the point of the experiment.

"Once we can determine the moon's distance from two observing spots on earth simultaneously," Professor Alley continued, "then by simple calculation we can find out exactly how far apart those two spots lie. If distances between observatories in Europe and the Americas tend to increase over a period of years, then we will have strong evidence that those continents are slowly drifting apart, as many scientists now believe."

Within a decade the laser experiment will also help scientists check on how fast the moon is receding from the earth, examine the wobble of the earth on its axis, and test new theories of gravity.

Professor Alley expects that the reflector will continue to give good results for at least ten years, maybe a hundred. During that time anyone can use it who has the appropriate laser and telescope equipment. It is truly an international experiment.

Even before Armstrong and Aldrin had finished their observations, photography, and scientific chores, the flight controllers in Houston were getting nervous that the two men would overstay their time on the surface of the moon.

At one point Armstrong loped some 200 feet to photograph the smaller of the two craters he had overflown. "When he returned he was really puffing," one of the men in the control room at Houston told me later. And when the Apollo commander hauled the rock-sample boxes through *Eagle's* hatch with a line-and-pulley arrangement, the exertion sent his pulse up to 160 beats a minute—four beats faster than it had been during the lunar landing.

Those Who Follow Will Stay Longer

But the controllers' fears were groundless. Armstrong entered the LM and locked the hatch just two hours and 20 minutes after he had stepped out of it, almost exactly according to plan. He did not feel particularly tired.

"It was nothing at all like the exhaustion after a football game," he said later.

In fact, the metabolic rate for both men stayed considerably lower than expected. Half their oxygen supply remained unused in their portable life-support packs, as did ample water and battery power. For that reason, the astronauts of Apollo 12 were given permission to stay substantially longer on the moon.

When Aldrin and Armstrong re-entered *Eagle*, one incident aroused momentary apprehension among TV watchers back on earth. One of the backpacks, which barely cleared the hatch entrance, struck a circuit breaker just inside and snapped its end off. It was needed to arm the ascent engine—a necessary step before the engine could be fired to get the men off the lunar surface.

Fortunately, the circuit breaker could still be pushed in. More important, there were other ways in which the astronauts could arm the engine. Almost everything in Apollo can be accomplished in two or more ways for safety's sake.

Before leaving the moon, the two men opened the hatch once more and jettisoned their backpacks and other items not destined for return to earth. (The lunar seismometers dutifully recorded the impacts.)

Million-dollar Museum on the Moon

Any future explorers who reach Tranquillity Base will find an expensive museum. There remain the two lunar instruments, the United States flag (which does not, incidentally, constitute a territorial claim by the United States), *Eagle's* descent stage with the plaque on one leg announcing that "We came in peace for all mankind," and a symbolic olive branch in gold.

And scattered about lie a million dollars' worth of discarded items that had to be left behind to save weight and space: cameras, backpacks, tools, lunar overboots, bags, containers, armrests, brackets, and other miscellaneous gear.

In addition, the crew left an Apollo shoulder patch commemorating the three astronauts—Gus Grissom, Ed White, and Roger Chaffee—who died on January 27, 1967, in a spacecraft fire, and medals honoring two Soviet cosmonauts who have lost their lives—Yuri Gagarin and Vladimir Komarov.

A final memento carried messages of good will from leaders of 73 nations. Etched on a 1½-inch disk of silicon by the same process used for making miniaturized electronic circuits, the messages have been reduced in size 200 times and are invisible to the naked eye.

Eagle's climb back into orbit took less than eight minutes of firing by the ascent engine. Mike Collins, who had been the solar system's most isolated man in his orbiting command module, watched his companions return with undiluted joy. *Eagle* started as a pinpoint of light as its tracking beacon flashed, but grew rapidly in size till it swung grandly into position for rendezvous.

For a few moments during docking, the two craft failed to align themselves properly, but skillful jockeying by the pilots solved the problem. Then Collins floated into the tunnel between *Eagle* and *Columbia* to shake hands with his colleagues.

The three men, reunited in the command module, set the ascent stage adrift in lunar orbit, where it will remain indefinitely, and began the 60-hour journey home. As uneventful as the trip out, the coast back ended on July 24 with a fiery but totally successful reentry in the Pacific, 950 miles southwest of Honolulu.

Emerging from the blackened command module, the three men began a period of earthly quarantine. Wearing biological isolation garments—coveralls with gas masks—they went immediately from the helicopter to a specially adapted vacation trailer known as the mobile quarantine facility. Carried by ship to Hawaii and thence by plane to Houston, they entered living quarters in the Lunar Receiving Laboratory, where they underwent the most intensive medical scrutiny.

None of the tests of the men or of the lunar samples they brought back revealed any organisms that could harm life on earth—or indeed any organisms at all. So, late on August 10, the three Apollo crewmen were released to their families and a waiting world.

What Did Apollo Mean?

Amid all the excitement and hyperbole, what was the real significance of Apollo 11?

In a minor sense, perhaps, it was the coming of age of the space program, for it was the 21st manned space flight for the United States, as well as the 21st launch in the Saturn series. And if life begins at 40, that too is symbolic, for the day after the flight began marked the 40th anniversary of Robert Goddard's first launching of an instrumented rocket, complete with thermometer, barometer, and camera.

Apollo 11 was in addition a momentous adventure, the most widely shared adventure in all history.

It was, as well, a technological triumph of the highest order, made possible only by the sustained effort during the past decade of hundreds of thousands of persons and the expenditure of some 22 billion dollars.

It involves so complex a technology that no one man can begin to comprehend what lies behind it: the tons of blueprints, the 20 thousand contractors; the 20 million pages of manuals, instructions, and other material printed monthly by the Kennedy Space Center alone; the rocket and spacecraft encompassing more than five million separate parts; the engines—most powerful in the world—that gulp 15 tons of kerosene and liquid oxygen a second and get five inches to the gallon; the telemetry that during launch sends back to Houston each second enough information to fill an encyclopedia volume.

Man's Long Reach to the Unknown

But above all, Apollo 11 was a triumph of the human spirit. As Buzz Aldrin said in a TV broadcast while coming home from the moon, "This has been far more than three men on a voyage to the moon ... This stands as a symbol of the insatiable curiosity of all mankind to explore the unknown."

At the President's dinner honoring the astronauts shortly after their release from quarantine, Neil Armstrong brought tears to the eyes of many when he said, in a voice filled with emotion: "We hope and think ... that this is the beginning of a new era, the beginning of an era when man understands the universe around him, and the beginning of the era when man understands himself."

But with all the congratulations, and all the pride of accomplishment, Buzz Aldrin struck perhaps the finest note of all when, on the way home from the lunar conquest, he read to a listening world this moving passage from the eighth Psalm of the Old Testament: "When I consider thy heavens, the work of thy fingers, the moon and the stars, which thou hast ordained; What is man, that thou art mindful of him?"