EXPEDITIONARY LEARNING

# Grade 8: Module 2B: Unit 3: Lesson 1

## **Mid-Unit Assessment:** Justification for Character and Scene Selection

BY-NC-SA

This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.

| Long-Term Targets Addressed (Based on NYSP12 ELA CCLS) | |
|---|---|
| I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)<br>I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)<br>I can create poetry, stories, and other literary forms. (W.8.11b) | |
| **Supporting Learning Targets** | **Ongoing Assessment** |
| • I can explain why I chose my character and scenes from *A Midsummer Night's Dream*.<br>• I can explain how my narrative develops the thematic concept of control.<br>• I can begin to write a first draft of my character confession. | • Mid-Unit 3 Assessment: Justification for Character and Scene Selection |

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

| Agenda | Teaching Notes |
|---|---|
| 1. Opening<br>A. Collect End of Unit 2 Assessments (2 minutes)<br>B. Reviewing Learning Targets (5 minutes)<br>2. Work Time<br>A. Mid-Unit Assessment (15 minutes)<br>B. Analyzing the Character Confessional Rubric (10 minutes)<br>C. Drafting the Character Confessional (12 minutes)<br>3. Closing and Assessment<br>A. Previewing Homework (1 minute)<br>4. Homework<br>A. Finish writing the first draft of your character confessional narrative. | • Although this is the first official lesson of Unit 3, students began preparing in Unit 2, Lessons 16 and 17. Thus, in effect, this is the third lesson of this unit.<br>• In this lesson, students complete an on-demand mid-unit assessment. The questions posed in the assessment have been discussed at length in previous lessons, so students should be able to answer them confidently.<br>• Use Buffalo Discussion Appointments today.<br>• Students spend a portion of this lesson analyzing the rubric used to score the narrative.<br>• Assess student responses on the mid-unit assessment using the Grade Eight 2-Point Rubric—Short Response.<br>• Post: Learning targets. |

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

| Lesson Vocabulary | Materials |
|---|---|
| justifications | • Mid-Unit 3 Assessment: Justification for Character and Scene Selection (one per student)<br>• Mid-Unit 3 Assessment: Justification for Character and Scene Selection (sample response, for teacher reference)<br>• 2-Point Rubric: Short Response (for teacher reference; use to score students' assessments)<br>• Character Confessional Rubric (one per student and one to display)<br>• Document camera<br>• Lined paper (several pieces per student)<br>• Evidence of Control note-catcher (from Unit 1, Lesson 10)<br>• Character Confessional Narrative Planner (from Unit 2, Lesson 17)<br>• Performance Task Prompt (from Unit 2, Lesson 16)<br>• *A Midsummer Night's Dream* (book; one per student) |

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

| Opening | Meeting Students' Needs |
|---|---|
| **A. Collect End of Unit 2 Assessments (2 minutes)**<br>• Remind students that their homework assignment was to finish the final draft of their End of Unit 2 Assessment essay. Collect the final draft of the essays, along with the first draft, rubric, and planners. | |
| **B. Reviewing Learning Targets (5 minutes)**<br>• Invite students to read the learning targets aloud with you:<br>  * "I can explain why I chose my character and scenes from *A Midsummer Night's Dream*."<br>  * "I can explain how my narrative develops the thematic concept of control."<br>  * "I can begin to write a first draft of my character confession."<br>• Ask students to Mix and Mingle. Students stand up, circulate, and find a partner to talk through the question. They change partners multiple times.<br>  * "What does it mean for your narrative to develop the theme of control?"<br>• Listen for students to mention the three guiding questions from the prompt, related to motivation, methods, and effects of controlling or manipulating others from the perspective of characters in the play. | • Gathering answers to key questions from multiple students helps all students better understand the requirements of an abstract task because they can hear it explained in multiple ways and practice explaining it to others. |

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

| Work Time | Meeting Students' Needs |
|---|---|
| **A. Mid-Unit Assessment (15 minutes)**<br>• Remind students that the purpose of this narrative is to take on the perspective of a character from *A Midsummer Night's Dream* and give voice to the theme of control in the play. The scenes from the play that students choose to bolster their character confessional provide evidence for the character's motivations, methods, and the effects of attempting to control others.<br>• Tell students:<br>  * "One way we can check our choice of evidence is to provide *justifications*. In the case of this narrative, if we can justify our use of particular scenes to illuminate the perspective of the character, then we will be able to write a good narrative using that character's voice."<br>• Distribute the **Mid-Unit 3 Assessment: Justification for Character and Scene Selection**.<br>• Give students a couple of minutes to read through the questions on the handout and ask any clarifying questions.<br>• Remind them that in an assessment, they have to work independently without talking to other students.<br>• Tell students to begin.<br>• Collect the assessments at the end of the time allotted. | |
| **B. Analyzing the Character Confessional Rubric (10 minutes)**<br>• Distribute and display the **Character Confessional Rubric** using the **document camera**. Tell students that it is based on the same rubric that was used to assess their argument and Module 1 essays. Draw students' attention to the last row, "4—Excellent." Ask them to notice things that might be different from what they did in the argument essay and Module 1 essay.<br>• Cold call on students to share their ideas. Listen for: "The first row is focused on content and analysis and has to do with the motivation, method, and result(s) of a character's attempts to control another's actions."<br>• Point out that the Coherence, Style, and Organization row has to do with the pacing and events of the narrative, and the Control of Conventions row requires students to use correct spelling, grammar, and punctuation.<br>• Give students several minutes to review the rubric and answer clarifying questions as necessary. | |

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

| Work Time (continued) | Meeting Students' Needs |
|---|---|
| **C. Drafting the Character Confessional (12 minutes)**<br>• Distribute **lined paper** and invite students to use their **Evidence of Control note-catchers** (from Unit 1, Lesson 10) **Character Confessional Narrative Planners** (from Unit 2, Lesson 17), and **Performance Task Prompt** (from Unit 2, Lesson 16), as well as their copies of ***A Midsummer Night's Dream*** to draft their character confessional narratives.<br>• Remind students to follow the criteria on the Character Confessional Rubric.<br>• Circulate to assist students in writing their narratives. Ask guiding questions:<br>* "Have you incorporated the quotes from the play in your narrative?"<br>* "Have you introduced your character and presented his or her motives?"<br>* "Does your narrative explain enough of the character's perspective so the reader isn't guessing?"<br>* "Have you answered the three guiding questions from the prompt?"<br>* "Have you given a lot of details and used sensory language?" | • Asking questions linked to the criteria as students are writing can help to remind them of what is expected of their work and can push their thinking further by exposing things that are inaccurate or missing. |

| Closing and Assessment | Meeting Students' Needs |
|---|---|
| **A. Previewing Homework (1 minute)**<br>• Tell students that for homework they will finish writing the first draft of the character confessional narrative for homework. | |
| **Homework** | **Meeting Students' Needs** |
| • Finish writing the first draft of your character confessional narrative.<br><br>*Note: Assess student responses on the mid-unit assessment using the **2-Point Rubric: Short Response**.* | |

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

EXPEDITIONARY LEARNING

# Grade 8: Module 2B: Unit 3: Lesson 1
## Supporting Materials

BY-NC-SA
This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.

## Mid-Unit 3 Assessment: Justification for Character and Scene Selection

**Name:**

**Date:**

1. What makes your character a strong choice for the character confessional narrative?

2. Write the gist of each scenes did you choose to include in your confessional.

3. Why did you choose those scenes to illustrate the motivations of your character's attempts to control or manipulate others?

4. What did you identify for the motivations of your character?

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

## Mid-Unit 3 Assessment: Justification for Character and Scene Selection
(Sample Response, for Teacher Reference)

1. What makes your character a strong choice for the character confessional narrative?

**Puck is a strong choice because he is a character who manipulates people in the play. He is also responsible for some of the mistakes in the play, and he clearly enjoys the results of his magic and mistakes. Since he manipulates in secret, he is a character who has a lot to confess in public.**

2. Write the gist of each scenes did you choose to include in your confessional.

**The following scenes were chosen:**
**Puck anoints Lysander with the magic flower so he will instantly fall in love with Helena.**
**Puck turns Bottom's head into the head of an ass, and Titania, upon waking up, sees the transformed Bottom and falls in love with him.**

3. Why did you choose those scenes to illustrate the motivations of your character's attempts to control or manipulate others?

**These scenes were chosen because they clearly show Puck manipulating others. Also, while Puck appears in many places throughout the play, the scenes that were selected relate directly to the theme of control and revealed his motive to have fun.**

4. What did you identify for the motivations of your character?

**Even though Puck is mischievous, he manipulates others because he likes to have fun. He thinks his behavior is funny and he enjoys the ridiculous events he sets in motion.**

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

## 2-Point Rubric: Writing from Sources/Short Response
(for Teacher Reference)

Use the below rubric for determining scores on short answers in this assessment.

| 2-point Response | The features of a 2-point response are: |
|---|---|
| | • Valid inferences and/or claims from the text where required by the prompt<br>• Evidence of analysis of the text where required by the prompt<br>• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt<br>• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt<br>• Complete sentences where errors do not impact readability |

| 1-point Response | The features of a 1-point response are: |
|---|---|
| | • A mostly literal recounting of events or details from the text as required by the prompt<br>• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt<br>• Incomplete sentences or bullets |

| 0-point Response | The features of a 0-point response are: |
|---|---|
| | • A response that does not address any of the requirements of the prompt or is totally inaccurate<br>• No response (blank answer)<br>• A response that is not written in English<br>• A response that is unintelligible or indecipherable |

[1]From New York State Department of Education, October 6, 2012.

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

## Character Confessional Rubric

| Criteria | 0 | 1–Needs Improvement | 2–Fair | 3–Good | 4–Excellent |
|---|---|---|---|---|---|
| **CONTENT AND ANALYSIS** | The narrative demonstrates a lack of comprehension of *A Midsummer Night's Dream* or the thematic concept of control in the text. | The narrative does not follow logically from *A Midsummer Night's Dream* or does not describe the motivation, method, and result(s) of a character's attempts to control another's actions. | The narrative generally builds from *A Midsummer Night's Dream* to describe the motivation, method, and result(s) of trying to control another's actions, but may not be specific to one character. | The narrative builds from *A Midsummer Night's Dream* to describe the motivation, method, and result(s) of a character's attempts to control another's actions. | The narrative explicitly builds from *A Midsummer Night's Dream* to creatively imagine the motivation, method, and result(s) of a character's attempts to control another's actions. |
| **COHESION, ORGANIZATION, AND STYLE** | The narrative has no evidence of organization. | The narrative is not logically organized to help show the motivation, method, and result(s) of a character's attempts to control another's actions. | The narrative has a beginning, middle, and end, but there is no clear connection between sections. | The narrative has a beginning, middle, and end that connect to each other to create a unified story. | The narrative's pace flows smoothly, naturally, and logically from an exposition through several related events. |

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

| Criteria | 0 | 1–Needs Improvement | 2–Fair | 3–Good | 4–Excellent |
|---|---|---|---|---|---|
| **COHESION, ORGANIZATION, AND STYLE (continued)** | The narrative uses language that is generally incoherent or only quotes from *A Midsummer Night's Dream* are used. | The narrative techniques used in the script are imprecise or inappropriate for developing the character's narrative. | The narrative employs some narrative techniques, but uses them inconsistently. | The narrative consistently employs narrative techniques, including sensory language, dialogue, and details to develop experiences and events. | The narrative consistently and creatively employs narrative techniques, including sophisticated sensory language, dialogue, and details to develop experiences and events. |
| | The narrative does not include a conclusion. | The narrative's conclusion is illogical or irrelevant. | The narrative's conclusion follows generally from earlier events in the essay. | The narrative's conclusion follows logically from and reflects on earlier events in the essay. | The narrative's compelling conclusion follows logically from and insightfully reflects on earlier events in the essay. |
| **CONTROL OF CONVENTIONS** | Capitalization, spelling, and punctuation errors prevent the reader from understanding the narrative. | Frequent capitalization, spelling, and punctuation errors hinder comprehension. | Some capitalization, spelling, and punctuation errors may hinder comprehension. | Occasional capitalization, spelling, and punctuation errors do not hinder comprehension. | Use of capitalization, spelling, and punctuation is grade-appropriate with few errors. |

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.