



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3

Overview



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Unit 3: Elements and Theme of Mythology in The Lightning Thief

This short unit is the culmination of the study of the hero's journey in Unit 1 and the elements and themes of mythology in Unit 2. Students write their own "hero's journey" narrative that follows the stages of the archetypal hero's journey and contains elements and a theme of classic mythology. Students revisit the informational text "The Hero's Journey" from Unit 1 and use this in the planning of

their own narrative. This serves as scaffolding toward the Final Performance Task. For the mid-unit assessment, students write an expository paragraph in which they explain the ways in which their narrative follows the archetype. Students then engage in a series of writer's craft lessons around narrative writing as they draft their narratives. As an end of unit assessment, students write their best independent drafts of their "My Hero's Journey" narrative before they revise and publish it.

Guiding Questions And Big Ideas

- **What makes a myth?**
- **Why do myths matter?**
- ***All stories have universal elements and themes.***

Guiding Questions and Big Ideas

- **What is the hero's journey?**
- **What makes a myth?**
- *The hero's journey is an archetypal storyline used over the course of centuries.*
- *Myths contain specific elements and have significant themes that can be used in my own writing.*

Mid-Unit 3 Assessment

Crosswalk between My Hero's Journey and "The Hero's Journey" Informational Text

This assessment centers on NYSP12 ELA CCLS W.6.3, W.6.4, and W.6.11c.. Students will write a paragraph explaining the ways in which their own "My Hero's Journey" narrative follows the archetypal hero's journey. The explanation itself addresses students' ability to write an expository paragraph; students' plan for their narrative addresses their ability to organize a sequence of events for a narrative.

End of Unit 3 Assessment

Final Draft of Hero's Journey Narrative

This assessment centers on NYSP12 ELA CCLS W.6.3, and W.6.4. Students engage in a series of writer's craft lessons for narrative writing: They draft, revise, and submit their best independent draft of their "My Hero's Journey" narrative.



Final Performance Task:

My Hero's Journey Narrative

In this performance task, students will have a chance to apply their knowledge of the elements and purpose of myth as well as their deep understanding of the hero's journey. Through a series of narrative writing lessons, students will create their own hero's journey story that includes key elements of myth. Students will create a hero set in the ordinary world. They will then create a problem and a series of events that align with the stages of the hero's journey. They will use descriptive details, sensory language, and transitional phrases to create an engaging reading experience. They will write a conclusion that naturally unfolds from the series of events. **This performance task centers on NYSP12 ELA Standards RL.6.3, W.6.3, W.6.4, W.6.5, W.6.6, W.6.11c, L.6.2 and L.6.3.**

Content Connections

This module is designed to address English Language Arts standards and to be taught during the literacy block of the school day. However, the module intentionally incorporates Social Studies and Science content that may align to additional teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

- 6.6 Classical civilizations developed and grew into large empires characterized by powerful centralized governments, advanced commerce and trade systems, and complex social hierarchies. The scientific and cultural achievements of these civilizations continue to impact the world today.
 - * 6.6.a The classical era was marked by an increase in the number and size of civilizations.
 - * 6.6.b Classical civilizations maintained social order through various political systems that corresponded to the values of their citizens.
 - * 6.6.f Ancient civilizations made scientific, cultural, and political discoveries that have shaped our understanding of the world today.
- 6.7 Major religions and belief systems developed as civilizations grew, which unified societies, but also became a major source of tension and conflict.
 - * 6.7.a Belief systems and religions are sets of mutual values that help to explain the way the world and humanity work.
 - * 6.7.b Over time, civilizations developed belief systems and religions that differed across place but shared similar themes.
 - * 6.7.c Belief systems and religions unify groups of people and are woven into the social organization of societies.

Central Texts

"The Golden Key" Written by Expeditionary Learning for instructional purposes.



This unit is approximately 2 weeks or 10 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 1	“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative	<ul style="list-style-type: none"> I can describe how the plot evolves throughout a literary text. (RL.6.3) I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense: <ol style="list-style-type: none"> I can establish a context for my narrative. (W.6.3) I can organize events in a logical sequence. (W.6.3) I can effectively engage in discussions with diverse partners about sixth- grade topics, texts, and issues. (SL.6.1) 	<ul style="list-style-type: none"> I can use “The Hero’s Journey” to describe how Percy Jackson’s adventures in <i>The Lightning Thief</i> follow the hero’s journey archetype. I can use the Narrative Story Line—Hero’s Journey graphic organizer to begin to plan my own hero’s journey narrative. 	<ul style="list-style-type: none"> Narrative Story Line—Hero’s Journey graphic organizer (completed with Percy Jackson’s hero’s journey) Narrative Story Line—Hero’s Journey graphic organizer (completed with ideas for students’ own hero’s journey narrative) 	<ul style="list-style-type: none"> Selecting and Evaluating Books
Lesson 2	“The Hero’s Journey”: Analyzing a Model Narrative and Continuing to Plan a New Hero’s Journey Narrative	<ul style="list-style-type: none"> I can describe how the plot evolves throughout a literary text. (RL.6.3) I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) I can effectively engage in discussions with diverse partners about sixth- grade topics, texts, and issues. (SL.6.1) 	<ul style="list-style-type: none"> I can analyze the story line of the model narrative. I can use “The Hero’s Journey” to describe how the model narrative follows the hero’s journey archetype. I can use the notes on my Narrative Story Line—Hero’s Journey graphic organizer to begin to plan my own hero’s journey narrative. 	<ul style="list-style-type: none"> Exit Ticket: Hero’s Profile (from Lesson 1) Narrative Story Line—Hero’s Journey graphic organizer (completed with the model narrative’s hero’s journey) Narrative Story Line—Hero’s Journey graphic organizer (completed with ideas for their own hero’s journey narrative) Hero’s Journey Narrative: Plan graphic organizer 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 3	Mid-Unit Assessment and Establishing a Context for My Hero's Journey Narrative	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.9) 	<ul style="list-style-type: none"> I can explain in writing how my plan for a hero's journey narrative aligns with the archetype for "The Hero's Journey." I can establish a context for my hero's journey narrative in a way that engages and orients the reader. 	<ul style="list-style-type: none"> Mid-Unit 3 Assessment: Crosswalk between My Hero's Journey Narrative and "The Hero's Journey" Informational Text Hero's Journey Narrative: Plan graphic organizer 	<ul style="list-style-type: none"> Structure of an Explanatory Paragraph
Lesson 4	Writing: Getting Feedback, Setting Goals, and Drafting	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) 	<ul style="list-style-type: none"> I can use feedback from my End of Unit 2 Assessment to set goals for myself as a writer. I can use feedback from my Hero's Journey Narrative: Plan graphic organizer to make revisions to my plan. I can use my plan to draft my hero's journey narrative. 	<ul style="list-style-type: none"> Exit ticket: Narrative Story Line—Checking My Progress 	
Lesson 5	Writing to Show, Not Tell: Dialogue, Sensory Words, and Strong Action Verbs	<ul style="list-style-type: none"> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.6.3) b. Use narrative techniques, such as dialogue, pacing, and descriptions to develop experiences, events, and/or characters. d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events. 	<ul style="list-style-type: none"> I can use precise words and phrases and sensory language to convey experiences and events in my hero's journey narrative. 	<ul style="list-style-type: none"> Draft narratives Exit ticket: How Do Writers Make Their Stories Show, Not Tell? 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 6	Writing: Analyzing the Conclusion of “The Golden Key” and Drafting a Compelling Conclusion for the Hero’s Journey Narrative	<ul style="list-style-type: none"> I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5) I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) I can write a conclusion to my narrative that makes sense to a reader. (W.6.3) 	<ul style="list-style-type: none"> I can list the similarities and differences between the conclusion of an analytical piece of writing and the conclusion of a narrative. I can analyze the conclusion of the model narrative, “The Golden Key,” to identify the qualities that make it compelling. I can write a compelling conclusion for my hero’s journey narrative. I can use criteria to provide kind, specific, and helpful feedback to my peers. 	<ul style="list-style-type: none"> Venn Diagram: Similarities and Differences between Conclusions in Analytical Writing and Narratives Draft hero’s journey narrative conclusion What Makes the Conclusion of “The Golden Key” Compelling? note-catcher Narrative Conclusion: Stars and Steps recording form 	<ul style="list-style-type: none"> Qualities of a Compelling Narrative Conclusion
Lesson 7	End of Unit Assessment—Final Draft of Hero’s Journey Narrative	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4) 	<ul style="list-style-type: none"> I can use transitional words and phrases to move my story from one moment to the next. I can use my draft to write a final, best version of my hero’s journey narrative. 	<ul style="list-style-type: none"> End of Unit 3 Assessment: Final Draft of Hero’s Journey Narrative 	



Optional: Experts, Fieldwork, And Service

Experts:

- If possible, invite a local author in to share their experience of writing narratives, and the importance of planning, drafting, revision, and imagination.

Fieldwork:

- Take students to see a narrative on stage. Have students plot this narrative on a narrative arc to connect it to their learning.

Service:

- Have students run a narrative-based book drive in which they collect gently used books to donate to a local charity.

Optional: Extensions

- With an art teacher, coordinate a series of lessons in which students create beautiful illustrations to accompany their hero's journey narrative.
- With a drama teacher, students can plan a scene from their hero's journey narrative which they act out for other students and families.



This unit includes routines that involve stand-alone documents.

1. Binders or Journals

Students will continue to receive model texts and planning tools for this unit. Additionally, students will be drafting their own narratives on lined paper. It is suggested that students have a binder in which to collect these materials and refer back to them. Alternately, teachers who prefer to use journals or writers' notebooks can use the recording forms as a template with which to model for students to create these structures independently.

2. Independent Reading

- Students read *The Lightning Thief* for homework throughout this unit.
- Each night, they read some chapters and reread others.
- Consider providing a reading calendar to help students, teachers, and families understand what is due and when.
- See stand-alone document.



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Grade 6: Module 1: Unit 3: Lesson 1

“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative



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“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

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

I can describe how the plot evolves throughout a literary text. (RL.6.3)

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense:

a. I can establish a context for my narrative. (W.6.3)

c. I can organize events in a logical sequence. (W.6.3)

I can effectively engage in discussions with diverse partners about sixth- grade topics, texts, and issues. (SL.6.1)

Supporting Learning Targets

- I can use “The Hero’s Journey” to describe how Percy Jackson’s adventures in *The Lightning Thief* follow the hero’s journey archetype.
- I can use the Narrative Story Line—Hero’s Journey graphic organizer to begin to plan my own hero’s journey narrative.

Ongoing Assessment

- Narrative Story Line—Hero’s Journey graphic organizer (completed with Percy Jackson’s hero’s journey)
- Narrative Story Line—Hero’s Journey graphic organizer (completed with ideas for students’ own hero’s journey narrative)



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Launching Independent Reading (10 minutes)</p> <p>B. Unpacking the Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Revisiting “The Hero’s Journey” from Unit 1 through the Lens of Percy Jackson in <i>The Lightning Thief</i> (20 minutes)</p> <p>B. Brainstorming: “My Hero’s Journey” (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: “Hero Profile” (3 minutes)</p> <p>4. Homework</p> <p>A. Continue working on the Narrative Story Line—Hero’s Journey graphic organizer with ideas for your own hero’s journey narrative.</p> <p>B. Independent reading.</p>	<ul style="list-style-type: none"> For homework in Lesson 20 of Unit 2, students were asked to consider how Percy Jackson is a hero in <i>The Lightning Thief</i>. As a result, they come into this first lesson of Unit 3 thinking about Percy Jackson as a hero. This sets them up to revisit “The Hero’s Journey” informational text from Unit 1 and to deconstruct Percy’s hero’s journey using a graphic organizer. Students are then introduced to writing their own hero’s journey narrative, using the same graphic organizer to help plan it. Although students are not actually writing stories in this lesson, it still addresses W.6.3 because they begin to plan the hero character, context, and events in their narrative. At the beginning of this lesson, independent reading is launched. This is designed to build on and enhance the existing program at your school. The launch of independent reading in Module 1 is intentionally somewhat “soft.” Module 2A includes more explicit instruction related to RL.6.11. In Advance: Set up books to launch independent reading. Post: Learning targets, directions from Opening Part A.

Lesson Vocabulary	Materials
hero’s journey, archetype, narrative	<ul style="list-style-type: none"> Texts for independent reading Selecting and Evaluating Books anchor chart (new; teacher-created) “The Hero’s Journey” text (from Unit 1, Lesson 8; one per student) Narrative Story Line—Hero’s Journey graphic organizer (two per student and one for display) Exit Ticket: Hero’s Profile (one per student) Triad Talk Expectations anchor chart (from Unit 1, Lesson 2)



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Opening	Meeting Students’ Needs
<p>A. Launching Independent Reading (10 minutes)</p> <ul style="list-style-type: none">• Tell students that now that they have finished <i>The Lightning Thief</i> novel, it is important to continue to read independently every evening because reading makes them smarter. Reading regularly builds vocabulary and makes them a better reader and writer. And it’s fun!• Tell them it is important to choose texts for independent reading carefully. If they make poor choices, reading won’t be as enjoyable as it should be. Tell students that anyone, even really smart people, may struggle to read books that they aren’t interested in. Choosing the right book gives students the best chance of enjoying the reading experience and getting a lot out of the book.• Point out the books that you have set out around the room. Tell the class that some of these books are linked to Greek mythology and the content of <i>The Lightning Thief</i> and will help them build more knowledge about the topic. Invite students to Think-Pair-Share:<ul style="list-style-type: none">* “So you can see some books around the room. How do you think you might decide which ones you might enjoy reading?”* “How do you think adults decide what to read?”• Record students’ ideas on the new Selecting and Evaluating Books anchor chart. This is a good opportunity to share with the class how you make book choices. Some suggestions:<ul style="list-style-type: none">* You have read books by the same author and enjoyed them.* You read an interesting review of the book that made you want to read it.* Someone with similar taste in reading recommended the book to you.* You watched the movie and really enjoyed it, so now you want to read the book.* The book’s cover captured your attention.* The book’s title made you want to read it.* You read the blurb and decided to read the book.* The book’s first couple of pages made you want to read more.	<ul style="list-style-type: none">• For students who struggle with following multiple-step directions, consider displaying these directions using a document camera or interactive white board. Another option is to type up the instructions for students to have in hand.



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Opening	Meeting Students’ Needs
<ul style="list-style-type: none">• Post directions:<ol style="list-style-type: none">1. Circulate to look at the books set out.2. When you have found a book you think is intriguing, pick it up and carry it with you as you look at other books.3. If you find another book you would prefer, put your original book down and pick the new one up.	
<p>B. Unpacking the Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Refer to the posted learning targets. Invite students to read them with you:<ul style="list-style-type: none">* “I can use “The Hero’s Journey” to describe how Percy Jackson’s adventures in <i>The Lightning Thief</i> follow the hero’s journey archetype.”* “I can use the Narrative Story Line—Hero’s Journey graphic organizer to begin to plan my own hero’s journey narrative.”• Ask:<ul style="list-style-type: none">* “We discussed this a lot in Units 1 and 2, but remind me, what does <i>archetype</i> mean?”* “So, why is the <i>hero’s journey</i> considered an <i>archetype</i>?”* “What is a <i>narrative</i>?”* “So what do you think you are going to be doing today based on these learning targets?”• Call on a few volunteers to share their suggestions.	<ul style="list-style-type: none">• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.• Discussing and clarifying the language of learning targets helps build academic vocabulary.



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Work Time	Meeting Students’ Needs
<p>A. Revisiting “The Hero’s Journey” from Unit 1 through the Lens of Percy Jackson in <i>The Lightning Thief</i> (20 minutes)</p> <ul style="list-style-type: none"> • Invite students to pair up. Ask them to share the evidence they collected from <i>The Lightning Thief</i> related to the homework question: <ul style="list-style-type: none"> * “How is Percy a hero?” • Select volunteers to share their evidence with the rest of the group. • Ask students to remain in their pairs and to take out “The Hero’s Journey” text from Unit 1. Ask them to silently reread “Act 1: Separation.” • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So what is the call to adventure for Percy Jackson?” * “What unknown does Percy enter into?” * “What supernatural gift is Percy given before he begins his adventure?” • Invite the class to silently reread “Act 2: Initiation and Transformation.” • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “Who are Percy’s helpers?” * “What obstacles does Percy face on his Road of Trials?” * “What is the supreme ordeal that Percy faces?” • Ask students to silently reread “Act 3: The Return.” Remind them that the purpose of this reading is to activate their prior knowledge. They’ve read this article several times, so skimming it this time is all that is necessary. • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “What trials does Percy face on the way home?” * “Who does Percy have to face who has incredible power?” * “How does being a hero change Percy’s life when he returns?” 	<ul style="list-style-type: none"> • Consider partnering ELLs who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language. • For ELLs, consider providing extended time for tasks and answering questions in class discussions. ELLs receive extended time as an accommodation on NY state assessments. <p>Many students will benefit from seeing questions posted on an interactive white board or via a document camera. Reveal questions one at a time to keep students focused on the question at hand.</p>



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Display and distribute the Narrative Story Line—Hero’s Journey graphic organizer. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What do you notice?” • What do you wonder?” • Invite students to compare “The Hero’s Journey” to the Narrative Story Line—Hero’s Journey graphic organizer. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What are the similarities and differences between “The Hero’s Journey” and the Narrative Story Line—Hero’s Journey graphic organizer?” • Listen for: “Many of the steps are the same.” • Direct students’ attention to the rising line for the “road of trials.” Ask: <ul style="list-style-type: none"> * “Why do you think the line rises like this?” • Direct their attention to the relative lengths of the “road of trials” and “the return.” Ask: <ul style="list-style-type: none"> * “Why do you think these two parts of the narrative story line are such different lengths?” • In asking these questions, you are trying to help students understand story structure. The “road of trials” rises because this is the “rising action” of the story, where suspense is built. This section of the narrative story line is relatively longer than the “return” because this part of the actual story is longer and comprises the majority of the writing. • Focus on the “Character in an ordinary world” box. Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So who is the character in an ordinary world who becomes a hero in The Lightning Thief?” • Listen for: “Percy Jackson.” Record “Percy Jackson” on the displayed Narrative Story Line—Hero’s Journey graphic organizer. Invite students to do the same on their organizers. 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide the scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • Providing models of expected work supports all learners, but especially those who are challenged. <p>For students who need additional supports, you may want to provide a partially filled-in graphic organizer.</p>



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What do we know about Percy? How old is he? Which grade of school is he in at the beginning of the story?”• Record notes about Percy on the displayed graphic organizer and invite students to do the same on their graphic organizers.• Tell students that now they have done the first few rows together, they will work with a partner to complete the rest of the graphic organizer. Give them 5 minutes in pairs to discuss and map out the narrative story line of Percy Jackson’s hero’s journey. They are to make notes on the organizer about Percy Jackson’s hero’s journey in the same way you just did whole group with the first step.• Invite students to pair up with someone else to share their notes.	



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Work Time (continued)	Meeting Students’ Needs
<p>B. Brainstorming: “My Hero’s Journey” (10 minutes)</p> <ul style="list-style-type: none">• Tell students: Now that they have read a novel about Percy Jackson’s hero’s journey and have read myths about hero’s journeys, they are going to write their own hero’s journey <i>narrative</i> following the hero’s journey archetype.• Explain that they are going to use the Narrative Story Line—Hero’s Journey graphic organizer, which they just used to map out Percy Jackson’s hero’s journey, to begin mapping out a hero’s journey story of their own. Tell them that they are going to be able to be creative and make up their own hero character and their own story. This is not to be a story that they already know.• Distribute a new Narrative Story Line—Hero’s Journey graphic organizer to each student. Invite them to spend about 7 minutes independently thinking and making notes about ideas for their own hero’s journey story. Be sure students know that they are just brainstorming and planning; they are not to begin actually writing a story yet.• Tell them that at this stage, they don’t need to fill out the Theme box at the bottom of the organizer. They will discuss this further in the next lesson.• Circulate to ask questions to guide students:<ul style="list-style-type: none">* “Who is your character?”* “What is the call to adventure for your hero? How does your hero find out that he or she needs to go on a quest?”* “What is the quest? What has he or she been asked to do?”* “Who does your hero go on the journey with?”* “Where do they go?”* “What obstacles do they encounter?”* “What is the supreme ordeal? What is the big obstacle that your hero has to overcome at the end of the journey?”* “What happens at the end? How is peace restored?”• Refocus students whole group. Invite them to pair up to share their initial ideas for a hero’s journey. Explain again that these are just initial ideas and that students will be building on them for homework and throughout the rest of the unit.	



“The Hero’s Journey”: Using a Graphic Organizer to Deconstruct Percy Jackson’s Hero’s Journey and Plan a New Hero’s Journey Narrative

Closing and Assessment	Meeting Students’ Needs
<p>A. Exit Ticket: “Hero Profile” (3 minutes)</p> <ul style="list-style-type: none">• Distribute Exit Ticket: Hero Profile. Tell students that this exit ticket will help them think more about who their hero is.• Give students a few minutes to complete their exit ticket. Tell them that it is fine if they don’t finish the exit ticket today; this is just to get their ideas going.• Collect and review the exit tickets to assess where students may need extra support in thinking about their hero.	<ul style="list-style-type: none">• Using exit tickets allows you to quickly check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs during the lesson or before the next lesson.
Homework	Meeting Students’ Needs
<p>A. Continue working on the Narrative Story Line—Hero’s Journey graphic organizer with ideas for your own narrative that follows the hero’s journey archetype. Don’t fill out the Theme box at the bottom of the organizer; we will discuss this more in the next lesson.</p> <p>B. Independent reading.</p>	



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Grade 6: Module 1: Unit 3: Lesson 1

Supporting Materials



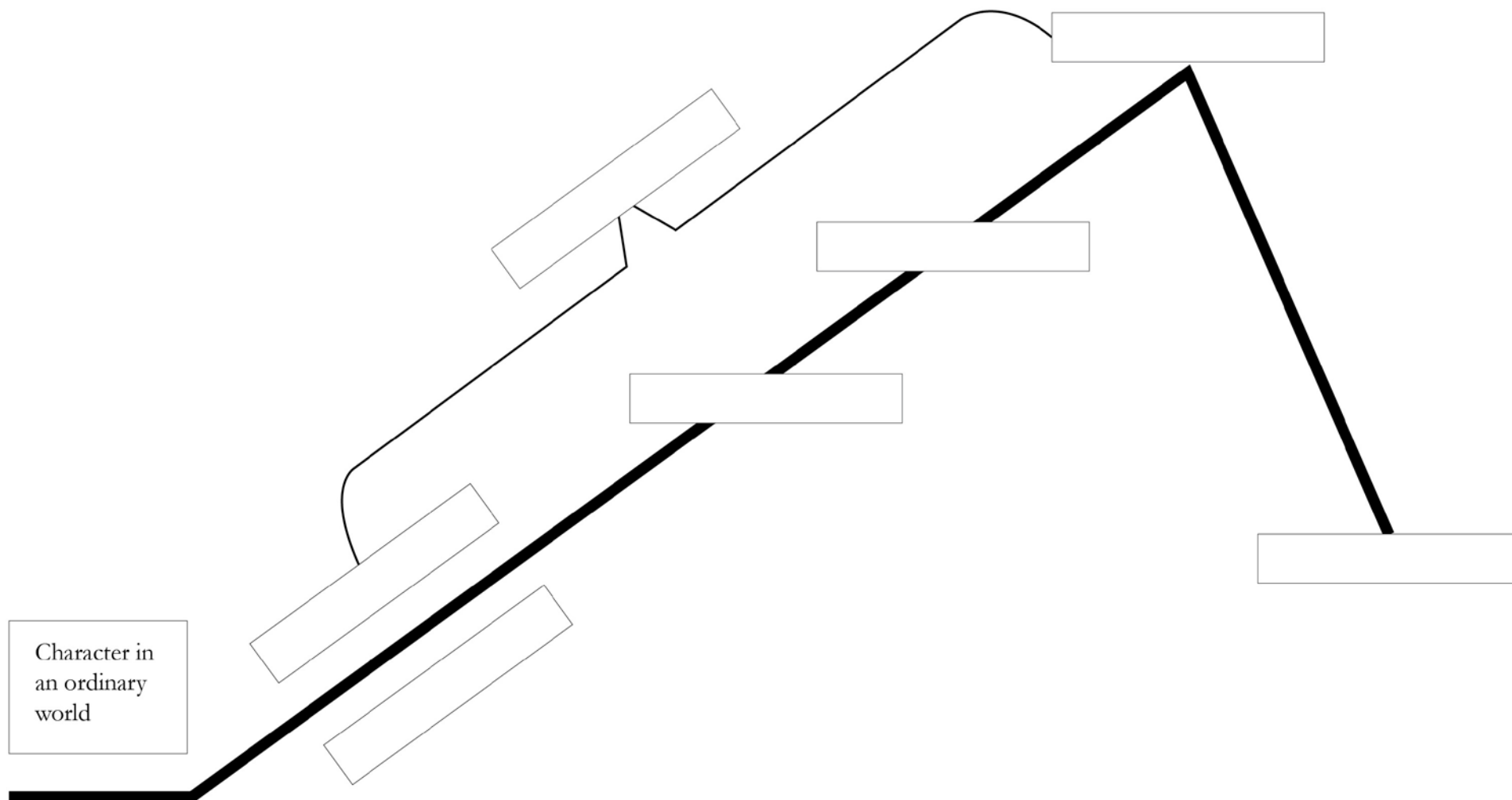
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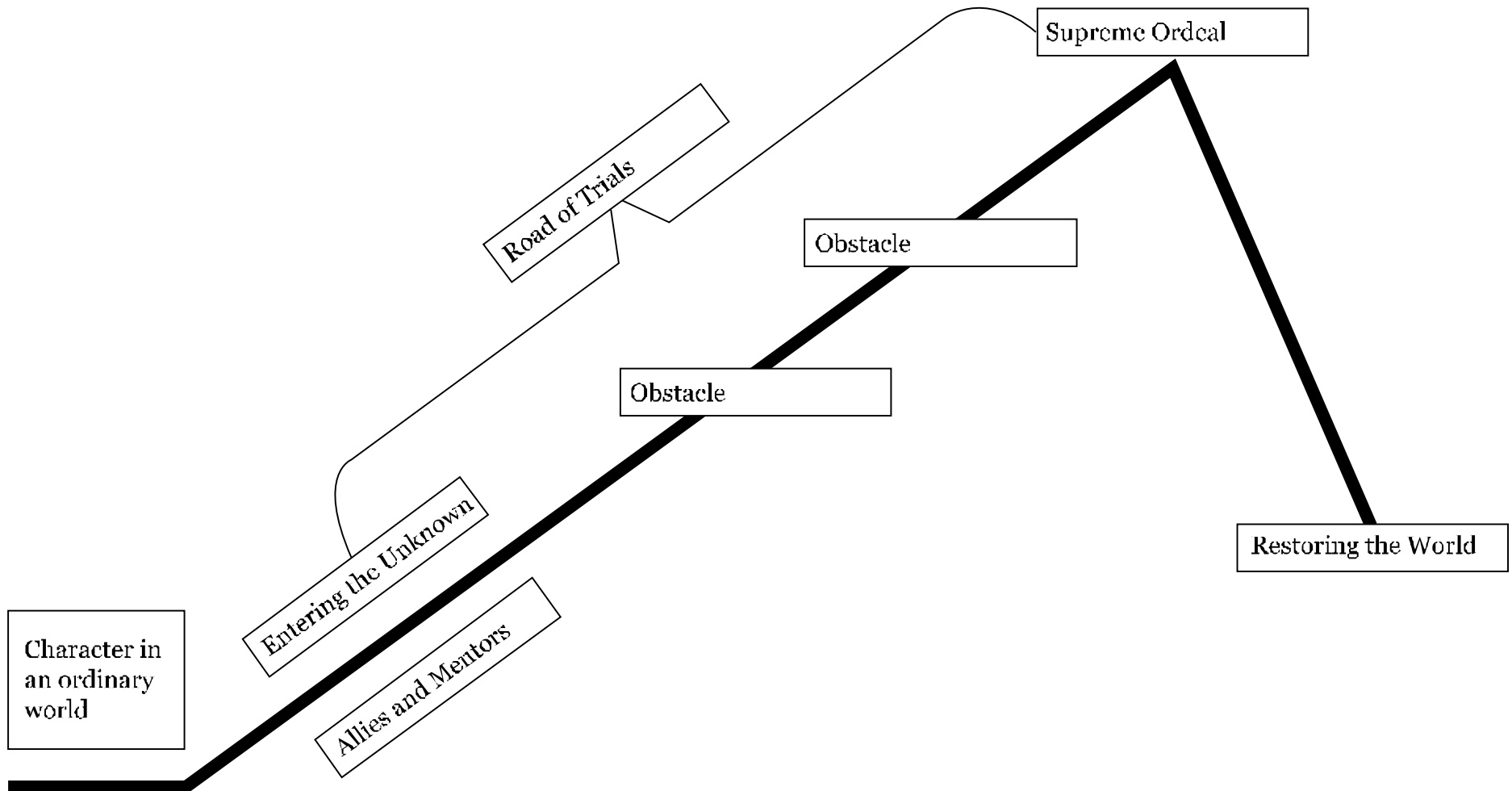
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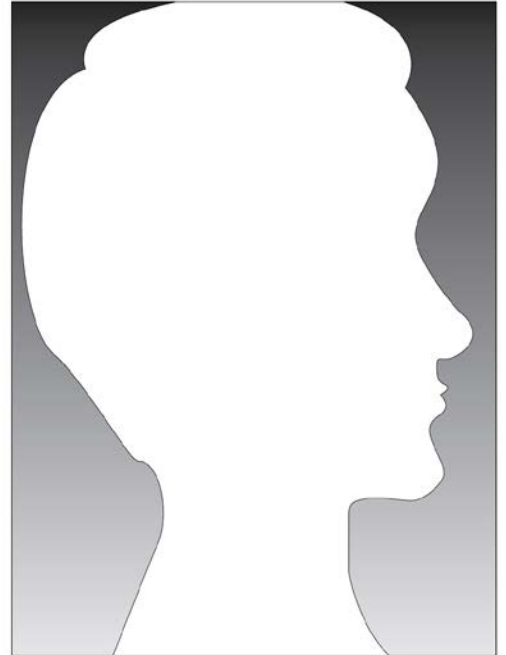
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Date: _____





Character Name:	B
Nick name:	
Age:	
Hair Color and Style:	G



Body Type: (height/weight)		Scars or other distinguishing marks:	
Clothing "Style":		Hopes:	
Race/Ethnicity:		Fears:	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 2

“The Hero’s Journey”:

Analyzing a Model Narrative and Continuing to
Plan a New Hero’s Journey Narrative



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

I can describe how the plot evolves throughout a literary text. (RL.6.3)

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3)

I can effectively engage in discussions with diverse partners about sixth- grade topics, texts, and issues. (SL.6.1)

Supporting Learning Targets

- I can analyze the story line of the model narrative.
- I can use “The Hero’s Journey” to describe how the model narrative follows the hero’s journey archetype.
- I can use the notes on my Narrative Story Line—Hero’s Journey graphic organizer to begin to plan my own hero’s journey narrative.

Ongoing Assessment

- Exit Ticket: Hero’s Profile (from Lesson 1)
- Narrative Story Line—Hero’s Journey graphic organizer (completed with the model narrative’s hero’s journey)
- Narrative Story Line—Hero’s Journey graphic organizer (completed with ideas for their own hero’s journey narrative)
- Hero’s Journey Narrative: Plan graphic organizer



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. : Continuing the Hero’s Profile (5 minutes)</p> <p>B. Unpacking the Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Analyzing the Model Narrative for Content and Structure (20 minutes)</p> <p>B. Continuing to Make Notes on My Hero’s Journey (5 minutes)</p> <p>C. Writing: Formalizing a Plan for My Hero’s Journey Narrative (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Mix and Mingle: My Hero’s Journey (3 minutes)</p> <p>4. Homework</p> <p>A. Complete your Hero’s Journey Narrative: Plan graphic organizer (ignore the question at the very bottom)</p> <p>B. Independent reading</p>	<ul style="list-style-type: none">• In this lesson, students analyze a model narrative and deconstruct it using the same Narrative Story Line—Hero’s Journey graphic organizer that they used (in Lesson 1) to map out Percy Jackson’s hero’s journey. Students focus on the Theme box at the bottom of the graphic organizer. They use the “Key Elements of Mythology” informational text to determine the elements of mythology and a theme that is present in the model narrative.• Students then apply their learning from the model narrative to update their initial plans for their own hero’s journey narratives.• Students transition from the Narrative Story Line—Hero’s Journey graphic organizer to the more formal Hero’s Journey Narrative: Plan graphic organizer, which will help them begin to organize their initial notes and thinking in preparation to write their narrative.• Students do not actually write their narrative in this lesson, but the lesson addresses W.6.3 because they plan the hero character, context, and events in their hero’s journey story.• Students have spent a lot of time getting to know the NYS Writing Rubric, as this rubric is used throughout the entire year. Due to time constraints, students do not spend time during a lesson studying the rubric for narrative writing. Instead, students get to know the criteria of this project through a close study of the model narrative. A rubric for grading the “My Hero’s Journey Narrative” is part of Unit 3, Lesson 7 supporting materials.• Post: Learning targets.



Lesson Vocabulary	Materials
analyze, archetype	<ul style="list-style-type: none">• Model narrative: “The Golden Key” (one per student and one for display)• “The Hero’s Journey” (from Unit 1)• Narrative Story Line—Hero’s Journey graphic organizer (from Lesson 1; new blank copy for students’ use in this lesson)• “Key Elements of Mythology” (from Unit 2, Lesson 4)• Thinking about Elements of Story and Theme checklist (optional: for students needing more support)• Hero’s Journey Narrative: Plan graphic organizer (one per student)



Opening	Meeting Students’ Needs
<p>A. Continue the Hero Profile (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Exit Ticket: Hero’s Profile students began in Unit 3, Lesson 1. Tell them they will have the first 5 minutes of class today to work on their Hero’s Profile and complete any components they may not have finished in the previous lesson.• Circulate and support students as they work. One way to help students in creating characters is to encourage them to use individual features from people they know in their real lives. This can help them think of both physical features and character details such as hobbies, likes, and dislikes.	<ul style="list-style-type: none">• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.• Discussing and clarifying the language of learning targets helps build academic vocabulary.
<p>B. Unpacking the Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Refocus students whole class and refer to the posted learning targets. Invite students to read them with you:<ul style="list-style-type: none">* “I can analyze the story line of the model narrative.”* “I can use ‘The Hero’s Journey’ to describe how the model narrative follows the hero’s journey archetype.”* “I can use the notes on my Narrative Story Line—Hero’s Journey graphic organizer to begin to plan my own hero’s journey narrative.”• Circle the words <i>analyze</i> and <i>narrative</i>. Discuss their meaning. Ask:<ul style="list-style-type: none">* “How do these learning targets link to what you did in the previous lesson?”* “So to achieve these targets, what do you think you are going to be doing today that builds on your learning yesterday?”• Call on a few volunteers to share their ideas. Listen for students to suggest that they are going to analyze a model narrative based on “The Hero’s Journey” informational text to see how it tells the story of a hero’s journey.	



Work Time	Meeting Students’ Needs
<p>A. Analyzing the Model Narrative for Content and Structure (20 minutes)</p> <ul style="list-style-type: none"> Remind students that they have already begun to think about their own hero’s journey narrative. Tell them that today they are going to analyze a model narrative to give them a deeper understanding of how to turn their ideas into a story. Display and distribute Model Narrative: “The Golden Key.” Invite students to read silently in their heads as you read it aloud. Ask students to consider the content. Invite them to Think-Pair-Share each of these questions: <ul style="list-style-type: none"> * “So who was the hero in this story?” * “What did she have to do? Why?” * “What happened at the end?” Ask students to take out the informational text “The Hero’s Journey” (which they used the previous lesson). Direct their attention to “Act 1: Separation.” Ask them to Think-Pair-Share: <ul style="list-style-type: none"> * “So what is the call to adventure for this hero?” * “What unknown does the hero enter into?” Ask students to refer to “Act 2: Initiation and Transformation” and Think-Pair-Share: <ul style="list-style-type: none"> * “Who are the hero’s helpers?” * “What is the supreme ordeal that she faces?” Ask students to refer to “Act 3: The Return” and Think-Pair-Share: <ul style="list-style-type: none"> * “How does being a hero change her life when she returns?” Distribute a new fresh copy of the Narrative Story Line—Hero’s Journey graphic organizer. Tell students that they will now refer to the model and make notes on the organizer, just like the author of the model would have done to plan his or her writing. Tell them that the author of the model narrative probably used an organizer much like this one to note initial ideas. (Alternatively, students could annotate the actual model, jotting notes about the hero’s journey in the margins of the narrative.) Give students 5 minutes in pairs to discuss the narrative story line of the model narrative, “The Golden Key,” and make notes on the organizer about how the model follows the hero’s journey archetype. Tell them that at this stage, they don’t need to fill out the Theme box at the bottom of the organizer. <ul style="list-style-type: none"> * Refocus the whole group. Select volunteers to share their ideas with the class. Discuss and record student ideas on the displayed organizer. 	<ul style="list-style-type: none"> Providing models of expected work supports all learners, but especially those who are challenged. It is important to give students time to process the content of the model before they move on to analyzing structure. They need to get to know it as a story before studying it for its craft. Pairing ELLs with other students who speak the same home language allows them to focus on the complex ideas of a text. Consider giving select students partially filled-in Narrative Story Line—Hero’s Journey graphic organizers. This will allow them to focus on the important ideas of the model.



Work Time (continued)	Meeting Students’ Needs
<p>B. Continuing to Make Notes on My Hero’s Journey (8 minutes)</p> <ul style="list-style-type: none"> • Tell students that now that they have analyzed a model narrative, they are going to spend time updating their notes and ideas on their organizer for their hero’s journey stories based on any new thinking and learning. Invite them to focus particularly on the Theme box at the bottom of the organizer. Ask them to take out their “Key Elements of Mythology” informational text (from Unit 2). Remind students that they used this document in Unit 2 to help determine themes of the myths they read. Ask students to use the “Key Elements of Mythology” to determine which elements of myth and which significant theme they are going to communicate in their hero’s journey narratives. • Remind students that this is time for them to continue thinking about ideas and taking notes for their hero’s journey story. They are not to begin writing, and this is not yet a formal plan for their hero’s journey narrative. • Circulate to ask questions to guide students: <ul style="list-style-type: none"> * “Who is your character?” * * “What is the call to adventure for your hero? How does your hero find out that he or she needs to go on a quest?” * * “What is the quest? What has he or she been asked to do?” * * “Who does your hero go on the journey with?” * * “Where do they go?” * * “What obstacles do they encounter?” * * “What is the supreme ordeal? What is the big obstacle that your hero has to overcome at the end of the journey?” * * “What happens at the end? How is peace restored?” * * What are the elements of myth you might include in your story?” * * “What will the theme of your story be?” • As time permits, invite students to pair up to share their revised ideas for a hero’s journey story. • Now share your thinking as you paraphrase the description: “This is saying that before I begin reading, I need to think about why I am reading the text. Am I reading for entertainment? Am I reading to learn something new? Am I reading to gather information on a topic that I am researching?” 	<ul style="list-style-type: none"> • Paraphrasing helps all students understand what they read. It is useful for all learners, but particularly for ELLs or other students who struggle.



Work Time (continued)	Meeting Students’ Needs
<p>C. Writing: Formalizing a Plan for My Hero’s Journey Narrative (10 minutes)</p> <ul style="list-style-type: none"> • Tell students: Now that they have recorded a lot of notes and ideas about their hero’s journey story on their Narrative Story Line—Hero’s Journey graphic organizer, they are going to begin to structure those ideas more formally on an organizer that will help them turn their ideas into writing. Emphasize the difference: The Narrative Story Line—Hero’s Journey organizer was just for initial thinking and ideas. But now they are actually going to be thinking about how those notes and ideas can be used to write a narrative like “The Golden Key.” • Display and distribute the Hero’s Journey Narrative: Plan graphic organizer. Ask: <ul style="list-style-type: none"> * “What do you notice?” * “What do you wonder?” • If students don’t notice it, point out that each row of the Stage of the Hero’s Journey column connects to “The Hero’s Journey” informational text and the Narrative Story Line—Hero’s Journey graphic organizer. • Invite the class to read each of the column headings with you. Focus on the middle column and ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What information do you think you will need to record in the My Hero’s Journey column?” • Listen for: “We need to answer the guiding questions in the first column by using our notes to organize the events in our stories that apply to each row of the chart.” • Ask students to consider how the author of “The Golden Key” would have filled out the first row of the first column. Ask them to Think-Pair-Share: <ul style="list-style-type: none"> * “How do we meet the hero in ‘The Golden Key’?” * “Where does the hero’s journey begin?” • Listen to student responses and record on the displayed graphic organizer as a model. For example: “The author describes the farm she lives on.” And: “Her journey begins in the middle of the night when she decides to go get the golden key.” • Focus on the right-hand column. Tell students that <i>writer’s craft</i> is the series of decisions and writing moves authors make to better communicate their ideas with their readers. Writer’s craft includes but is not limited to: word choice, strong leads, meaningful details, figurative language, and endings that provide closure. Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “So what do you think you need to record in this column?” • Listen for: “Ways to make the story grab the reader and be something that the reader doesn’t want to put down.” 	<ul style="list-style-type: none"> • Selected-response questions challenge students to infer in a context where they have to read very carefully and to verify answers with specific text details.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Explain that students are to ignore this column for now, as they will be filling that in after some writing mini lessons later on in the unit. • Invite students to begin organizing their hero’s journey notes from their Narrative Story Line—Hero’s Journey graphic organizer to the My Hero’s Journey column of their new Hero’s Journey Narrative: Plan graphic organizer. • Circulate to ask students the questions in the first column of the graphic organizer: <ul style="list-style-type: none"> * ““How do we meet your hero?” * “Where does your hero’s journey begin?” * “What happens to set your hero on his or her journey?” * “What is the new world your hero enters?” * “Who is going to help your hero on the journey?” * “How does your hero meet these helpers?” * “What are some obstacles your hero and allies must overcome?” * “What is the climax/supreme ordeal of your hero’s journey?” * “How does your hero get home?” • “What happens once the hero is home?” If students don’t notice it, point out that each row of the Stage of the Hero’s Journey column connects to “The Hero’s Journey” informational text and the Narrative Story Line—Hero’s Journey graphic organizer. • Invite the class to read each of the column headings with you. Focus on the middle column and ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What information do you think you will need to record in the My Hero’s Journey column?” • Tell students that they will complete the My Hero’s Journey column of their graphic organizer for homework. • Remind them to ignore the final column about writer’s craft and the question at the bottom, as they will come back to this question in the next lesson. she lives on.” And: “Her journey begins in the middle of the night when she decides to go get the golden key.” 	



Closing and Assessment	Meeting Students’ Needs
<p>A. Mix and Mingle: My Hero’s Journey (5 minutes)</p> <ul style="list-style-type: none">• Give students 2 minutes to think about how to tell someone the plot of their hero’s journey in no more than three sentences.• Mix and Mingle:<ol style="list-style-type: none">1. Play music and invite students to move around to the music.2. Stop the music after 15 seconds.3. Tell students to stop and tell their hero’s journey story to the person closest to them in no more than three sentences.4. Repeat until students have spoken to three people.	
Homework	Meeting Students’ Needs
<p>A. Complete your Hero’s Journey Narrative: Plan graphic organizer</p> <p>B. Independent reading.</p> <p><i>Note: Be ready to return students’ End of Unit 2 Assessments in Lesson 4. Provide “stars” (positive feedback) and “steps” (specific helpful suggestions).</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 2

Supporting Materials



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A long time ago, there was a hamlet, and in this small village there lived a farm girl named Marney. Marney’s parents died when she was very young. She lived on a farm at the bottom of a large mountain with her loving grandparents. Marney’s grandparents once had a fertile farm filled with an abundance of vegetables and fruits that her grandfather would take to the market to sell. The farm was rich with trees, birds, and animals of every species that made their homes on the farm. There was plenty for all, and all were happy.

But now things were different. Spring never arrived. The soil had become hard, and the seeds could not be planted. Food was scarce, so the animals that had once inhabited the land left to seek more bountiful homes, plentiful with food and shelter. Marney’s grandparents were woeful, worried that they, too, would have to leave their home.

One evening, after a dinner of broth so meager, it ran from the spoon like water, Marney’s grandfather, sat beside her at the fire. “Marney, you are a perceptive and sensitive child. As you know, things are not going well for us on the farm this year. Marney, you are the only person that can save the farm from demise.”

“Tell me more, Grandpa,” Marney said.

“When you were born, Lord Dismalt put an evil spell on our farm. He said that in the year that you turned ten, our beauteous and fertile farm would become barren, the trees would not bear fruit and the land would become so tough that no seeds would be planted. Soon the farm and all of us would perish. He told us that you were the only one who could save us and that you would have to travel up the forbidden mountain and overcome many obstacles in order to reach the golden key that would unlock the curse and redeem our land.”

That night, Marney couldn’t sleep. She put on her clothes and quietly crept out of the kitchen door into the dark night. She was frightened, but she couldn’t let that stop her. She walked faster and faster until she reached the foot of the mountain, which was surrounded by a forest. The trees were so thick that it was impossible to find a path through the forest. Suddenly, a white goat appeared.

“Hello, goat. I am trying to find my way through this murky forest, dark and dense, so that I can save my family’s farm, but I cannot find a path on which to walk. Do you think that you could help me, please?”

“Follow me,” said the white goat.



Marney followed the goat as he munched a path for her through the forest. At the end of the forest, he turned to Marney and said, “I can go no farther. Good luck on your journey, my friend.” With that, the white goat vanished.



Marney began the steep climb up the incline of the dark mountain. Suddenly, it began to rain. The mountainside was slick, and Marney kept slipping and skidding into the mud. She began to weep, “Please, please can someone help me! I must make this trek to the dark castle to save my family’s farm.”

There before her appeared a giant white eagle. The bird spread its colossal wings, swooped down from the sky, picked Marney up, and flew her to the top of the mountain.

“Thank you for your help, eagle. Now I must find the golden key,” Marney said.

“Good luck on your journey,” the eagle replied. “The obstacles that you have faced are nothing like the one that lies ahead of you.” With that, the eagle flew away.

“Clang ... clang ... clang, clang,” something hard fell from the sky. It hit the side of the building and the roof of the entryway before landing at Marney’s feet. “You’re going to need this,” the eagle shouted from the blackened branch of a tree. Marney picked up the sword.

She walked toward the door of the castle and opened it ever so slowly. A cold breeze enveloped her. She walked down a dark hallway to the right, then turned a gloomy corner. There she saw him, the evil Lord Dismalt slobbering over a roasted vulture leg.

“Ho, there!” Marney called.

“What, is someone here?”

“Yes. It is I, Marney. When I was born, you put an evil curse on my family. I have come to get the magic key that will restore my family’s farm to what it once was.”

“I have no key, child.”

“You are a liar. It is there on the chain around your neck!”

“You will have to take this key from me. I will never give it up.”

Marney moved in closer. She pointed her sword at the evil Lord Dismalt. “Give me the key. Give me the key or we will fight to the death.”

At that, Lord Dismalt pulled his sword from its sheath and lunged toward Marney with all of his might. When he stood up, Marney realized that Lord Dismalt was only four feet tall. He had really skinny legs, so Marney decided to strike there first. She gave him one big kick to the shins, and Lord Dismalt fell on his knees crying. She zoomed in and stuck her sword in his face. “Give me the key, Dismalt, or face your death!”

“Oh, all right!” Dismalt yanked the key from around his neck and tossed it over to Marney. As he placed the key in Marney’s hand, he transformed into a radiant white pony.

Marney climbed upon his back and rode him safely back to her grandparents’ farm.

When they saw her, Marney’s grandparents were overjoyed. Marney dismounted and noticed that her grandfather was carrying a box. “What’s that?” Marney asked.



“This is your last challenge, Marney. The key will unlock this box.”

Marney put the key in the box and turned it to the right. The box popped open, and from it flowed the spring.

At that moment, the flowers bloomed. The soil became rich and fertile. Marney could hear the birds in the sky and the animals returning to their homes. Marty had saved spring and restored her family farm! And as for Lord Dismalt ... well, he lives happily in the paddock, munching grass and basking in the light of day!



Name: _____

Date: _____

Stage of "The Hero's Journey"	My Hero's Journey (Sequence of Events)	Writer's Craft Ideas (Style and Craft)
The Ordinary World <i>How do we meet your hero?</i> <i>Where does your hero's journey begin?</i>		
The Call to Adventure <i>What happens to set your hero on his or her journey?</i>		



Stage of "The Hero's Journey"	My Hero's Journey (Sequence of Events)	Writer's Craft Ideas (Style and Craft)
Entering the Unknown <i>What is the new world your hero enters?</i>		



Stage of "The Hero's Journey"	My Hero's Journey (Sequence of Events)	Writer's Craft Ideas (Style and Craft)
Supernatural Aid/Meeting with the Mentor/Allies and Helpers <i>Who is going to help your hero on the journey?</i> <i>How does your hero meet these helpers?</i>		
Road of Trials <i>What are some obstacles your hero and allies must overcome?</i>		
Supreme Ordeal <i>What is the climax of your hero's journey?</i>		



Stage of "The Hero's Journey"	My Hero's Journey (Sequence of Events)	Writer's Craft Ideas (Style and Craft)
<p>Magic/Flight Master of Two Worlds/Restoring the World</p> <p><i>How does your hero get home?</i> <i>What happens once the hero is home?</i></p>		



.....
Name:
.....

.....
Date:
.....

I've thought about and planned for:

_____ My hero – Who is your hero? How do readers meet the hero?

_____ The Ordinary World – What is the setting at the beginning?

_____ The Call to Adventure – How is your hero started on his or her journey?

_____ The Supernatural World – What kind of place is the new world going to be?

_____ The Allies – Who will be helping your hero along the way?

_____ The Road of Trials – What obstacles is your hero going to encounter?

_____ The Supreme Ordeal – What is going to be the climax of your story?

_____ The Return – How is your hero going to get home? What happens once he or she is home?

_____ Theme – What is the big idea or lesson of your story? (Remember to look at
“Key Elements of Mythology” to help you remember some of the themes we have
learned about.)



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 3

Mid-Unit Assessment and Establishing a Context for My Hero's Journey Narrative



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)</p> <p>I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3)</p> <p>Draw evidence from literary or informational texts to support analysis, reflection, and research. (W.6.9)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can explain in writing how my plan for a hero's journey narrative aligns with the archetype for "The Hero's Journey."• I can establish a context for my hero's journey narrative in a way that engages and orients the reader.	<ul style="list-style-type: none">• Mid-Unit 3 Assessment: Crosswalk between My Hero's Journey Narrative and "The Hero's Journey" Informational Text• Hero's Journey Narrative: Plan graphic organizer



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Review of Paragraph Writing and Mid-Unit 3 Assessment: Crosswalk between My Hero's Journey Narrative and "The Hero's Journey" Informational Text (20 minutes)</p> <p>B. Mini Lesson: Establishing a Context for a Narrative (10 minutes)</p> <p>C. Planning and Drafting: Establishing a Context for My Hero's Journey (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief: Where Are You in Drafting the Beginning of Your Story? (3 minutes)</p> <p>4. Homework</p> <p>A. Finish drafting the beginning of your hero's journey narrative</p> <p>B. Independent reading</p>	<ul style="list-style-type: none">• In this lesson, students use the informational text "The Hero's Journey" to justify their plan for their own narrative as fitting the archetypal pattern of a hero's journey.• For the mid-unit assessment, students write an explanatory paragraph in which they provide two examples from their plan that align with the stages of the hero's journey, and then provide corresponding evidence from the informational article.• This graphic organizer serves as a checkpoint on how well students are applying the hero's journey archetype. This graphic organizer should be checked over before they continue drafting their stories in Lesson 4.• The paragraph provides students an opportunity to synthesize their thinking about their plan. It is also an opportunity to gauge their skills with on-demand paragraph writing. This can be graded and returned at your discretion.• At this point in the module, students have written several paragraphs. Therefore, the only scaffolding for this assessment writing is an anchor chart and an oral rehearsal of a similar paragraph about the model text "The Golden Key."• In Advance: For the mid-unit assessment, students will need the Hero's Journey Narrative: Plan graphic organizer (from Lesson 2), as well as their informational text "The Hero's Journey" (from Unit 1).• Post: Learning targets.



Lesson Vocabulary	Materials
align, establish context, engage, orient	<ul style="list-style-type: none">• “The Hero’s Journey” informational text (from Unit 1, Lesson 8; one per student; new, clean copies if needed)• Hero’s Journey Narrative: Plan graphic organizer (from Lesson 2; plus one for display)• Mid-Unit 3 Assessment: Crosswalk between My Hero’s Journey Narrative and “The Hero’s Journey” Informational Text (one per student; one for display)• Document camera• “The Golden Key” model narrative (from Lesson 2; one per student; one for display)• Lined paper (one sheet per student)• Structure of an Explanatory Paragraph anchor chart (new; teacher-created; see Work Time A)



Opening	Meeting Students' Needs
<p>A. Continue the Hero Profile (5 minutes)</p> <ul style="list-style-type: none">• Read aloud as students read the learning targets silently in their heads.<ul style="list-style-type: none">* "I can explain in writing how my plan for a hero's journey narrative aligns with the archetype for 'The Hero's Journey.'"* "I can establish a context for my hero's journey narrative in a way that engages and orients the reader."• Ask:<ul style="list-style-type: none">* "Based on the learning targets, what do you think we will be doing today?"• After students have shared their ideas, tell them that the first learning target is their mid-unit assessment, in which they will write a paragraph explaining how their writing plan follows the archetype of a hero's journey. In the second part of the lesson, they will look at different ways authors start their stories so they can begin drafting their hero's journeys. Tell students that they will discuss the phrase "establish a context" later in the lesson.	<ul style="list-style-type: none">• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. <p>Discussing and clarifying the language of learning targets helps build academic vocabulary.</p>



Work Time	Meeting Students' Needs
<p>A. Review of Paragraph Writing and Mid-Unit 3 Assessment: Crosswalk between My Hero's Journey Narrative and "The Hero's Journey" Informational Text (20 minutes)</p> <p><i>Note: Keep this review short so that students have time to write their paragraphs.</i></p> <ul style="list-style-type: none"> Ask students to take out their informational text "The Hero's Journey" (from Unit 1) or distribute new texts as needed. They also need to take out the Hero's Journey Narrative: Plan graphic organizer that they completed in Lesson 2 or for homework. Remind them that one of their goals for this narrative was to create a story that is aligned with "The Hero's Journey" informational text they studied in Unit 1. Review the word <i>align</i>. This may sound like: "Remember in Unit 1, we discussed the word <i>align</i> as meaning 'to be in line with' or 'line up side by side.'" Distribute the Mid-Unit 3 Assessment: Crosswalk between My Hero's Journey Narrative and "The Hero's Journey" Informational Text. Tell students that for their mid-unit assessment, they will write an explanatory paragraph outlining two ways in which the plan for their narrative aligns with "The Hero's Journey." Using a document camera, focus students' attention on the mid-unit assessment. Invite them to read along as you read the focus question aloud: <ul style="list-style-type: none"> * "How does your plan for a hero's journey align with the archetype of "The Hero's Journey?" Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * "What is the focus question asking you to do?" Listen for answers like: "We have to show how our story is a hero's journey, with the same stages the archetype of a hero's journey has." Remind students that they have written several paragraphs over the last two units. Display the new Structure of an Explanatory Paragraph anchor chart. Tell students that before they write their paragraph today, they will review the anchor chart, which they can then use to help them with their assessment. Ask students to take out the model narrative "The Golden Key." Review the Explanatory Paragraph anchor chart one component at a time, asking how this writing might sound for a paragraph about the "The Golden Key." For example, ask: <ul style="list-style-type: none"> * "How might I write a topic sentence for my paragraph about "The Golden Key"? Remember, a topic sentence introduces what the paragraph will be about by making a claim." Listen for responses like: "'The Golden Key' is aligned to the hero's journey in multiple ways." Ask: <ul style="list-style-type: none"> "How might I include an example like this from my own narrative?" 	<ul style="list-style-type: none"> Displaying anchor charts, such as the Structure of an Explanatory Paragraph chart, allows students to guide themselves through the writing process and provides a reference point if they get stuck. Consider providing select students with sentence starters (such as "One way that my plan aligns with "The Hero's Journey" is ..." or "These examples show that ..."). This will help them get started and move on to the "ideas" part of their writing. Consider posting the assessment directions for students who may struggle with multistep directions.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Listen for an example like: "The article says, 'Heroes exist in a world that is considered ordinary or uneventful by those who live there. Marney lives on an ordinary farm in an ordinary family.'"• Tell students that they will then include a second example from their Hero's Journey Narrative: Plan graphic organizer and support that with evidence from the informational text.• Finally, tell students they should include a conclusion that provides closure for the reader. Remind them what they learned previously about a concluding sentence: It should repeat the topic in some way but then leave the reader with a question or something to think about.• Give directions for the on-demand assessment:<ol style="list-style-type: none">1. Choose <u>two</u> stages of your hero's journey narrative that you think align well with the archetype in the informational text.2. Find quotes from the informational article that you will use as evidence. Underline these quotes so they are easier for you to find when writing.3. Draft your paragraph, using the Structure of an Explanatory Paragraph anchor chart to guide you.• Give students the next 10 to 12 minutes to draft their paragraphs. Circulate to observe; direct students' attention to the anchor chart for guidance.• Collect the Mid-Unit Assessment: Explaining My Hero's Journey Plan.	



Work Time (continued)	Meeting Students' Needs
<p>B. Mini Lesson: Establishing a Context for a Narrative (10 minutes)</p> <ul style="list-style-type: none"> • Refocus students whole group. Tell them they will now begin the drafting of their hero's journey narrative by establishing the context of the story. Define the word <i>establish</i> as "to set up" or "bring into being." This can be connected to the idea of <i>establishing</i> a business, meaning to "start" a business. Discuss the word <i>context</i> as "a situation, or what's around something. In a story/narrative, it might mean what's important for the reader to know—for example the setting and the character." Remind students that they have heard this word in the phrase <i>context clues</i>, which means clues found in the text <i>around</i> a word. Therefore, <i>establishing a context</i> means to set up the situation of their story. • Tell the class that the beginning of a story serves two purposes: to <i>engage</i> the reader and to <i>orient</i> the reader. Ask: <ul style="list-style-type: none"> * "What does it mean to <i>engage</i> a person in something?" • Listen for answers like: "It means to get them interested." In the interest of time, if students are unclear about the meaning, define it for them. • Ask: <ul style="list-style-type: none"> * "What does it mean to <i>orient</i> a person?" • Again, if students are unclear, define this word as "to help someone figure out their physical position or setting." • Ask: <ul style="list-style-type: none"> * "Given these two definitions, what does it mean, in your own words, to engage and orient a reader in a story?" • Listen for answers like: "It means to get readers interested in the story and to help them figure out where they are." • Tell the class that, because the author has to both engage and orient a reader, beginning a story is one of the most important and difficult parts of narrative writing. One good way to start is to study the writing of other authors and see how they engage and orient a reader. Say: "Authors use many different techniques to begin stories, and today we will study one example to identify a strategy for our own writing." • Using a document camera or chart paper, display a copy of "The Golden Key" where all students can see it. Invite them to read silently in their heads as you read aloud. Read from "A long time ago ..." to "Marney's grandparents were very, very sad." • Using the following questions, guide the class toward the idea that this writer took a direct approach in orienting the reader, or telling the reader where the story begins, both in terms of time and place. 	<ul style="list-style-type: none"> • Consider posting the definitions of the words <i>establish</i>, <i>orient</i>, <i>context</i>, and <i>engage</i> for reference. • Giving select students a pre-highlighted version of the model that highlights the ways in which the author orients and engages the reader will allow those students to focus their attention on the most important parts of the text.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask:<ul style="list-style-type: none">* "When does this story take place? How do you know?"* "Where does this story take place? How do you know?"• Using another set of questions, guide students toward the idea that this author <i>engages</i> the reader by using descriptive language for the setting and by beginning to reveal the problem of the story.• Ask:<ul style="list-style-type: none">* "How does this writer help you to see the story in the section we just read?"* "How does the author make you want to keep reading?"• Display a copy of the Hero's Journey Narrative: Plan graphic organizer. Direct students to take out their copy of this graphic organizer. Tell them that they will now jot down possible style and craft ideas for the beginning of their stories, based on the model they just read. Orient students to the box under "Writer's Craft Ideas" in the row titled "The Ordinary World." Ask:<ul style="list-style-type: none">* "What style or craft ideas can we take from this author for beginning a story?"• Listen for, and record on the graphic organizer, responses like:<ul style="list-style-type: none">* Directly tell the reader the setting (time and place).* Use descriptive language to help the reader "see" the story.* Begin to reveal the problem so the reader wants to read on.	



Work Time (continued)	Meeting Students' Needs
<p>C. Planning and Drafting: Establishing a Context for My Hero's Journey (10 minutes)</p> <ul style="list-style-type: none">• Invite students to sit with their triads. Distribute lined paper. Post these questions for all to see:<ol style="list-style-type: none">1. How will you orient your reader?2. How will you engage your reader?• Tell students they will now have time to work with their triads to plan ideas and get started on the beginning of their own stories. Give directions:<ol style="list-style-type: none">1. For your own writing, think about both questions. Use your notes on your graphic organizer to help you:<ul style="list-style-type: none">* How will you orient your reader?* How will you engage your reader?2. Orally rehearse how your beginning might sound.3. Ask your triad to give you feedback: a star and a step.4. Move on to the next writer.• Tell students that once all the members of their triad have taken a turn, they should move on to drafting.• Circulate and support students as they work. Listen to triad conversations, helping students give productive feedback to one another.• Collect the Hero's Journey Narrative: Plan graphic organizers from students. You will need these to provide feedback during Lesson 4.	<ul style="list-style-type: none">• When discussing ideas for their stories, consider pairing ELLs who speak the same home language. This allows for more idea-focused and productive conversations.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief: Where Are You in Drafting the Beginning of Your Story?</p> <ul style="list-style-type: none">• Tell students that a fist means they were not able to get started today, a five means they are finished, and three would be somewhere in the middle. Ask, "Fist to Five, where are you in drafting the beginning of your story?"• Remind students that homework tonight is to finish the beginning of their story. They should not, however, move on to the rest of their story until tomorrow, when you return their Hero's Journey graphic organizers with feedback.	<ul style="list-style-type: none">• Using techniques like Fist to Five serves two purposes: It is a formative assessment for you to see students' progress individually and as a collective, and it gives students an opportunity to self-reflect on their progress and think about what they need to do to close the gap.
Homework	Meeting Students' Needs
<p>A. Finish drafting the beginning of your hero's journey narrative.</p> <p>B. Independent reading.</p> <p><i>Note: In Lesson 4, students will make writing goals. They will need to look at your feedback from both their End of Unit 2 literary analysis and their Hero's Journey Narrative: Plan graphic organizer.</i></p> <p><i>You do not need to give feedback yet on the mid-unit assessment they did in today's lesson.</i></p> <p><i>On students' End of Unit 2 Assessments, provide "stars" (positive feedback) and "steps" (specific helpful suggestions). On their Hero's Journey Narrative: Plan graphic organizers, quickly review students' work to check that they are on track in terms of planning a narrative sequence that unfolds logically. This checkpoint will be important before students begin actually drafting their narrative.</i></p>	



EXPEDITIONARY
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Grade 6: Module 1: Unit 3: Lesson 3

Supporting Materials



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Mid-Unit 3 Assessment: Crosswalk between
My Hero's Journey Narrative and "The Hero's Journey"
Informational Text

Date:

Write a paragraph describing two ways in which your plan for a narrative aligns with the archetype of “The Hero’s Journey.”





- **Topic sentence:** Introduce the topic of your paragraph.
- **Example from “my hero’s journey:** Gives an example of what a stage of the hero’s journey looks like in your story.
- **Evidence:** Gives a quote from “The Hero’s Journey” informational article connected to your example. “In the article, it says ...”
- **Second example from my hero’s journey**
- **Evidence for the second example**
- **Conclusion:** Provides closure for the reader. Leaves the reader with something to think about.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 4

Writing: Getting Feedback, Setting Goals, and Drafting



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

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3)

Supporting Learning Targets

- I can use feedback from my End of Unit 2 Assessment to set goals for myself as a writer.
- I can use feedback from my Hero's Journey Narrative: Plan graphic organizer to make revisions to my plan.
- I can use my plan to draft my hero's journey narrative.

Ongoing Assessment

- Exit ticket: Narrative Story Line—Checking My Progress



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. : Unpacking Learning Targets (2 minutes)</p> <p>B. Setting Goals Based on Feedback: End of Unit 2 Assessment (10 minutes)</p> <p>2. Work Time</p> <p>A. Reflecting on My Hero's Journey Narrative Plan (10 minutes)</p> <p>B. Drafting: Applying Feedback and Using Goals (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: Narrative Story Line—Checking My Progress (3 minutes)</p> <p>4. Homework</p> <p>A. Continue drafting</p> <p>B. Continue independent reading</p>	<ul style="list-style-type: none">• In this lesson, students process feedback from the End of Unit 2 Assessment (literary analysis). Be sure your feedback includes both “stars” and “steps.” Students need to know what they are doing well, both so they will continue doing it and so they are receptive to next steps and what they need to improve. This feedback will help them set skills-based goals that they can use in their writing. Although students use a different mode of writing for this unit (narrative rather than expository), they make goals as writers based on feedback from Unit 2. Help them understand that, in many ways, good writing is good writing regardless of the purpose. Though different modes of writing have unique characteristics and author's craft, students should be developing habits and skills that they can apply to all their writing.• Students also reflect on their hero's journey narrative plan (begun in Lesson 2). Feedback on the graphic organizer will help them self-assess the sequencing of their plan and its alignment to the hero's journey archetype.• After processing feedback, students move into drafting. During this time, they will need to be periodically reminded to look back at their planning materials (narrative story line and graphic organizer). In narrative writing, students can have the tendency to stray from the plan; if this is not caught early, they will need to undo a lot of writing.• Students also will need their completed Narrative Story Line—Hero's Journey graphic organizer (from Lesson 2).• If computers are available, students could begin to draft the essays in order to make revisions easier in Lessons 5–7.• Consider the setup of your classroom if you are using laptops. Because students can distract themselves on computers, think about positioning the desks so that it is easy for you to scan the screens throughout the lesson.• If your students are not familiar with expectations about computer use in the classroom, explain them at the beginning of Work Time.• Consider logistics for how students will save and submit their drafts at the end of class: printing, saving to a server, emailing, etc.• If using computers is not possible in your classroom, have students draft on lined paper, skipping lines to make room for revisions. Consider giving students more time to handwrite.



Lesson Vocabulary	Materials
expository, informational, narrative, modes (of writing), sequence, structure, strategy	<ul style="list-style-type: none">• Students' End of Unit 2 Assessments (with feedback)• Model Narrative: "The Golden Key" (from Lesson 2)• Index cards (one per student)• Lined paper (multiple sheets per student for drafting)

Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Refer to the posted learning targets. Invite students to read them with you:<ul style="list-style-type: none">* "I can use feedback from my End of Unit 2 Assessment to set goals for myself as a writer."* "I can use feedback from my Hero's Journey Narrative: Plan graphic organizer to make revisions to my plan."* "I can use my plan to draft my hero's journey narrative."• Ask:<ul style="list-style-type: none">* "What does <i>feedback</i> mean?"* "What does it mean to set <i>goals</i>?"	<ul style="list-style-type: none">• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening	Meeting Students' Needs
<p>B. Setting Goals Based on Feedback: End of Unit 2 Assessment (10 minutes)</p> <ul style="list-style-type: none"> Return students' End of Unit 2 Assessments with your feedback. Also give each student a blank index card. Remind them that their End of Unit 2 Assessment writing was an analytical essay. It's different from the type of narrative writing they have been thinking about the past few days. Give the class 5 to 6 minutes to read over your feedback. Circulate to confer with individual students who most need support. Refocus students whole group. Tell them that the index card you distributed is going to serve as a place to write down their <i>strengths</i> and <i>goals</i> as a writer, just like in Unit 2. Focus them first on the concept of writing strengths. Remind them that it is always important to notice what we do well so we can build on it. Ask students to review the writing they just got back, look at your feedback, and then take 2 to 3 minutes to write at least one writing strength on their index card. As students work, circulate and support them in naming a specific strength. Continue to emphasize that writing is hard, and that people get better at it their whole lives. Refocus students whole group. Tell them that now they will think about a goal. Tell them that setting goals may seem harder this time, since the writing they did in Unit 2 was a different <i>mode</i> (or category) than what they are doing in Unit 3. Elaborate: Their analytical essay in Unit 2 was one type or <i>mode</i> of writing (<i>expository</i> writing: writing to teach readers about something while inspiring their curiosity). Their story in Unit 3 is a different type or <i>mode</i> of writing (<i>narrative</i>: writing to entertain readers while inspiring their curiosity). Tell the class that writing, even across <i>modes</i>, has common components. <ul style="list-style-type: none"> * All writing needs to be well organized and <i>sequenced</i> in a way that makes sense to readers. * All writing needs to use clear, concise language and evidence in the form of specific details. * All writing needs to use sentences that are well <i>structured</i>. All writing needs to use punctuation in a way that assists readers' comprehension. Remind students of these qualities of writing helps them to set goals as a writer in general, not just for a specific mode. Remind them that they saw much of what makes good writing when they studied the NYS Writing Rubric in Unit 2, so they may set a goal specific to expository writing or a more general goal that would also apply to narrative writing. 	<ul style="list-style-type: none"> Consider providing select students with a task card or checklist that guides them step-by-step through the reflection and goal-setting process. Select students may benefit from an index card with sentence starters ("One thing I did really well was ..." and "Next time, I will try to ...")



Opening	Meeting Students' Needs
<ul style="list-style-type: none">• Tell students that with their goals, they also need to identify a specific <i>strategy</i> they will use to achieve that goal. The goal is an endpoint that they want to reach, and a <i>strategy</i> is a specific plan of action that will help them reach it. (For example, if your goal is to be more organized in your writing, your strategy may be to make an organizational plan before beginning to write.)• After students have written their strengths and their goals, collect back their End of Unit 2 Assessments.	
Work Time	Meeting Students' Needs
<p>A. Reflecting on My Hero's Journey Narrative Plan (10 minutes)</p> <ul style="list-style-type: none">• Now return students' Hero's Journey Narrative: Plan graphic organizers (from Lesson 3). Congratulate them on the planning of their hero's journeys so far. Tell them you cannot wait to see these well-made plans turn into beautiful stories. Say that they are going to continue the important practice of self-reflection. In order to turn these thoughtful plans into beautiful narratives, they must first pause, reflect on writing already done, and process the feedback you have given them.• Give students 6 to 7 minutes to look at the feedback you provided them. Encourage them to annotate their plan for any changes they need to make as they move forward.• After this time, invite students to share, first with a partner and then whole class, any revisions they need to make to their plan before they begin drafting. Continue this share as time allows. <p>Ask students to hold on to their Hero's Journey Narrative: Plan graphic organizer and index card so they can refer to these resources while drafting.</p>	<ul style="list-style-type: none">• Some students may have had trouble completing their graphic organizer, either due to difficulties in technical writing or in generating a sequence of events. Others may have completed their organizer but did not follow the sequence of a "hero's journey." Consider pulling a group of students with similar needs to work with you or a cooperating teacher to do a "shared brainstorming" session of possible story ideas.



Work Time (continued)	Meeting Students' Needs
<p>B. Drafting: Applying Feedback and Using Goals (20 minutes)</p> <ul style="list-style-type: none">• Ask students to take out the lined paper on which they worked on the beginning of their narrative for homework. Distribute more lined paper to all students as needed. Tell them they will have the next 20 minutes to work on the draft of their hero's journey.• Remind students that they have three important tools to refer to while drafting:<ul style="list-style-type: none">* their Hero's Journey Narrative: Plan graphic organizer (this will help them stay on track in their sequence of events)* their index cards (this will help them continue to build upon their strengths as writers and try to address their goals as writers)* their model narrative "The Golden Key" (this will help them look for the structure of the narrative and great vocabulary they may want to use)• Circulate and support students as they work.	<ul style="list-style-type: none">• Consider pairing ELLs who speak the same home language to discuss their ideas with one another while drafting.• Giving select students time and space to orally rehearse their stories will help them get their ideas ready for writing.• Posting the list of resources where all students can see them will help to remind them of the tools they should be using while they are drafting their stories.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Narrative Story Line—Checking My Progress (3 minutes)</p> <ul style="list-style-type: none">• Distribute students' Narrative Story Line—Hero's Journey graphic organizers (from Lesson 2). Tell them that this picture representation of a story is a good tool in terms of checking in on progress.• Ask students to go along the narrative story line, checking off each part of their hero's journey that they have completed drafting. They should then write today's date next to the stage they are currently on.• Collect these narrative story lines as a formative assessment to help gauge how much time and support students will need to complete their hero's journey narratives..	<ul style="list-style-type: none">• Having students check their progress against an organizer, such as the Narrative Story Line, is a good form of self-assessment. This allows students to see what progress they are making, and if they need additional support to complete their writing.
Homework	Meeting Students' Needs
<p>A. Continue drafting your hero's journey narrative.</p> <p>B. Continue your independent reading.</p>	

There are no new supporting materials for this lesson.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 5

Writing to Show, Not Tell: Dialogue, Sensory Words, and Strong Action Verbs



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

- Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.6.3)
- b. Use narrative techniques, such as dialogue, pacing, and descriptions to develop experiences, events, and/or characters.
 - d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.

Supporting Learning Targets

- I can use precise words and phrases and sensory language to convey experiences and events in my hero's journey narrative.

Ongoing Assessment

- Draft narratives
- Exit ticket: How Do Writers Make Their Stories Show, Not Tell?



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Independent Reading Review (5 minutes)</p> <p>2. Work Time</p> <p>A. Mini Lesson: Analyzing the Use of Dialogue, Sensory Words, and Strong Action Verbs in the Model Narrative: “The Golden Key” (20 minutes)</p> <p>B. Applying the Mini Lesson to Draft Narratives (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: How Do Writers Make Their Stories Show, Not Tell? (5 minutes)</p> <p>4. Homework</p> <p>A. Complete the draft of your hero's journey story. Remember to use all that you have learned about using dialogue, sensory language, and strong verb choice to create writing that “shows.”</p> <p>B. Continue independent reading.</p>	<ul style="list-style-type: none">• In Lesson 4, students began drafting their hero's journey narrative. In this lesson, they focus on narrative writing techniques that will help them “show, don't tell” in their stories. The focus is on using dialogue, sensory language, and strong action verbs.• They first analyze the model narrative, “The Golden Key” and identify how the author used dialogue, sensory words, and strong action verbs to make the narrative more descriptive. They then apply this learning to their own drafts.• As in Lesson 4, consider the setup of the classroom; if possible, students can work on computers.• If students did not use computers to draft their essays in Lesson 4, consider giving them more time to revise the essays.• Post: Learning target, directions for Work Time B.



Lesson Vocabulary	Materials
vividly, dialogue, sensory language, strong action verb	<ul style="list-style-type: none">• “Independent Reading: Review (one per student)• “The Golden Key”: Writing to Show, Not Tell (one per student and one for display)• Model narrative: “The Golden Key” (from Lesson 2)• Highlighters in blue, yellow, and green (one of each color per student)• Using Strong Action Verbs (one per student and one for display)• Equity sticks• Exit ticket: How Do Writers Make Their Stories Show, Not Tell? (one per student)



Opening	Meeting Students' Needs
<p>A. Independent Reading Review (5 minutes)</p> <ul style="list-style-type: none">• Remind students that they should be reading the book they chose in Lesson 1 independently every evening.• Distribute Independent Reading: Review. Ask students to spend a few minutes thinking about the answer to this question:<ul style="list-style-type: none">* “What do you think of this book so far? How would you rate it on a scale from 0 (really dislike it) to 5 (really enjoying it)? Why?”• Invite students to score their opinion of the book so far and to justify why they give it that score.• Collect the independent reviews. Have a discussion with students who scored their books 0–2 to determine whether they have given the book a fair chance. If appropriate, allow them to choose a new book and explain that sometimes books just don’t work for us and we have to move on to different ones.	<ul style="list-style-type: none">• Regular independent reading reviews make students accountable for their reading and give them more purpose for reading independently. Assess student responses to what they are reading and use this as an opportunity to explain that they should persevere with a book for a few chapters until they are sure they really don’t like it, but that they should change the book if they are really not enjoying it.



Work Time	Meeting Students' Needs
<p>A. Mini Lesson: Analyzing the Use of Dialogue, Sensory Words, and Strong Action Verbs in the Model Narrative: “The Golden Key” (20 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning target with you as you read it aloud: <ul style="list-style-type: none"> * “I can use precise words and phrases and sensory language to vividly describe experiences and events in my hero’s journey narrative.” • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What does vividly mean?” * “Why do you think this is important? How will it help you to improve your hero’s journey narratives?” • Listen for: “It will help the reader understand what is going on, draw them into the story, and make it seem more real to them.” • Tell students that they are going to learn more about how writers use dialogue, sensory words, and strong action verbs to make their stories more descriptive and more real for the reader. Explain that it’s kind of like creating a movie that will play in the reader’s mind while he or she reads. • Display and distribute “The Golden Key”: Writing to Show, Not Tell. Focus on the title. Explain that writers show the reader things through vivid descriptions rather than telling them directly, which is why the handout is called “Writing to Show, Not Tell.” • Tell students that you are going to read two versions of a scene from the model narrative, “The Golden Key.” Invite them to read along silently in their heads as you read both Version 1 and Version 2 aloud. • Ask students to show a thumbs-up if they think Version 1 is best. Cold call students who have their thumbs up to explain their reasoning. • Ask students to show a thumbs-up if they think Version 2 is best. Cold call students who have their thumbs up to explain why. • Listen for responses that sound like: “I thought it was best because I could imagine the characters talking to each other,” or “I thought it was best because it was easier for me to imagine what the forest, the goat, the eagle, and the mountain looked like,” or “I liked this version best because I could feel how afraid Marney was at this moment in the story.” • Affirm comments that indicate Version 2 is much more descriptive. It has <i>dialogue</i>, <i>sensory language</i>, and <i>strong action verbs</i>. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What is dialogue? How can you identify dialogue in a text?” • Listen for: “Dialogue is people speaking. You can identify it because dialogue has quotation marks around it.” 	<ul style="list-style-type: none"> • Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. • Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Consider revisiting learning targets throughout the lesson so that students can connect their learning with the activity they are working on. • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Listen for: “Dialogue is people speaking. You can identify it because dialogue has quotation marks around it.” Point out an example, like the opening paragraph of Version 2 on the handout.• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “So what is sensory language? What does <i>sensory</i> mean? So what do you think sensory language does for the reader?”* “What are some examples of sensory language in Version 2?”• Listen for: “Sensory language is words that describe how things look, sound, taste, smell, and touch, related to the five senses, to help the reader imagine the scene more vividly. Some examples in Version 2 are <i>dark</i>, <i>munched</i>, and <i>slick</i>.”• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What are strong action verbs?”• Ensure students understand that all verbs are action words, but only some are “strong” action verbs. Explain that strong verbs are those that express an action in a strong, precise way and add impact—for example, <i>sprinted</i> rather than <i>ran</i>, or <i>gobbled</i> rather than <i>ate</i>.• Pair students up and distribute three highlighters to each student. Ask them to work in pairs to reread Model Narrative: “The Golden Key” (from Lesson 2) and to highlight the narrative as follows:<ul style="list-style-type: none">* Examples of dialogue in yellow* Examples of sensory words in blue* Examples of strong action verbs in green• Model as needed, then invite students to begin.• After five minutes, ask students to pair up with someone else to share the words, phrases, and sentences that they highlighted and to justify why they chose to highlight those words and phrases.• Invite students to annotate their model narrative with additional explanations of how these words and phrases help the reader “see” the story.• Then select a few volunteers to come and highlight on the model narrative. Begin with dialogue. As students highlight dialogue examples on the displayed model, point out and discuss how punctuation is used. Point out the rules and record them on the board or chart paper for students to refer to in the next part of the lesson:<ul style="list-style-type: none">* Quotation marks are placed at the beginning and end of what characters say.	<ul style="list-style-type: none">• Providing models of expected work supports all learners, especially those who are challenged.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* Dialogue begins with a capital letter and is punctuated with an appropriate end mark.* The punctuation mark is always placed inside the closing quotation mark.* A new line of dialogue is started with each new speaker in the conversation.• Repeat with sensory language and strong action verbs. Name strong action words as verbs and explain that interesting and vivid verb choices help the reader envision the action of the scene.• Distribute Using Strong Action Verbs to each student. Explain that the chart contains examples of strong verbs that work to make writing vivid and action-packed.• Ask students to get into their triads.• Tell them that you would like them to work in their triads to use three of these verbs to replace verbs in their model narrative, “The Golden Key.” Explain that their goal is to make the action in the story even more vivid.• Use equity sticks to call on students to share their substitutions. Require them to explain how their substitution worked to make the action more vivid to the reader.	



Work Time (continued)	Meeting Students' Needs
<p>B. Applying the Mini Lesson to Draft Narratives (15 minutes)</p> <ul style="list-style-type: none">• Invite students to work independently to apply their learning from the mini lesson to their draft narrative. Post these directions for students to follow:<ol style="list-style-type: none">1. Look for opportunities to put dialogue in your narrative. Don't force it in; add it where it fits to make the story more descriptive. Try to have dialogue in at least one part of your narrative.2. Check the punctuation you have used around dialogue.3. Look for places to put more sensory words in your narrative.4. Look for at least three verbs that could be changed out for some of the strong action verbs on your handout.• Circulate to assist students in revising their draft narratives. Ask probing questions, such as:<ul style="list-style-type: none">* "Look at the parts of your narrative where one character encounters another. Imagine those two characters talking to each other. What would they say at this point in the story that would give the reader more vivid details about their encounter?"* "Have you used quotation marks at the beginning and end of the character's speech?"* "Have you started speech by another character on a new line?"* "Have you used punctuation inside the quotation marks?"* "Where could you add sensory language? What sights, sounds, smells, tastes, or descriptions of the way things feel could you add here to make it more vivid for the reader?"* "Which verbs could be stronger to be more precise and have more impact on the reader?"	<ul style="list-style-type: none">• For students who struggle with following multiple-step directions, consider displaying these directions using a document camera or interactive white board. Another option is to type up the instructions for students to have in hand.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: How Do Writers Make Their Stories Show, Not Tell? (5 minutes)</p> <ul style="list-style-type: none">• Give students a minute to think about two possible answers to this question:<ul style="list-style-type: none">* “How do writers make their stories “show, not tell”?”• Distribute Exit Ticket: How Do Writers Make Their Stories Show, Not Tell? Invite students to record two suggestions to answer this question.	<ul style="list-style-type: none">• Using exit tickets allows you to quickly check for understanding of the learning target so that instruction can be adjusted or tailored to students' needs during the lesson or before the next lesson.
Homework	Meeting Students' Needs
<p>A. Complete the draft of your hero's journey story. Remember to use all that you have learned about using dialogue, sensory language, and strong verb choice to create writing that “shows.”</p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 5

Supporting Materials



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Name:

.....
Date:

What do you think of your independent reading book so far? How would you rate it on a scale from 0 (really disliking it) to 5 (really enjoying it)? (Circle your response.)

0

1

2

3

4

5

Why?

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Version 1

On her way to the mountain, Marney ran into a white goat. The goat ate away a path for Marney to follow through the forest. Then, the goat said good-bye and left Marney on the mountainside. Marney cried. Then an eagle flew down and carried Marney to the top of the mountain.

Version 2

“Hello, goat. I am trying to find my way through this murky forest, dark and dense, so that I can save my family’s farm, but I cannot find a path on which to walk. Do you think that you could help me, please?”

“Follow me,” said the white goat.

Marney followed the goat as he munched a path for her to follow through the forest. At the end of the forest he turned to Marney and said, “I can go no further. Good luck on your journey, my friend.” With that, the white goat vanished.

Marney began the steep climb up the incline of the dark mountain. Suddenly, it began to rain. The mountainside was slick, and Marney kept slipping and skidding into the mud. She began to weep, “Please, please can someone help me! I must make this trek to the dark castle to save my family’s farm.”

There, before her, appeared a giant white eagle. The bird spread its colossal wings, swooped down from the sky, picked Marney up, and flew her to the top of the mountain.

“Thank you for your help, eagle. Now I must find the golden key,” Marney said.

“Good luck on your journey,” the eagle replied. “The obstacles that you have faced are nothing like the one that lies ahead of you.” With that, the eagle flew away.



As writers, we often get stuck in particular patterns of writing, and one of these patterns is using the same verbs over and over again. One way to solve this problem is by replacing your general verbs with **strong action verbs**.

This table reveals several examples of general verbs and the vivid verbs that you can use to replace them. Keep in mind that each vivid verb has its own distinct meaning.

General Verb	Strong Action Verb
dislike	abhor, abominate, avoid, condemn, deplore, despise, detest, disapprove, hate, loathe, resent, scorn, shun
eat	consume, devour, dine, feast upon, gobble, ingest
like/love	admire, adore, appreciate, cherish, be fond of, worship
run	dart, dash, jog, lope, scamper, scurry, sprint
say/said	address, critique, define, establish, evaluate, examine, formulate, identify, propose, recommend, report, suggest, urge
walk	amble, hike, march, plod, saunter, stroll, stride, trek, trudge
work	employ, labor, toil, slave



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Name:
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Date:
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1.

2.



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 6: Lesson 6

Writing: Analyzing the Conclusion of “The Golden Key” and Drafting a Compelling Conclusion for the Hero’s Journey Narrative



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

I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5)

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense.

e. I can write a conclusion to my narrative that makes sense to a reader. (W.6.3)

Supporting Learning Targets

- I can list the similarities and differences between the conclusion of an analytical piece of writing and the conclusion of a narrative.
- I can analyze the conclusion of the model narrative, “The Golden Key,” to identify the qualities that make it compelling.
- I can write a compelling conclusion for my hero’s journey narrative.
- I can use criteria to provide kind, specific, and helpful feedback to my peers.

Ongoing Assessment

- Venn Diagram: Similarities and Differences between Conclusions in Analytical Writing and Narratives
- Draft hero’s journey narrative conclusion
- What Makes the Conclusion of “The Golden Key” Compelling? note-catcher
- Narrative Conclusion: Stars and Steps recording form



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking the Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Analyzing the Similarities and Differences between a Conclusion in Analytical Writing and Narrative Writing (10 minutes)</p> <p>B. Analyzing the Compelling Qualities of the Conclusion of the Model Narrative, “The Golden Key” (10 minutes)</p> <p>C. Drafting a Compelling Conclusion (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Peer Critique of Conclusion (10 minutes)</p> <p>4. Homework</p> <p>A. Use the steps from your peer critique to make revisions to your draft.</p> <p>B. Continue independent reading.</p>	<ul style="list-style-type: none">• In this lesson, students determine the differences between the conclusion of a piece of analytical writing and the conclusion of a narrative in order to recognize that conclusions differ in their contents according to their writing modes. Help students see that there isn’t a magic formula for a universal conclusion for all modes of writing.• Students provide feedback to peers on the conclusions they have written. They follow the same guidelines used when doing peer critique in Unit 2, Lesson 19. Help students become familiar with the format for peer critique, which is a routine they will use throughout the year as writers.• As in Lessons 4 and 5, consider the setup of the classroom; if possible, students can work on computers.• In Advance: Review Unit 2, Lesson 19 to refamiliarize yourself with peer critique. Post a chart with the Peer Critique Guidelines (listed in the Closing and Assessment), and/or prepare a copy of the guidelines for students to keep in their folders.• Post: Learning targets.



Lesson Vocabulary	Materials
conclusion, compelling	<ul style="list-style-type: none"> • Model Literary Analysis: Connecting Theme in Prometheus and <i>The Lightning Thief</i> (from Unit 2, Lesson 16) • Model Narrative: “The Golden Key” (from Lesson 2) • Venn Diagram: Similarities and Differences between Conclusions in Analytical Writing and Narratives (one per student and one for display) • What Makes the Conclusion of “The Golden Key” Compelling? note-catcher (one per student and one for display) • Qualities of a Compelling Narrative Conclusion anchor chart (new; teacher-created) • Peer Critique Guidelines (from Unit 2, Lesson 19; to post) • Narrative Conclusion: Stars and Steps recording form (one per student)

Opening	Meeting Students’ Needs
<p>A. Unpacking the Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the posted learning targets with you: <ul style="list-style-type: none"> * “I can list the similarities and differences between the conclusion of an analytical piece of writing and the conclusion of a narrative.” * “I can analyze the conclusion of the model narrative, ‘The Golden Key,’ to identify the qualities that make it compelling.” * “I can write a compelling conclusion for my hero’s journey narrative.” * “I can use criteria to provide kind, specific, and helpful feedback to my peers.” • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What is a conclusion?” * “What does compelling mean?” * “What do you think you might be doing in this lesson based on these learning targets?”* You have read books by the same author and enjoyed them. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students’ Needs
<p>A. Analyzing the Similarities and Differences between a Conclusion in Analytical Writing and Narrative Writing (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that in order to write a compelling conclusion for their hero’s journey, in this lesson they are going to: • Think about how a conclusion in a narrative differs from a conclusion in a piece of analytical writing • Look at the qualities that make a conclusion in a narrative <i>compelling</i> • Tell students that the informational conclusion they are going to refer to is the Model Literary Analysis: Connecting Theme in Prometheus and The Lightning Thief (from Unit 2, Lesson 16), and the narrative conclusion they are going to compare it to is the Model Narrative: “The Golden Key” (from Lesson 2 of this unit). • Display and distribute Venn Diagram: Similarities and Differences between Conclusions in Analytical Writing and Narratives. • Remind students that in a Venn diagram, the things that are similar between the two go in the middle where the circles overlap, and the things that are unique to each one go on either side, in the appropriate circle. Point this out on the displayed Venn diagram. • Explain that the conclusion of the informational text is the final paragraph, and the conclusion of the narrative begins with “At that, Lord Dismalt ...” and finishes at the end of the story. • Give the class 2 minutes to read both of the conclusions silently. • Invite students to get into triads to discuss the similarities and differences between the informational text conclusion and the narrative conclusion and to record their ideas on the Venn diagram. • Refocus the group. Call on volunteers to share their thinking about the similarities and differences between the two types of conclusions. Record ideas on the displayed Venn diagram and guide students toward these ideas if they aren’t suggested: • Similarities: <ul style="list-style-type: none"> * Both bring the piece of writing to a satisfying end. * Both follow logically from the content of the rest of the text. • Informational texts: <ul style="list-style-type: none"> * Follow from the author’s point of view and purpose. Ex.: “Starting off small in the area of recycling has great advantages to the issues we face together.” * Include a call to action. Ex.: “Let’s clean up the Earth and make change happen for the betterment and quality of life.” 	<ul style="list-style-type: none"> • Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. • Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Consider revisiting learning targets throughout the lesson so that students can connect their learning with the activity they are working on. • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">* Have conclusions with a formal, objective tone and style* * Are written in complete sentences* * Use clear and direct language• Narrative texts:<ul style="list-style-type: none">* * Use transitions and transitional phrases to show shifts in time* * Use descriptive details to show, not tell. These include dialogue, sensory language, and strong verbs.* * Conclude with a scene from the narrative that follows logically from the scene that came before it* * Conclude with something that leaves the reader thinking but does not call the reader to action• Emphasize that although both genres of writing (informational text and narrative) have what we would describe as a conclusion, the word <i>conclusion</i> can mean different things depending on the mode of the writing. It is important to conclude pieces of writing appropriately according to their mode. There isn’t a magic formula for a conclusion that works across all kinds of text.	.



Work Time (continued)	Meeting Students’ Needs
<p>B. Analyzing the Compelling Qualities of the Conclusion of the Model Narrative, “The Golden Key” (10 minutes)</p> <ul style="list-style-type: none"> Now explain that students will analyze the conclusion of the model narrative, “The Golden Key,” looking for qualities that make it compelling in order to build a list of criteria to help them when writing their own narrative conclusions. Remind the class what the word <i>compelling</i> means. Display and distribute the What Makes the Conclusion of “The Golden Key” Compelling? note-catcher. Point out the Qualities column and explain that students will list the qualities that make it a compelling conclusion. In the Evidence column, they will record evidence of that quality. Give the class a minute to reread the conclusion, beginning at: “At that, Lord Dismalt ...” and finishing at the end of the story. Ask: <ul style="list-style-type: none"> * “Is there one quality you notice immediately?” Select a volunteer to share his or her answer with the whole group. Record the idea in the Quality column on the displayed note-catcher as a model. Ask: <ul style="list-style-type: none"> * “So what evidence can you find of that quality?” Again select a volunteer to share evidence of that quality with the whole group and record his or her idea in the Evidence column on the displayed note-catcher as a model. Invite triads to follow the model to discuss and then record qualities and evidence on their note-catchers. Circulate to assist triads by asking probing questions: <ul style="list-style-type: none"> * “What makes this a compelling conclusion to the narrative?” * “What evidence do you have from the text of that quality?” Refocus the group. Invite each triad to share a quality they have recorded, along with the evidence they have of that quality, until all of the qualities that triads have identified have been discussed. Record all of the qualities triads suggest on the new Qualities of a Compelling Narrative Conclusion anchor chart. 	<ul style="list-style-type: none"> Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing. Providing models of expected work supports all learners, especially those who are challenged. Modeling provides a clear vision of the expectation for students.



Work Time (continued)	Meeting Students’ Needs
<p>B. Analyzing the Compelling Qualities of the Conclusion of the Model Narrative, “The Golden Key” (10 minutes)</p> <ul style="list-style-type: none"> Now explain that students will analyze the conclusion of the model narrative, “The Golden Key,” looking for qualities that make it compelling in order to build a list of criteria to help them when writing their own narrative conclusions. Remind the class what the word <i>compelling</i> means. Display and distribute the What Makes the Conclusion of “The Golden Key” Compelling? note-catcher. Point out the Qualities column and explain that students will list the qualities that make it a compelling conclusion. In the Evidence column, they will record evidence of that quality. Give the class a minute to reread the conclusion, beginning at: “At that, Lord Dismalt ...” and finishing at the end of the story. Ask: <ul style="list-style-type: none"> * “Is there one quality you notice immediately?” Select a volunteer to share his or her answer with the whole group. Record the idea in the Quality column on the displayed note-catcher as a model. Ask: <ul style="list-style-type: none"> * “So what evidence can you find of that quality?” Again select a volunteer to share evidence of that quality with the whole group and record his or her idea in the Evidence column on the displayed note-catcher as a model. Invite triads to follow the model to discuss and then record qualities and evidence on their note-catchers. Circulate to assist triads by asking probing questions: <ul style="list-style-type: none"> * “What makes this a compelling conclusion to the narrative?” * “What evidence do you have from the text of that quality?” Refocus the group. Invite each triad to share a quality they have recorded, along with the evidence they have of that quality, until all of the qualities that triads have identified have been discussed. Record all of the qualities triads suggest on the new Qualities of a Compelling Narrative Conclusion anchor chart. 	<ul style="list-style-type: none"> Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing. Providing models of expected work supports all learners, especially those who are challenged. Modeling provides a clear vision of the expectation for students.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• The qualities should include the following:<ul style="list-style-type: none">* Makes sense and follows on from the previous scenes* Brings everything that has happened to a close* Goes straight to the point without wandering* Vanquishes or transforms the evil character into a better person* Ends with success and survival for the hero* Gives the hero a warm welcome and recognition upon his or her return home	
<p>C. Drafting a Compelling Conclusion (10 minutes)</p> <ul style="list-style-type: none">• Tell students that now that they have identified the criteria of a compelling narrative conclusion, they are going to use these criteria to draft their own narrative conclusion for their hero’s journey.• Ask them to reread what they have written and then take 10 minutes to independently draft the conclusion.• Circulate to help students who may need additional support and do an observational assessment on student progress.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Peer Critique of Conclusion (10 minutes)</p> <ul style="list-style-type: none">• Tell students that now they will have an opportunity to receive peer feedback on the draft conclusion of their hero’s journey stories. Tell them that the true test of the writing is whether a reader can understand what they have written. They will be readers for each other and will help by giving and receiving feedback on the conclusions so that everyone can revise to improve their narrative.• Remind students that they did a peer critique to provide stars and steps for their peers’ literary analyses in Unit 2, so they should be familiar with how it works. Remind them that peer critiquing needs to be done carefully, because we want to be helpful to our peers so they can use our suggestions to improve their work. We don’t want to make them feel bad.• Post and briefly review the Peer Critique Guidelines. Tell students that they are going to be using the criteria on the Qualities of a Compelling Narrative Conclusion anchor chart to critique someone else’s work.• Emphasize that their job is to make sure their peer has followed this criteria in his or her hero’s journey narrative conclusion. Distinguish peer critique from proofreading. It is fine if they catch errors in each others’ work, but the goal is to make the thinking in the writing as strong as possible.• Tell students that they will present feedback in the form of stars and steps. Remind them that they did something similar for themselves in Unit 2. Today, they will give two “stars” and one “step.”• Briefly model how to give two “kind, specific, helpful” stars. Be sure to connect your comments directly to the criteria on the anchor chart. For example: “Your conclusion has a satisfying ending and shows that the hero completes his/her journey.”• Repeat, briefly modeling how to give a “kind, specific, helpful” step. For example, “Can you tell the reader what happens to the bad character?” Emphasize that it is especially important to be kind when giving steps. Often, asking a question of the writer is a good way to do this. “I wonder if ...?” or “Have you thought about ...?”• Distribute the Narrative Conclusion: Stars and Steps recording form. Explain that today students will record the stars and steps for their partner on this sheet so that their partner can remember the feedback he or she receives. They are to write the name of their partner at the top of their paper.• Invite students to mark on their drafts where their conclusion begins.• Pair up students. Invite pairs to swap narratives and to spend 2 minutes reading the conclusions in silence. If they think it necessary, they may like to read the whole narrative or a few paragraphs before the conclusion, just to get an idea of what happens in the story.	<ul style="list-style-type: none">• Peer critiquing needs to be set up carefully to ensure that students feel safe both giving and receiving feedback. Students need to be given a set of clear guidelines for behavior, and they also need to see the teacher model how to do it successfully. Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying what a strong piece of writing should look like. Students can learn from both the strengths and weaknesses that they notice in the work of peers.



Closing and Assessment (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Ask students to record two stars and one step for their partner on the recording form. Circulate to assist students who may struggle with recording their feedback.• Ask students to return the narrative and recording form to their partner and to explain the stars and step they recorded. Invite students to question their partner if they don’t understand the feedback they have been given.	

Homework	Meeting Students’ Needs
<ul style="list-style-type: none">A. Use the step from your peer critique to make revisions to your draft.A. Continue independent reading.	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 6

Supporting Materials



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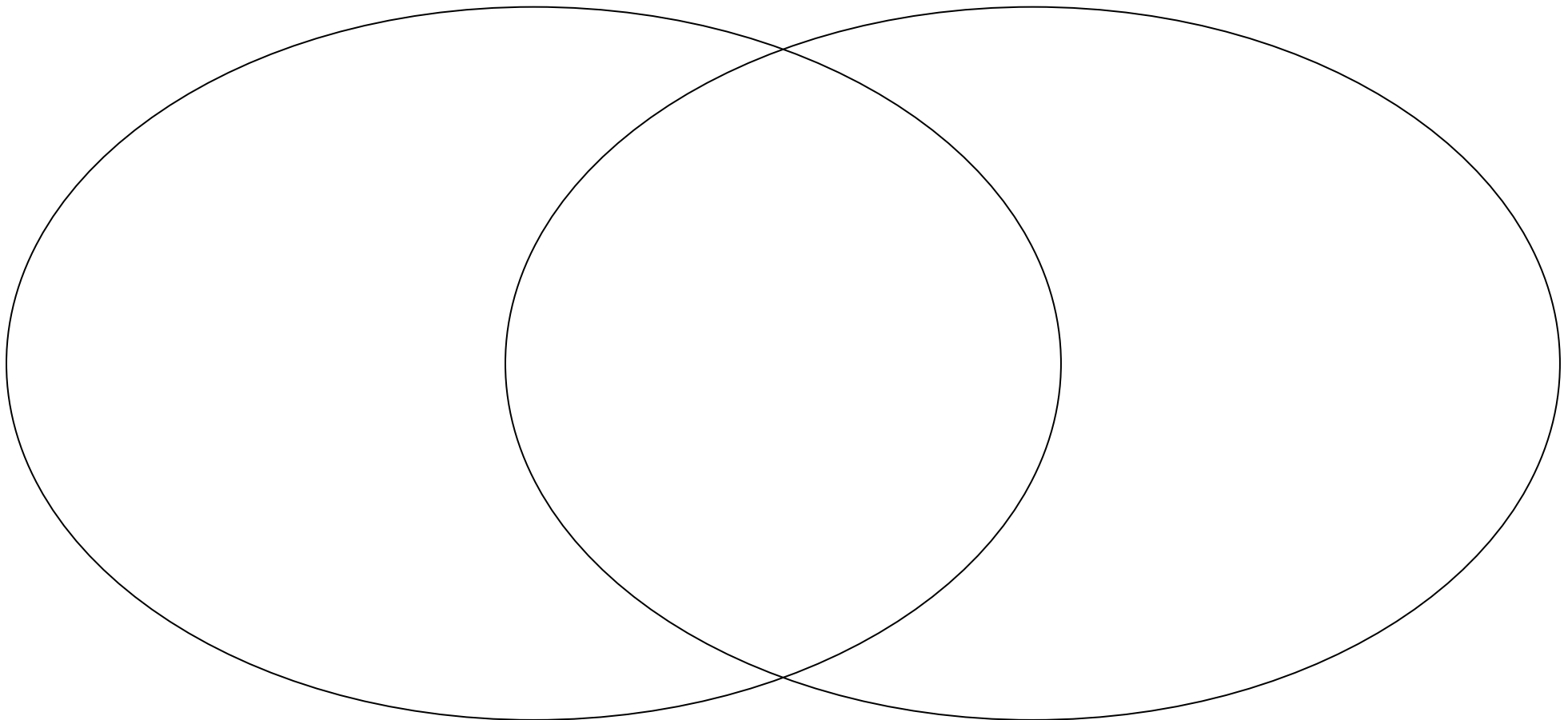


Name:

Date:

Conclusions in Analytical Writing

Conclusions in Narrative





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Name:
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Date:
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Text	Qualities	Evidence
Conclusion 1 Narrative Text		



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Name:
.....

Date:
.....

Star:

Star:

Step:



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 7

End of Unit Assessment:

Final Draft of Hero's Journey Narrative



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

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.6.3)
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)

Supporting Learning Targets

- I can use transitional words and phrases to move my story from one moment to the next.
- I can use my draft to write a final, best version of my hero's journey narrative.

Ongoing Assessment

- End of Unit 3 Assessment: Final Draft of Hero's Journey Narrative

Agenda

1. Opening

- A. Unpacking the Learning Targets (2 minutes)

2. Work Time

- A. Mini Lesson: Using Transitions to Show Shifts in Time and Place (10 minutes)
B. Revising Hero's Journey Narrative for Strong Transitions (5 minutes)
C. Final Draft of Hero's Journey (25 minutes)

3. Closing and Assessment

- A. Fist to Five: How Well Does Your Hero's Journey Narrative Follow the Hero's Journey Archetype? (3 minutes)

4. Homework

- A. Finish up the final draft of your hero's journey story.
B. Independent reading.

Teaching Notes

- In this lesson, students analyze the model narrative, "The Golden Key," for use of transitional words and phrases against a list of transitional words and phrases on the Transitions to Show Time and Place handout. They synthesize this learning by considering how the use of transitional words and phrases improves the reader's understanding of the narrative.
- Students then apply this learning to their draft before writing up a final, best draft of their hero's journey narrative.
- As in Lessons 4–6, consider the setup of the classroom; if possible, students can work on computers.
- If students did not use computers to draft their essays in Lesson 4, consider giving them more time to revise and rewrite their essays.
- Have independent activities ready for students who finish their revisions early.
- Not all students will finish their revisions during this class. Have students email their files, check out a computer, or come in during an off period or after school to finish. Consider extending the due date for students who do not have access to a computer at home.
- Use the My Hero's Journey Narrative Writing Rubric to assess student work.
- Post: Learning targets.



Lesson Vocabulary	Materials
transitional words and phrases	<ul style="list-style-type: none">• Transitions to Show Time and Place (one per student; one for display)• Model narrative: “The Golden Key” (from Lesson 2; one per student)• Highlighters (one per student)• End of Unit 3 Assessment: Final Draft of Hero's Journey Narrative (one per student)• Lined paper (two per student)• My Hero's Journey Narrative Writing Rubric (For Teacher Reference; use this to score students' assessments)

Opening	Meeting Students' Needs
<p>A. Independent Reading Review (5 minutes)</p> <ul style="list-style-type: none">• Invite the class to read the learning targets with you:<ul style="list-style-type: none">* “I can use transitional words and phrases to move my story from one moment to the next.”* “I can use my draft to write a final, best version of my hero's journey narrative.”• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What are transitional words and phrases?”• Listen for: “Words that move one sentence or paragraph smoothly into the next sentence or paragraph.”	<ul style="list-style-type: none">• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.• Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Consider revisiting learning targets throughout the lesson so that students can connect their learning with the activity they are working on.



Work Time	Meeting Students' Needs
<p>A. Mini Lesson: Using Transitions to Show Shifts in Time and Place (10 minutes)</p> <ul style="list-style-type: none">• Tell students that you have been reading their draft narratives as they have been writing in lessons and you have noticed that they need some practice using transitions to show shifts in time and place.• Display and distribute Transitions to Show Time and Place. Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What do you notice?”* “What do you wonder?”• Invite students to read the definition of <i>transitions</i> at the top of the handout with you. Remind them that transitional words and phrases guide the reader through the changes of time and place in stories.• Invite students to read the headings of the two columns with you and ask them to Think-Pair-Share:<ul style="list-style-type: none">* “What are the differences between the two columns?”• Listen for: “The column on the left is about time, and the column on the right is about space.”• Give the class a couple of minutes to silently read through the words on the handout. Tell students that there are more transitional words and phrases than listed on this handout, but these are most commonly used.• Tell students that they are going to work in triads to analyze the use of transitional words and phrases in the model narrative, “The Golden Key.”• Invite them to Think-Pair-Share:<ul style="list-style-type: none">* “Where do you think you will find most of the transitional words and phrases in “The Golden Key”? Why?”• Listen for: “At the end and beginning of paragraphs and at the end and beginning of sentences, because transitions often signify moving from one sentence to another or from one paragraph to another as the narrative moves forward in time or to a different place.”• Distribute a highlighter to each student. Tell triads to use their Transitions to Show Time and Place handout to discuss and highlight the transitional words and phrases in “The Golden Key.” Remind students that some of the transitional words and phrases in “The Golden Key” may not be on their handout, but they should be able to recognize them by considering whether the words or phrases between sentences and paragraphs show movement forward in time or movement to a different place.• Refocus the group. Display “The Golden Key” and tell students that you are going to read through the narrative aloud. They are to interrupt you when they think there is a transitional word or phrase. Highlight the transitional words and phrases students suggest.	<ul style="list-style-type: none">• Providing models of expected work supports all learners, especially those who are challenged.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask them to Think-Pair-Share:• “How do transitional words and phrases help the reader understand the narrative better?”<ul style="list-style-type: none">* Listen for: “They make it flow smoothly and signal to readers where they are in time and space.”	
<p>B. Revising Hero's Journey Narrative for Strong Transitions (5 minutes)</p> <ul style="list-style-type: none">• Tell students that now that they have seen how transitional words and phrases can be used to make a narrative flow smoothly across time and space and to signal to readers where they are in time and space, they are going to apply this to their draft hero's journey narratives.• Give students 5 minutes to do this and remind them to refer to their Transitions to Show Time and Place handout when choosing transitional words and phrases for their narrative.	
<p>C. Final Draft of Hero's Journey (25 minutes)</p> <ul style="list-style-type: none">• Congratulate the students on completing the draft of their hero's journey narrative. Tell students that they now have 25 minutes to write up the final draft of their narratives. Remind students that a final draft is the final, best version that you will be assessing.• Display and distribute the End of Unit 3 Assessment: Final Draft of Hero's Journey Narrative.• If not using computers, distribute lined paper. Remind students that because this is an assessment, they are to work independently. As students work, circulate to observe or provide feedback as needed.• Collect students' final drafts. If they need more time, invite them to finish at home for homework.	



Closing and Assessment	Meeting Students' Needs
<p>A. Fist to Five: How Well Does Your Hero's Journey Narrative Follow the Hero's Journey Archetype? (3 minutes)</p> <ul style="list-style-type: none">• Give students a minute to consider this question:<ul style="list-style-type: none">* "How well does your hero's journey narrative follow the hero's journey archetype?"• Ask them to show a fist for "not at all" and five for "it follows the archetype perfectly." Summarize for the students what you see. For example: "I am so pleased to see that most of you think that your hero's journey stories follow the archetype closely. Great job, everyone!"• Make a mental note of those students who have raised two or fewer fingers and take the time to look over their stories with them to identify any issues or areas of misunderstanding.	<ul style="list-style-type: none">• Use of protocols (like Fist to Five) allows for total participation of students.• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish up the final draft of your hero's journey story.• Independent reading. <p><i>Note: At the beginning of the next lesson, collect the final drafts that students take home to finish. If some students are finished collect their narratives now in order to begin grading. Use the rubric in the supporting materials of this lesson to help guide you.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 1: Unit 3: Lesson 7

Supporting Materials



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.....
Name:

.....
Date:

Transitions are words or phrases that show relationships between ideas. Transitions give the reader a clue about what comes next in a passage. Using transitions in your own writing will make your ideas flow from one to another.

Transition to Show Time	Transitions to Show Space
after	at the left, at the right
afterward	in the center
before	on the side
then	along the edge
once	on top
next	below
last	beneath
at last	under
at length	around
first	above
second	straight ahead
at first	surrounding
formally	opposite
rarely	at the rear
usually	at the front
another	in front of



Transition to Show Time	Transitions to Show Space
finally	beside
soon	behind
meanwhile	next to
at the same time	nearby
for a minute, hour, day, week, month, etc.	in the distance
during the morning, day, week, month, etc.	beyond
most important	in the forefront
later	in the foreground
to begin with	within sight
afterward	out of sight
generally	across
previously	under
in the meantime	nearer
eventually	adjacent
	in the background



Write your best independent draft of your hero's journey narrative that follows the hero's journey archetype.

Be sure your narrative shows your best work with the writing skills we have been working on in class:

- engage and orient the reader
- follow the sequence of the hero's journey archetype
- use transitions to show time and place
- show don't tell (use dialogue, sensory details, and strong action verbs)
- include a compelling conclusion
- use correct capitalization and spelling



My Hero's Journey Narrative Writing Rubric (For Teacher Reference)

(Based on the New York State Expository Writing Rubric)

CRITERIA	Score				
	4	3	2	1	0
CONTENT AND ANALYSIS	—clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose.	— clearly introduce a topic in a manner that follows from the task and purpose.	—introduce a topic in a manner that follows generally from the task and purpose.	—introduce a topic in a manner that does not logically follow from the task and purpose.	—demonstrate a lack of comprehension of the text(s) or task.
COHESION, ORGANIZATION, AND STYLE	—exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning.	—exhibit clear organization, with the use of appropriate transitions to create a unified whole.	—exhibit some attempt at organization, with inconsistent use of transitions.	—exhibit little attempt at organization, or attempts to organize are irrelevant to the task.	—exhibit no evidence of organization.
	—establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice.	—establish and maintain a formal style using precise language and domain-specific vocabulary.	—establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary.	—lack a formal style, using language that is imprecise or inappropriate for the text(s) and task.	—use language that is predominantly incoherent or copied directly from the text(s).
	—provide a concluding statement or section that is compelling and follows clearly from the topic and information presented.	—provide a concluding statement or section that follows from the topic and information presented.	—provide a concluding statement or section that follows generally from the topic and information presented.	—provide a concluding statement or section that is illogical or unrelated to the topic and information presented.	—do not provide a concluding statement or section.
CONTROL OF CONVENTIONS	—demonstrate grade-appropriate command of conventions, with few errors.	—demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension.	—demonstrate emerging command of conventions, with some errors that may hinder comprehension.	—demonstrate a lack of command of conventions, with frequent errors that hinder comprehension.	—are minimal, making assessment of conventions unreliable.