



EXPEDITIONARY  
LEARNING

# **Grade 8: Module 2B: Unit 2: Lesson 17**

## **Planning the First Draft of the Character Confessional 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.8.3) I can create poetry, stories, and other literary forms. (W.8.11b)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can analyze a model narrative to generate criteria for an effective narrative of my own.</li><li>• I can plan for a first draft of my character confessional.</li></ul>	<ul style="list-style-type: none"><li>• Character Confessional Narrative Planner</li></ul>



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Reviewing Learning Targets (2 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Analyzing the Model Character Confessional to Generate Criteria (25 minutes)</li><li>B. Planning the Character Confessional Narrative (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Discussion (3 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Take your Character Confessional Narrative Planner home and finish/revise it.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• Although this lesson and the previous lesson are in Unit 2, they actually represent the kickoff for Unit 3. This allows you time to look over the end of unit assessments before handing them back to students with feedback in Lesson 18.</li><li>• Highlight the fun of this assignment. Consider adding humor and elements of gentle irony to the criteria list.</li><li>• In this lesson, students read and analyze a model character confessional narrative to generate criteria for an effective narrative that they can then apply when writing their own drafts later in today's lesson.</li><li>• The Character Confessional Narrative Criteria anchor chart is based on the Character Confessional Rubric. This lesson serves as a preliminary look at the criteria for a high-quality narrative as revealed on the Character Confessional Rubric, which is analyzed in more detail in Unit 3, Lesson 1.</li><li>• In advance: Read the model character confessional narrative and the Character Confessional Rubric (from Unit 3, Lesson 1). Focus on the features of the narrative to assist students in generating criteria for an effective character confessional.</li><li>• In Work Time B, students use a narrative planner to work on justifying the scenes they selected in Lesson 16 for the purposes of writing the narrative. This document is designed to assist students in planning the narrative and preparing for the mid-unit assessment task.</li><li>• For most students, the end of this lesson will stop the action in the middle of the deep planning work. The discussion in the Closing and Assessment can help students become more reflective about their progress and their strengths and challenges in preparing for a first draft that answers the writing prompt and meets the key criteria.</li><li>• Post: Learning targets.</li></ul>



Lesson Vocabulary	Materials
criteria	<ul style="list-style-type: none"><li>• Equity sticks</li><li>• Performance Task Prompt (from Lesson 16)</li><li>• Model character confessional (one per student and one to display)</li><li>• Document camera</li><li>• Character Confessional Narrative Criteria anchor chart (new; co-created with students during Work Time A)</li><li>• Character Confessional Narrative Planner (one per student and one to display)</li><li>• Evidence of Control note-catcher (from Unit 1, Lesson 10)</li></ul>

Opening	Meeting Students' Needs
<p><b>A. Reviewing Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to read the learning targets aloud with you:<ul style="list-style-type: none"><li>* “I can analyze a model narrative to generate <i>criteria</i> for an effective narrative of my own.”</li><li>* “I can plan for a first draft of my character confessional.”</li></ul></li><li>• Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>* “Why is it useful to analyze a model before writing?”</li></ul></li><li>• Consider using <b>equity sticks</b> to select students to share their responses. Listen for students to explain that a model is a good example of what a piece of writing can look like, so analyzing it can make us more aware of what we should be aiming for.</li></ul>	<ul style="list-style-type: none"><li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Analyzing the Model Character Confessional to Generate Criteria (25 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that before they begin drafting their own narrative, they are going to analyze a model.</li> <li>• Ask students to take out their <b>Performance Task Prompts</b> (from Lesson 16). Display the <b>model character confessional</b> using the <b>document camera</b> and distribute a copy to each student. Invite students to follow along silently as you read the model character confessional aloud. Be careful to read the narrative with good delivery skills and expressiveness.</li> <li>• Ask students to Think-Pair-Share:             <ul style="list-style-type: none"> <li>* “What are some things about this model narrative that make it well written?”</li> </ul> </li> <li>• Record student suggestions on the <b>Character Confessional Narrative Criteria anchor chart</b>. Make sure the following criteria are included:             <ul style="list-style-type: none"> <li>– The writer actively imagines the perspective of the character to answer the three guiding questions.</li> <li>– The character and his or her motives are clearly introduced.</li> <li>– The narrative is organized so that thoughts flow and big gaps aren’t left for the reader to fill in him/herself.</li> <li>– The conclusion wraps up the narrative in a way that is interesting and not just a summary, and includes a reflection on what happened when “you” tried to control someone else.</li> <li>– The writer uses narrative techniques such as: description and details, pacing, transition words/phrases to link ideas together, precise words and sensory language to capture the action and demonstrate emotion, and reflection.</li> <li>– The writing is grammatically correct and adheres to the conventions of standard written English.</li> </ul> </li> <li>• Tell students to return to the model narrative and reread it. Ask students to work with a partner to find examples from the narrative that illustrates each of the criteria.</li> <li>• Ask for volunteer partnerships to share out their examples. Listen for examples such as the following:             <ul style="list-style-type: none"> <li>– “Puck’s perspective is imagined when the writer says, ‘some think I am an evil goblin, but I am really just misunderstood.’”</li> <li>– “His motives are introduced when he says that if he thinks something is amusing, he’ll do it.”</li> <li>– “You can see organization in the essay between the end of the paragraph about the assignment from Oberon to anoint the boy with the flower and the next paragraph where he describes the event.”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Anchor charts serve as note-catchers when the class is co-constructing ideas.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>– “Puck’s reflection is obvious in the conclusion because he says he has some food for thought.”</li><li>– “Commas and semicolons are used appropriately.”</li><li>• Next, ask students where they think each of the three guiding questions from the prompt are answered in the essay. Listen for:<ul style="list-style-type: none"><li>– “The first three paragraphs address why Puck wants to manipulate or control.”</li><li>– “The next three paragraphs answer the question regarding how he gets control.”</li><li>– “The next two paragraphs before the conclusion talk about the effects of attempting to gain control.”</li></ul></li><li>• Tell students that it is important to be able to justify the choices they make in their narrative. Ask the following questions, allowing students to turn and talk before you could call on students for an answer to each question.<ul style="list-style-type: none"><li>* “What makes Puck a strong choice for the character confessional narrative?” Listen for students to recognize the Puck is a strong choice because he is a character who manipulates and tries to control people. He is also responsible for some of the mistakes in the play and clearly enjoys the results of his magic and mistakes.</li><li>* “What was Puck’s motivation to attempt to control or manipulate others?” Listen for students to say something like, “Puck’s motive to control others is to have fun and be entertained, even if it happens to be at another’s expense.”</li><li>* “Why might have these scenes been chosen?” Listen for students to recognize that while Puck appears in many places throughout the play, the scenes that were selected relate directly to the theme of control and revealed the motive to have fun.</li></ul></li><li>• Share with students that they will need to justify their plan for their narrative by answering similar questions on the Mid-Unit 3 Assessment (Unit 3, Lesson 1).</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>B. Planning the Character Confessional Narrative (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>Character Confessional Narrative Planner</b>. Project a copy with the document camera.</li><li>• Model for students the connection of a scene or scenes to each of the guiding questions of the prompt: “Question 1 is asking about why people want to attempt to control others. I know from Act II, Scene 1 that Puck is really a trickster and in part tries to control others to get a laugh at their expense. In the box for the scenes that answer that answer, I will write Act II, Scene 1. This scene addresses the question because it is very apparent in the conversation between Puck and the fairy that Puck’s reputation is quite well known. He likes to scare people, cause people to work harder than necessary due to a trick, or generally cause confusion for a laugh. We also know from later in that same scene that Puck likes to control others’ actions so that he can help Oberon. He is willing to ‘girdle the earth’ for the potion from the magic flower that will wreak havoc for Titania.”</li><li>• Invite students to return to their <b>Evidence of Control note-catchers</b> (from Unit 1, Lesson 10) and the scenes they allotted for their character from the previous lesson.</li><li>• Instruct students to use this planning document as a check for whether or not the scenes they have chosen for their character’s issue with control actually fit the guiding questions of the prompt.</li></ul>	
Closing and Assessment	Meeting Students' Needs
<p><b>A. Discussion (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to turn and talk: “How does my narrative develop the theme of control?”</li><li>• Ask students to share their progress toward the goal of planning for the first draft of the narrative, and report any challenges in meeting the goal or effective strategies they’ve discovered for completing planning work that will lead to a writing piece of high quality.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Take your Character Confessional Narrative Planner home and finish/revise it.</li></ul>	



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## Supporting Materials



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Model Character Confessional

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Name:

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Date:

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**Puck's Confessional: My Issue with Control**

**Part I: Why I wanted control**

I have a bit of a reputation. My name is Robin Goodfellow, but people call me Puck. I am a spirit. Some think I am an evil goblin, but really I am just misunderstood. I simply like to have fun. Okay, sometimes it is at another's expense, but most of the time I just want to have a good laugh. Taking the cream from the milk? Getting people lost? Hilarious if you ask me. Some say I work for Oberon, and yes I am his jester, but really a spirit as mischievous as I can work for no man (or fairy). "I am that merry wanderer of the night" (2.1.43).

When Oberon suggests I do something, if I think it is amusing then I generally do it. To be fair, I am not his fairy. I do not abide only by his rules. When people say I'm just his servant, it makes me angry; that is when I tend to take things into my own hands. Sometimes, I accidentally gain control over everyone, but other times it is my "mistakes" that make for the most amusing moments. For example, that time when Oberon was mad at Titania.

Oberon was mad at Titania over a changeling. So when he told me to find the juice of a flower that would force his queen to fall in love with the first creature she saw, I thought it was a fabulous idea. Potions and tricks give me control. I can manipulate others to do things they normally would never do on their own. I have the power and, boy, is it entertaining.

**Part II: What I did to take control**

Anyway, I am getting off track. I got the flower with the magical love juice for Oberon and brought it to him to trick Titania. He told me to use some of it on the Athenian guy he had come across in the woods, who was treating a young woman poorly. With this assignment, things really got interesting.



### Model Character Confessional

At first I couldn't find anyone to anoint. "Through the forest have I gone But Athenian found I none ... Night and silence! Who is here? Weeds of Athens he doth wear" (2.2.66-71). When I finally saw the Athenian man, I couldn't believe it. Sleeping just a few feet away was a beautiful soul. This girl made me sad. How dare the man not love her! I anointed his eyes so that when he awoke he would be so tortured by love he would never sleep again.

On my way back to Oberon, I happened on a group of men rehearsing a play for Theseus's wedding day. With a little bit of magic, one just so happened to end up wearing the head of an ass (hilarious). They were right near where Titania slept; and when she awoke, she was completely in love with an ass! I couldn't have planned this event any better! Oberon could not have been more pleased, and once again I was in control.

#### Part III: The results

Yet, my attempts at controlling others were not turning out quite as I had planned. It turns out that I anointed the wrong man's eyes—an honest mistake or just a better twist to our little tale? I'll never tell. But Oberon is all about true love and all that nonsense, so he asked me to fix it. We saw the man Demetrius (whom I was supposed to anoint) begging to marry Hermia. Then we saw the man Lysander (whom I did anoint) awake and fall instantly in love with Helena. Now this was entertainment! This is why I play with humans. "Lord, what fools these mortals be" (2.3.121).

After a while, Oberon was over my little game and he asked me to restore order to the young lovers' lives. At this point, I was tired of watching the boys fight over Helena (who really was no prize – I have never heard someone complain so much!), so I made sure that they were all separated and fell into a deep sleep. I changed my voice to lead Lysander away and then led Demetrius away, as well. Eventually, I had all four humans asleep. I took pity on them all and decided to right the wrongs. Lysander and Hermia had their happily ever after, Demetrius was fooled into loving that silly Helena, and all of the humans had their mates. Finally, Oberon and I were amused, and Titania and Oberon were happy again.

**At the end of this midsummer's night, I must say that I had a grand adventure in attempting to control the others, but it has certainly given me some food for thought about all the twists and turns that can happen in the process. You really just can't ever predict how people are going to handle being in a weird situation.**



**Character Confessional Narrative Criteria Anchor Chart**  
(For Teacher Reference)

**Character Confessional Narrative Criteria**

- The writer actively imagines the perspective of the character to answer the three guiding questions.
- The character and his or her motives are clearly introduced.
- The narrative is organized so that thoughts flow and big gaps aren't left for the reader to fill in him/herself.
- The conclusion wraps up the narrative in a way that is interesting and not just a summary, and also includes a reflection on what happened when "you" tried to control someone else.
- Include narrative techniques such as: description and details, pacing, transition words/phrases to link ideas together, precise words and sensory language to capture the action and demonstrate emotion, and reflection.
- The writing is grammatically correct and adheres to the conventions of standard written English.



Character Confessional Narrative Planner

Name: \_\_\_\_\_

Date: \_\_\_\_\_

	Question 1: What motivates people to try to control each other's actions?	Question 2: How do people try to control each other's actions?	Question 3: What happens when people try to control each other's action?
Scene(s)			
How does this scene/do these scenes address the question?			