

11.4.2 Lesson 11

Introduction

In this lesson, students focus on narrative writing with the introduction of a new standard: W.11-12.3.c, which requires students to use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome. Students identify and analyze structural techniques, focusing on the following texts from 11.4.1: “On the Rainy River” from *The Things They Carried* by Tim O’Brien and “The Red Convertible” from *The Red Convertible* by Louise Erdrich.

Additionally, students revisit the narrative writing they drafted in 11.4.1, and brainstorm ideas for how a narrative writing piece can be revised using structural techniques. Student learning is assessed via an Exit Slip. Students write 2-3 sentences in response to the following prompt: Choose one of your narrative writing pieces from 11.4.1 and propose an idea for revising it to include 2 of the following techniques: linear plot, reflection, summarizing, turning point, foreshadowing, or circular narration. Explain how you will use this technique to sequence events so they build on one another to create a coherent whole and a particular tone and outcome.

For homework, students revise their text-based narrative writing pieces, incorporating the skills of W.11-12.3.c in preparation for peer review and revision in the following lesson.

Standards

Assessed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Addressed Standard(s)	
W.11-12.3.c	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11-12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

Vocabulary

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Vocabulary to provide directly (will not include extended instruction)

- proprietor (n.) - the owner of a business establishment, a hotel, etc.
- anomaly (n.) - something that is unusual or unexpected
- thwart (v.) - to prevent (someone) from doing something or to stop (something) from happening
- impetuosity (n.) - the quality or state of being impulsive
- scintillant (adj.) - witty; brilliantly clever
- glibly (adv.) - easily or in an unconstrained manner
- despondent (adj.) - feeling or showing profound hopelessness, dejection, discouragement, or gloom
- contortions (n.) - movements that are twisted, bent, or out of shape
- pretensions (n.) - claims or allegations
- poignant (adj.) - affecting or moving the emotions
- plaintive (adj.) - expressing sorrow or melancholy; mournful

Vocabulary to teach (may include direct word work and/or questions)

- None.

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

- quest (n.) - a journey made in search of something
- hastened (v.) - moved or acted quickly
- tenfold (adv.) - ten times as much or as many
- obstacles (n.) - things that make it difficult to do something
- emphatic (adj.) - said or done in a forceful or definite way
- altercation (n.) - a noisy or angry argument
- rebuke (n.) - sharp, stern disapproval
- incoherence (n.) - the inability to talk or express
- tramp (v.) - to tread or walk heavily
- parasol (n.) - a light umbrella that you use to protect yourself from the sun
- mischievously (adv.) - annoyingly or harmfully
- confederate (n.) - an accomplice, especially in a mischievous or criminal act
- executing (v.) - performing or doing
- quizzical (adj.) - showing that you do not understand something or that you find something strange or amusing
- gratification (n.) - the state of being happy or satisfied
- temperament (n.) - the combination of mental, physical, and emotional traits of a person; natural predisposition
- captivated (v.) - attracted and held the attention of (someone) by being interesting, pretty, etc.
- turbulent (adj.) - moving in an irregular or violent way
- insistent (adj.) - demanding that something happen or that someone do something

Assessment

Assessment(s)

Student learning is assessed via an Exit Slip. Students write 2-3 sentences in response to the following prompt:

- Choose one of your narrative writing pieces from 11.4.1 and propose an idea for revising it to include 2 of the following techniques: linear plot, reflection, summarizing, turning point, foreshadowing, or circular narration. Explain how you will use this technique to sequence events so they build on one another to create a coherent whole and a particular tone and outcome.
- Consider using the W.11-12.3.c portion of the 11.4 Narrative Writing Rubric and Checklist to guide the assessment.

High Performance Response(s)

A High Performance Response should:

- Propose an idea for how to integrate structural techniques into a previous narrative writing piece to sequence events so they build on one another to create a coherent whole and a particular tone and outcome (e.g., The narrative writing piece from 11.4.1 Lesson 11 would benefit from the integration of structural techniques of circular narration and reflection. The 11.4.1 Lesson 11 narrative writing piece focuses on retelling the last scene and includes Marty’s reflection as he pushes the red convertible in the river. In order to incorporate the new substandard, the story could be reconceived as a story that starts with the conclusion or the scene at the Red River, in which Stephan’s “boots are filling” (p. 10). The story could involve Marty reflecting on the river scene, and then would be told in reverse, maintaining circular narration. If the story begins with readers immediately understanding what happens to Stephan, then the tragedy of the story becomes more explicit; readers would be aware with each example of improvement in Stephan’s behavior that it will still not be enough to keep him from jumping in the river. The sorrowful tone of the story would still be apparent at the beginning of the story, but the story would seem more tragic because readers would already know what ultimately happens to Stephan and that nothing Marty tries to do to help Stephan could prevent his death.).

Lesson Agenda/Overview

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Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> • Standards: W.11-12.4, W.11-12.3.c, W.11-12.9.a • Texts: <i>The Awakening</i> by Kate Chopin, Chapters XX-XXI; “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 15%
3. Writing Instruction: Structural Techniques	3. 20%
4. Identifying Structural Techniques	4. 20%
5. Narrative Writing: Brainstorming and Prewriting	5. 20%
6. Lesson Assessment: Exit Slip	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the 11.4 Common Core Learning Standards Tool (refer to 11.4.1 Lesson 6)
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)

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Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and assessed standard for this lesson: W.11-12.4. In this lesson, students continue narrative writing instruction, focusing on W.11-12.3.c. Students discuss how to incorporate a variety of techniques to sequence events to create a coherent whole and build on one another to develop a particular tone and outcome.

- Students look at the agenda.

Instruct students to take out their copies of the 11.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new substandard: W.11-12.3.c. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with substandard W.11-12.3.c.

Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

- Student responses should include:
 - Students should sequence events so they build on one another and work together coherently.
 - Students should organize events to build toward a specific effect.

- Students should use structural techniques to create a specific tone or sense of suspense.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate chapters XX-XXI of *The Awakening* (from “It was during such a mood that Edna hunted up Mademoiselle Reisz” to “and replaced it in the table drawer”). Instruct students to form pairs to discuss their responses.

- Student pairs discuss their annotations from the previous lesson’s homework.
- Student responses may include:
 - Star near:
 - “He thanked heaven she had left the neighborhood” (p. 65) and “she had once been almost as emphatic in expressing herself upon the subject as the corner grocer” (p. 66), because these excerpts highlight the special relationship Edna has with Mademoiselle Reisz, a woman who most people do not like.
 - “To succeed, the artist must possess a courageous soul ... the soul that dares and defies,” because it seems Mademoiselle Reisz encourages Edna to act on behalf of her own self and her desires (p. 71).
 - Exclamation point near:
 - “He was scintillant with recollections. Of course, he couldn’t think of telling Mrs. Pontellier all about it, she being a woman and not comprehending such things,” because this statement reveals how some men of that time period felt about women (p. 67).
 - “I don’t know whether I like you or not,” because it demonstrates how candid Edna feels she can be around Mademoiselle Reisz (p. 69).
 - Question mark near “she somehow felt like a confederate in crime, and tried to look severe and disapproving” (p. 67) and “she laughed and bantered him a little, remembering too late that she should have been dignified and reserved” (p. 68) because Edna indicates that she is aware that she should be acting differently around Victor. Does she think she should act differently because he is Robert’s brother, or because she is being improper as a lady, or both?
 - Arrow near “Edna was sobbing, just as she had wept one midnight at Grand Isle when strange, new voices awoke in her” because Edna has an emotional

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connection to the music, similar to her past experience of listening to Mademoiselle Reisz play at Grand Isle (p. 71).

- This annotation supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.
-

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson's homework.

- Students may identify the following words: *proprietor, anomaly, thwart, impetuosity, scintillant, glibly, despondent, contortions, pretensions, poignant, and plaintive*.
 - **Differentiation Consideration:** Students may also identify the following words: *quest, hastened, tenfold, obstacles, emphatic, altercation, rebuke, incoherence, tramp, parasol, mischievously, confederate, executing, quizzical, gratification, temperament, captivated, turbulent, and insistent*.
 - Definitions are provided in the Vocabulary box in this lesson.
-

Instruct student pairs to discuss their responses to the prompts from the previous lesson's homework assignment. (Respond briefly in writing to the following questions: How does Edna's character further develop in chapters XX-XXI? What does Mademoiselle Reisz's music represent to Edna?)

How does Edna's character further develop in chapters XX-XXI?

- Student responses may include:
 - Edna's evolving sense of self becomes more apparent to others. After Edna visits the Lebruns in her "quest" to find Mademoiselle Reisz, both Victor and his mother comment on the change in Edna (p. 65). Madame Lebrun remarks that Edna looks "handsome" and Victor comments that Edna seems like a different person; she looks "[r]avishing" and in "[s]ome way she doesn't seem like the same woman" (p. 68).
 - Edna asserts herself more by seeking out what she desires. The narrator initially describes the hunt for Mademoiselle Reisz as a "quest" that starts "quite early in the afternoon" (p. 65). The time commitment and implied adventure or journey give the impression that Edna is serious about finding Mademoiselle Reisz. After she cannot initially find Mademoiselle Reisz, Edna's motivation to find her "increased tenfold since these unlooked-for obstacles had arisen to thwart it" (p. 65).

- Edna shows her developing candor by talking honestly with Mademoiselle Reisz, telling her pointedly, “I don’t know whether I like you or not” (p. 69). This “candor ... greatly pleased Mademoiselle Reisz,” who is herself honest and does not care for keeping up appearances (p. 69).
 - Mademoiselle Reisz encourages an openness and honesty in her relationship with Edna and she wants Edna to get in touch with her “courageous soul” in order to be taken seriously as an artist (p. 71). This kind of encouragement remains foreign to Edna because it exists outside of the societal norms that she is used to. Their relationship allows Edna to “dare[] and defy[]” by insisting that Mademoiselle Reisz play the piano and provide her with Robert’s letter (p. 71). Their honest relationship allows Edna to fully display her vulnerability as she weeps reading Robert’s letter and listening to Mademoiselle Reisz play the piano.
- **Differentiation Consideration:** If students struggle to answer the previous question, consider asking the following scaffolding question:

How does Edna compare to Mademoiselle Reisz’s description of “an artist” (pp. 70-71)?

- Mademoiselle Reisz tells Edna that in order to call herself “an artist” (p. 70), she has to have a “[c]ourageous ... brave soul” (p. 71) and a willingness to defy convention. Edna begins to demonstrate her willingness to dare and defy societal expectations as a mother and wife in her quest to uncover her true sense of self. Edna further demonstrates her willingness to be “an artist” (p. 70) because she is persistent with Mademoiselle Reisz and seeks her approval, asking, “Does [persistence] count for anything in art?” (p. 71).

What does Mademoiselle Reisz’s music represent to Edna?

- Mademoiselle Reisz’s music mirrors Edna’s evolving sense of self and desire for passion and sensuality. Edna seeks out Mademoiselle Reisz because her “turbulent, insistent, plaintive” playing is “soft with entreaty,” and draws emotions and feelings out of Edna (p. 71). This symbolizes Edna’s desire for passion and to be free of societal obligations. Just as Edna was originally stirred in Grand Isle “when strange, new voices awoke in her,” the music symbolizes Edna’s emotional response to her own evolving sense of self (p. 71).

Lead a brief whole-class discussion of student responses.

Activity 3: Writing Instruction: Structural Techniques

20%

Instruct students to stay in their pairs from the previous activity. Explain to students that the narrative writing instruction from 11.4.1 and 11.4.2 Lessons 3 and 4 continues in this lesson.

Explain to students that in narrative writing it is important to use a variety of techniques to sequence events so that they build on one another to create a coherent whole. Explain that authors use different structural techniques to sequence events in the story. These structural techniques help an author to build a consistent and clear story by creating connections and relationships among the events in the story. Often, these structural techniques create relationships between elements such as plot and character development to create a coherent narrative. These structural techniques build over the course of the story toward a particular tone and outcome. Remind students that a particular tone can refer to a sense of mystery, tension, or surprise. The outcome or resolution of a story refers to what actually happens in the story as a result of character actions and plot development.

- Students listen.

Explain to students that there are many structural techniques authors may choose to use in their own narrative writing. This lesson focuses on the structural techniques used by the authors of the three module texts.

Provide students with the following definitions: *foreshadowing* refers to “a device in which a writer gives a hint of what is to come later in the story,” *reflection* refers to “consideration of a subject, idea, or past event,” *summarizing* refers to “briefly expressing the main and supporting ideas of a text,” *turning point* refers to “a point at which a decisive or important change takes place,” *circular narration* refers to “a narrative that ends in the same place it began; a narrative that has certain plot points repeated,” and *linear plot* refers to “events in a story that occur sequentially, or in order.”

- Students write the definitions of *foreshadowing*, *reflection*, *summarizing*, *turning point*, *circular narrative*, and *linear plot* on copies of their 11.4 Common Core Learning Standards Tool.

Instruct students to take out their copies of “On the Rainy River” by Tim O’Brien. Explain that this text will serve as an exemplar of the structural techniques defined in this lesson.

- Students take out their copies of “On the Rainy River.”
- **Differentiation Consideration:** Consider using a different model text to serve as an exemplar for these or additional structural techniques depending on student needs.

Instruct student to form pairs. Post or project each set of questions below for students to discuss. Instruct students to consider O’Brien’s use of structural techniques as they read and discuss.

Instruct student pairs to reread pages 37-38 of “On the Rainy River” (from “This is one story I’ve never told before” to “it justified the past while amortizing the future”) and answer the following question before sharing out with the class.

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What structural technique does O’Brien use in this portion of the text?

- Student responses may include:
 - O’Brien uses the structural technique of reflection in this portion of the text. The first paragraph introduces the story as a reflection; the narrator prepares to tell a story he “[has] never told before” that happened “more than twenty years” prior (p. 37).
 - O’Brien uses the structural technique of circular narration in this portion of the text. In the first paragraph of the story, the narrator says, “for more than twenty years I’ve had to live with it, feeling the shame” and these ideas of shame and embarrassment are revisited throughout the story (p. 37).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 39-40 of “On The Rainy River” (from “The draft notice arrived on June 17, 1968” to “what my plans were. ‘Nothing,’ I said. ‘Wait.’”) and answer the following question before sharing out with the class.

What structural technique(s) does O’Brien use in this portion of the text?

- O’Brien uses the structural technique of summarizing. The narrator summarizes some of the reasons he thinks he should not have been drafted to the Vietnam War. He describes all the reasons he felt like he was “too *good* for this war” (p. 39).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 54-57 of “On The Rainy River” (from “All I could do was cry. Quietly, not bawling” to “pulled in his line and turned the boat back toward Minnesota”) and answer the following questions before sharing out with the class.

What structural technique(s) does O’Brien use in this portion of the text?

- O’Brien creates a turning point in this section of the text when the narrator describes how “right then I submitted” (p. 57), and he decides not to flee to Canada. This turning point demonstrates the narrator’s decision, which is to succumb to his shame and go to the war.

How do the structural techniques in “On the Rainy River” sequence events to create a coherent whole?

- Student responses should include:

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- O'Brien introduces the story as a reflection, which allows the story to transition from past to present throughout the narrative, as the narrator reflects upon his past story and current understanding of that story. This overall reflection structure connects to the structural technique of circular narration because it allows the narrator to convey repeatedly to readers the impact this story has had on him over the past twenty years.
- O'Brien's turning point in the story builds to the conclusion, "I was a coward. I went to the war," which also supports the development of circular narration because it sheds light on the beginning of the text, or why the narrator has never shared his story before (p. 58). Summarizing provides the reader with ideas about why the narrator is conflicted, but focuses more on the narrator's decision-making process and inner turmoil leading up to the decision without overloading readers with excessive details about the war.

How do structural techniques in the text contribute to tone and outcome?

- Student responses may include:
 - The structural techniques of reflection and circular narration establish a confessional and ashamed tone. The narrator describes carrying the burden of his story and shame with him for more than twenty years. The narrator's many reflections on his personal shame, as well as his explanation of his motivation to share the story, contribute to the confessional and embarrassed tone.
 - The structural techniques of reflection and circular narration contribute to the outcome of the story. The narrator describes his cowardice at the beginning of the story and explains his reasons for wanting to reflect on the story, as "to relieve at least some of the pressure on [his] dreams" (p. 37). In the story's resolution, the narrator remains a coward because he did not act on his convictions and instead went to war.

Lead a brief whole-class discussion of student responses.

Activity 4: Identifying Structural Techniques

20%

Instruct students to form small groups for this activity. Instruct student groups to take out their copies of "The Red Convertible" by Louis Erdrich.

- Students form small groups and take out their copies of "The Red Convertible."

Explain to students that it is important to analyze how structural techniques to sequence events so they build on one another to create a coherent whole and a particular tone and outcome. Assign each student group a different structural technique to identify and analyze.

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- Ensure each student group discusses a different structural technique including reflection, foreshadowing, summarizing, turning point, and circular narration.

Post or project the following prompt for student groups to discuss:

Identify examples of your assigned structural technique in “The Red Convertible.” Analyze how the structural technique sequences events so that they build on one another to create a coherent whole and a particular tone and outcome.

- Student groups review “The Red Convertible” and discuss the prompt.
- Student responses may include:
 - *Reflection:* Erdrich uses the structural technique of reflection in the story as a way to demonstrate Stephan’s behavior before he leaves for the war and upon his return, and how this behavior affects the brothers’ relationship. Through Marty’s reflection, the events in the story are tied together as Stephan demonstrates a fun-loving personality before the war and erratic behavior after. Marty’s reflections show his many attempts to help his brother to no avail. The reflection structure creates a tone of ongoing sadness and grief as Marty reflects on how he tried to help his brother with no success.
 - *Foreshadowing:* Erdrich includes foreshadowing in the story as a way to highlight the story’s tragic conclusion. As Marty tells the story, he knows what happens to his brother, but readers do not. The story’s introduction contains a more emotional impact after readers complete the entire story, because it is then clear that Marty’s description of Stephan’s “boots fill[ing] with water” actually foreshadows his death (p. 1). This foreshadowing supports the circular narration, in which the story ends and begins in the same place. When Stephan says “my boots are filling” (p. 10), it immediately connects to the beginning of the story when Marty describes the “windy night” (p. 1), creating an overall sorrowful tone in the story.
 - *Summarizing:* Erdrich includes summarizing in the story to describe Stephan before he goes to the war. Marty summarizes events before the war without many details to show how carefree the boys were on the long summer trip, and how peaceful they were before the war. The summarizing reflects Marty and Stephan’s relationship before the war and creates a playful or lighthearted tone.
 - *Turning Point:* Erdrich uses the symbolic red convertible to facilitate a turning point in the story when the brothers take the car to the Red River, because in this moment Marty believes that Stephan may have returned to his pre-war self. However, Stephan attempts to give Marty the car and then tragically jumps into the river. This turning point in the story supports the structural technique of circular narration and foreshadowing as well. Although Marty gives the impression

that Stephan might be okay, it is not until both Stephan and the car are in the river that the reader can fully understand the description in paragraph 1 of Stephan “own[ing] the whole car” (p. 1).

- *Circular Narration*: The story begins and ends with the same event in which Stephan’s boots are “filling” (p. 10). The story starts with euphemism in the first paragraph and gives the impression that the red convertible is still around and that Stephan is the owner. After reading the entire text, it becomes clear what Erdrich means by “boots filled with water” and Stephan’s ownership of “the whole car” (p. 1). The text begins with what seems like a simple story about two brothers and ends with how Stephan died. Thus, the circular narration contributes to a tragic ending and sorrowful tone throughout the text.

Lead a brief whole-class discussion of student responses.

Activity 5: Narrative Writing: Brainstorming and Prewriting

20%

Instruct student pairs to consider their three text-based narrative writing pieces from the previous unit. Post or project the text-based narrative writing prompts from the previous unit:

- Draft a new introduction to “On the Rainy River” that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator and/or characters, and create a smooth progression of experiences or events.
- Choose a scene from “The Red Convertible” and retell it using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.
- Consider another character’s point of view in either “On the Rainy River” or “Red Convertible” and retell a key scene from either text through that character’s point of view.

Instruct each student to briefly review and identify one narrative writing piece they can revise using the skills of W.11-12.3.c.

- Students access their narrative writing pieces from the previous unit and consider each piece in regard to W.11-12.3.c.
- **Redistribute students’ text-based narrative writing pieces from the previous unit or instruct students to access their narrative writing pieces from the class blog.**

Explain that in this activity, students have the opportunity to brainstorm and discuss which of their pieces would benefit from structural techniques like the ones discussed in this lesson, so students can effectively integrate W.11-12.3.c into one of their previous narrative writing pieces. Remind students to write notes during their discussion, as their discussion will

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contribute to the assessment: an articulation of their plan for revision. Remind students to refer to W.11-12.3.c on the 11.4 Narrative Writing Rubric and Checklist to guide their discussion.

- Student pairs discuss which narrative writing piece from the previous unit would benefit from the incorporation of W.11-12.3.c.
- Student responses will vary depending on their narrative writing pieces. Listen for students to use the language of W.11-12.3.c in their discussion.

Activity 6: Lesson Assessment: Exit Slip

10%

Instruct students to write 2-3 sentences in response to the following prompt:

Choose one of your narrative writing pieces from 11.4.1 and explain how you will revise it to include 2 of the following techniques: linear plot, reflection, summarizing, turning point, foreshadowing, or circular narration. Explain how you will use this technique to sequence events so they build on one another to create a coherent whole and a particular tone and outcome.

Explain to students that this Exit Slip will serve as the foundation for the narrative writing piece they revise during homework.

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

Transition to the independent Exit Slip.

- Students independently answer the prompt.
- See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to revise the text-based narrative writing piece they chose in the previous activity in response to the following prompt:

Choose one of your narrative writing pieces from 11.4.1 and revise it to include 2 of the following techniques: linear plot, reflection, summarizing, turning point, foreshadowing, or circular narration. Using these techniques, sequence events so they build on one another to create a coherent whole and a particular tone and outcome.

Remind students to refer to the W.11-12.3.c portion of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting discussion as they revise. Instruct students to come to class prepared for peer review and revision in the following lesson.

- Students follow along.

Homework

Revise your text-based narrative writing piece in response to the following prompt:

Choose one of your narrative writing pieces from 11.4.1 and revise it to include 2 of the following techniques: linear plot, reflection, summarizing, turning point, foreshadowing, or circular narration. Using these techniques, sequence events so they build on one another to create a coherent whole and a particular tone and outcome.

Remember to refer to the W.11-12.3.c portion of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting activity. Come to class prepared to participate in peer review and revision of your narrative piece.