



EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Overview



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Unit 3: Analyzing, Comparing, Sharing: Modern Voices of Adversity

In this unit, students move from the monologues of medieval times to modern voices of adversity. They do this through a study of John Grandits's concrete poems in the collections *Blue Lipstick* and *Technically, It's Not My Fault*. As in Unit 2, students continue to read closely for word choice, figurative language, and themes of adversity found in these poems. Students consider how these themes of adversity apply to their own lives and the lives of their peers. In the mid-unit assessment, students are assessed on speaking and listening skills as they participate in discussion groups focusing on the language of the poems, the themes of adversity conveyed in these poems, and the connections between the voices of these poems and the voices from the characters of *Good Masters! Sweet Ladies!*

In the second half of the unit, students identify a theme of adversity they would like to convey in their own writing. Then, through a series of narrative writing lessons, and using either a monologue from *Good Masters! Sweet Ladies!* or a John Grandits concrete poem as a model text, they write their own modern monologue or concrete poem. For the end of unit assessment, students submit their best draft of their writing. For the performance task, students orally present this narrative to an audience of their peers.

Guiding Questions and Big Ideas

- **How do modern authors use language to convey theme and meaning in a literary text?**
- **How can I share the adversities I face?**
- *Authors use figurative language, word choice, and text structure to convey meaning and theme in a literary text.*
- *Themes of adversity can be both specific to and transcendent of time and place.*



Mid-Unit 3 Assessment	<p>Small Group Discussion: How Do Modern Poems Portray Modern Adversities?</p> <p>This assessment centers on NYSP12 ELA CCLS RL.6.7, RL.6.9, SL.6.1, SL.6.4, and SL.6.6. After reading and analyzing several concrete poems, students will engage in a small group discussion in which they talk about themes of adversity. Students will compare and contrast how a poem and an informational text approach a similar idea or topic. Finally, students will listen to an audio version of that same poem, and compare and contrast the experience of reading a text and listening to an audio version of the same text.</p>
End of Unit 3 Assessment	<p>Giving Voice to Adversity: Drafting a Modern Narrative of Adversity</p> <p>This assessment centers on NYSP12 ELA CCLS W.6.3, L.6.1, and L.6.3. Students will review the themes of adversity collected by the class while reading concrete poems, and then choose a theme that they have experienced. Using mentor texts to guide them, they will write their own monologue or concrete poem giving voice to this adversity. This assessment is two parts. In Part 1 (Lesson 7), students draft the body of their narrative. In Part 2 (Lesson 8), students draft the introduction and conclusion of their narrative.</p>
Final Performance Task	<p>Giving Voice to Adversity</p> <p>This performance task gives students the chance to create and perform their own modern-day narrative of adversity. After studying the narrative-based monologues in <i>Good Masters! Sweet Ladies!</i> as well as the concrete poetry of John Grandits, students will choose from one of two formats—either monologue or concrete poem—in which they convey a theme of adversity. Then students will practice the speaking and listening skills necessary to perform their writing, as a monologue or “spoken word” poetry, for their peers. This task addresses NYSP12 ELA CCLS W.6.3, SL.6.4, SL.6.6, L.6.1, L.6.3, and L.6.6.</p>



Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text about modern adversities faced by children and adolescents. However, the module intentionally incorporates Social Studies Practices and Themes to support potential interdisciplinary connections to this compelling content.

These intentional connections are described below.

Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework:

<http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf>

Unifying Themes (pages 6–7)

- Theme 1: Individual Development and Cultural Identity: The role of social, political, and cultural interactions supports the development of identity. Personal identity is a function of an individual's culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences.
- Theme 2: Development, Movement, and Interaction of Cultures: Role of diversity within and among cultures; aspects of culture such as belief systems, religious faith, or political ideals as influences on other parts of a culture, such as its institutions or literature, music, and art; cultural diffusion and change over time as facilitating different ideas and beliefs.
- Theme 4: Geography, Humans, and the Environment: The relationship between human populations and the physical world (people, places, and environments).
- Theme 5: Development and Transformation of Social Structures: Role of social class, systems of stratification, social groups, and institutions; role of gender, race, ethnicity, education, class, age, and religion in defining social structures within a culture; social and political inequalities.

Central Texts

1. John Grandits, *Technically, It's Not My Fault* (New York: Clarion Books, 2004), ISBN: 978-0-618-42833-5.
2. John Grandits, *Blue Lipstick* (New York: Clarion Books, 2007), ISBN: 978-0-618-56860-4.
3. Laura Amy Schlitz, *Good Masters! Sweet Ladies! Voices from a Medieval Village*, illustrated by Robert Byrd (Cambridge, MA: Candlewick, 2007), ISBN: 978-0-7636-4332-4.



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

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Comparing and Contrasting: Seeing and Hearing Different Genres	<ul style="list-style-type: none"> I can compare and contrast how reading a story, drama, or poem is different from what I perceive when I listen or watch. (RL.6.7) I can compare and contrast how different genres communicate the same ideas. (RL.6.9) 	<ul style="list-style-type: none"> I can compare and contrast the experience of listening to an audio version of the poem “Angels” to reading the same poem. I can compare and contrast how a poem and a news article communicate the same ideas. I can compare and contrast how a song and a monologue communicate the same ideas. 	<ul style="list-style-type: none"> Modern Voices graphic organizer for “My Sister is Crazy” (from homework) Venn Diagram: Comparing and Contrasting “Angels” and Audio Version Comparing/Contrasting Genres graphic organizer for “Bad Hair Day” and news article Reading Tracker and Reviewer’s Notes 	<ul style="list-style-type: none"> Effective Discussions anchor chart Challenges of Modern Times anchor chart
Lesson 2	Analyzing, Comparing, Sharing: Modern Voices	<ul style="list-style-type: none"> I can effectively engage in sixth-grade discussions with diverse partners about sixth-grade topics, texts, and issues. (SL.6.1) I can express my own ideas clearly during discussions. (SL.6.1) I can build on others’ ideas during discussion. (SL.6.1) 	<ul style="list-style-type: none"> I can discuss concrete poems with diverse partners. I can express my own ideas clearly during discussions. I can build on others’ ideas during discussion. 	<ul style="list-style-type: none"> Comparing Genres graphic organizer for “Jack, the Half-Wit” and “Kyle’s Story” (from homework) Modern Voices graphic organizer for “The Thank-You Letter” “I Think ... What Do You Think?” scavenger hunt to identify theme and evidence, infer, and discuss Self-assessment using speaking and listening criteria Reading Tracker and Reviewer’s Notes 	<ul style="list-style-type: none"> Challenges of Modern Times anchor chart Themes of Adversity anchor chart Effective Discussions anchor chart



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Seeing, Hearing, and Comparing Genres: A Poem and a Letter	<ul style="list-style-type: none"> I can come to discussions prepared, having read or studied required material, and explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. (SL.6.1a) I can follow class norms when I participate in discussions. (SL.6.1b) I can pose questions that help me clarify what is being discussed. (SL.6.1c) I can review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. (SL.6.1d) I can seek to understand and communicate with individuals from different perspectives and cultural backgrounds. (SL.6.1e) I can compare and contrast how reading a story, drama, or poem is different from what I perceive when I listen or watch. (RL.6.7) 	<ul style="list-style-type: none"> I can prepare myself to participate in discussions. I can follow class norms when I participate in discussions. I can be involved in discussions by asking and responding to questions. I can demonstrate understanding of different perspectives through reflecting and paraphrasing. I can try to understand and communicate with others who have different ideas and backgrounds. 	<ul style="list-style-type: none"> Reading Tracker and Reviewer's Notes (from homework) Venn Diagram: Comparing and Contrasting: "The Thank-You Letter" and Audio Version Comparing/Contrasting Genres graphic organizer Speaking and Listening Criteria Discussion Tracker 	<ul style="list-style-type: none"> Effective Discussions anchor chart



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Mid-Unit Assessment: Small Group Discussion: How Do Modern Poems Portray Modern Adversities?	<ul style="list-style-type: none"> • I can compare and contrast how reading a story, drama, or poem is different from what I perceive when I listen or watch. (RL.6.7) • I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9) • I can come to discussions prepared, having read or studied required material, and explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. (SL.6.1a) • I can follow class norms when I participate in discussions. (SL.6.1b) • I can pose questions that elaborate on a topic and respond to questions with elaboration. (SL.6.1c) • I can review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. (SL.6.1d) • I can seek to understand and communicate with individuals from different perspectives and cultural backgrounds. (SL.6.1e) 	<ul style="list-style-type: none"> • I can compare the experience of reading the poem “Skateboard” to listening to its audio version. • I can compare how similar themes are communicated in the poem “Skateboard” and a news article. • I can prepare myself to participate in discussions. • I can follow class norms when I participate in discussions. • I can be involved in discussions by asking and responding to questions. • I can demonstrate understanding of different perspectives through reflecting and paraphrasing. • I can try to understand and communicate with others who have different ideas and backgrounds. 	<ul style="list-style-type: none"> • Mid-Unit 3 Assessment (graphic organizers and discussion component) • Speaking and Listening Criteria: Class Discussion Tracker 	<ul style="list-style-type: none"> • Effective Discussions anchor chart



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Introduction: Writing a Narrative of Adversity	<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 use correct grammar and usage when writing or speaking. (L.6.1) 	<ul style="list-style-type: none"> I can describe the criteria for writing a narrative about a theme of adversity. I can identify first-person pronouns to use for a narrator's voice in a narrative. 	<ul style="list-style-type: none"> Reading Tracker and Reviewer's Notes (from homework) Narrative of Adversity Structure and Content Exit Ticket: Narrative of Adversity Plan Part I 	<ul style="list-style-type: none"> Themes of Adversity anchor chart Challenges of Modern Times anchor chart
Lesson 6	Writing and Sharing: A Narrative of Adversity Plan	<ul style="list-style-type: none"> I can use correct grammar and usage when writing or speaking. (L.6.1) I can use the proper case of pronouns in my writing. (L.6.1) I can establish a context for my narrative. (W.6.3a) I can organize events in a logical sequence. (W.6.3a) I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. (W.6.3b) 	<ul style="list-style-type: none"> I can describe events and details in the experience of "Jack, the Half-Wit" and "TyrannosaurBus Rex." I can develop a plan for writing a narrative that includes a context, a narrator, sequenced events, and details. I can use pronouns to establish a narrator's voice in a narrative. 	<ul style="list-style-type: none"> Reading Tracker and Reviewer's Notes (from homework) Narrative of Adversity Plan Part II graphic organizer 	
Lesson 7	End of Unit Assessment, Part 1: Drafting the Experience of Event of the 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 use correct grammar and usage when writing or speaking. (L.6.1) I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3) I can maintain consistency in style and tone when writing and speaking. (L.6.3) 	<ul style="list-style-type: none"> I can draft the experience or event that conveys the modern-day adversity of my narrative. I can use correct grammar and word usage when writing my narrative draft. I can use a variety of sentence structures to create my narrative. I can select and use words and phrases to create tone in my narrative 	<ul style="list-style-type: none"> Reading Tracker and Reviewer's Notes (from homework) End of Unit 3 Assessment: Draft of experience or event conveying a modern-day adversity Self-assessment: Narrative of Adversity checklist 	<ul style="list-style-type: none"> Tone anchor chart



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 8	End of Unit Assessment, Part 2: Drafting Introduction and Conclusion of a Narrative	<ul style="list-style-type: none">• I can establish a context for my narrative. (W.6.3a)• I can use transitional words, phrases, and clauses to show passage of time in a narrative text. (W.6.3c)• I can use precise words and phrases and sensory language to convey experiences and events to my reader. (W.6.3d)• I can write a conclusion to my narrative that makes sense to a reader. (W.6.3e)• I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3)• I can maintain consistency in style and tone when writing and speaking. (L.6.3)	<ul style="list-style-type: none">• I can establish a context and draft the introduction of my narrative.• I can draft the conclusion of my narrative.	<ul style="list-style-type: none">• Reading Tracker and Reviewer's Notes (from homework)• End of Unit 3 Assessment, Part 2: Giving Voice to Adversity: Drafting a Modern Narrative of Adversity (introduction and conclusion)• Self-assessment against the Narrative of Adversity Criteria checklist	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Writing the Final Narrative: Monologue or Concrete Poem	<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 use correct grammar and usage when writing or speaking. (L.6.1) I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3) I can present evidence and details in a logical order. (SL.6.4) I can support my evidence with descriptive details. (SL.6.4) I can use effective speaking techniques, appropriate eye contact, adequate volume, and clear pronunciation. (SL.6.4) I can adapt my speech for a variety of contexts and tasks, using formal English when indicated or appropriate. (SL.6.6) 	<ul style="list-style-type: none"> I can use correct grammar and word usage when writing my narrative. I can use a variety of sentence structures to create my narrative. I can present evidence and details in a logical order in my narrative performance. I can use descriptive details to create an image of the evidence in my narrative. I can use appropriate eye contact, adequate volume, and clear pronunciation to convey the message in my narrative. I can adapt my speech to fit the context of my narrative. 	<ul style="list-style-type: none"> Reading Tracker and Reviewer's Notes Writing of narrative monologue Writing of concrete poem Performance task practice 	
Lesson 10	Performance Task: Performing a Narrative	<ul style="list-style-type: none"> I can present evidence and details in a logical order. (SL.6.4) I can support my evidence with descriptive details. (SL.6.4) I can use effective speaking techniques, appropriate eye contact, adequate volume, and clear pronunciation. (SL.6.4) I can adapt my speech for a variety of contexts and tasks, using formal English when indicated or appropriate. (SL.6.6) 	<ul style="list-style-type: none"> I can present evidence and details in a logical order in my narrative performance. I can use descriptive details to create an image of the evidence in my narrative. I can use appropriate eye contact, adequate volume, and clear pronunciation to convey the message in my narrative performance. 	<ul style="list-style-type: none"> Reading Tracker and Reviewer's Notes (from homework) Final drafts of narratives Performance of narrative monologues Performance of concrete poems Narrative Rubric: Self-assessment 	



Optional: Experts, Fieldwork, and Service

Experts:

- Invite an expert on drama or theater to discuss the specific dramatic genre of monologue.
- Invite a local poet or spoken word performer to come to your class to model how poetry is performed.

Fieldwork:

- Arrange for a visit to a local theater to see the production of monologues.
- Arrange for a visit to a local poetry reading or poetry “slam” to see modern poetry in action.

Service:

- Through the writing of their own monologues, students explore and express multiple themes of adversity that face teenagers. Any (or all) of these themes could translate into individual or group service projects for students.

Optional: Extensions

- Students could perform their monologues (narratives and concrete poems) to a wider audience (families, school community, public venue.)
- Students could create audio or visual recordings of their monologues (narratives and concrete poems) to share digitally.



Preparation and Materials

Blue Lipstick and Technically, It's Not My Fault

- These two collections of concrete poems were chosen due to their high engagement factor: topics, language, form, and tone. They strike a beautiful balance between whimsical narrative technique and themes to which students can relate. These poems also serve a great complement to *Good Masters! Sweet Ladies!* since they convey many similar themes while being set in a completely different context and using a completely different narrative structure. This combination of continuity and contrast was chosen very purposefully to inspire great conversation in the speaking and listening centered portion of this unit, and then, in the written component, to encourage students to express their own stories in a narrative style they feel best fits.
- This unit was written to accommodate 5 copies of each book per classroom. Therefore, students will share the books (in small groups) during class time, and will be provided individual copies of specific poems that are necessary for homework.
- This unit invites students to compare the experience of reading a text and listening to its audio version. The link to the audio version for each of the poems used to practice and assess this skill is www.johngrandits.com. That link is also provided in the relevant lessons:
 - Lesson 3: “Angels”
 - Lesson 5: “The Thank-You Letter”
 - Lesson 6: “The Skateboard”

This unit includes a number of routines.

1. Reading Calendar

- Students read and reread poems for *Blue Lipstick* and *Technically, It's Not My Fault*. Use the stand-alone Reading Calendar to help guide students in their reading expectations.
- Students will work in groups to share resources in class (5 books per classroom). They receive individual copies of specific poems to read for homework.



2. Reader's Notes

- In this unit, students read several concrete poems in *Blue Lipstick* and *Technically, It's Not My Fault*. The poems share issues of growing up and becoming one's own person expressed through the modern voices of kids. Students are exposed to the genre of concrete poetry and see the influence of graphics in expressing a theme or idea.
- Also in this unit, students compare and contrast the medieval monologues and concrete poetry with other genres that express similar ideas. In addition, they compare and contrast text with audio.
- When students read poetry from *Blue Lipstick* and *Technically, It's Not My Fault* for homework, they are asked to complete the Modern Voices graphic organizer. This graphic organizer will be used to launch discussion in the following lesson.

3. Independent Reading

- This module introduces a more robust independent reading structure. Consider scheduling a week between Unit 2 and Unit 3 to launch independent reading. Alternatively, you could lengthen the time for Unit 3 and intersperse the independent reading lessons into the first part of the unit. See two separate stand-alone documents on EngageNY.org: **The Importance of Increasing the Volume of Reading and Launching Independent Reading in Grades 6–8: Sample Plan**, which together provide the rationale and practical guidance for a robust independent reading program. Once students have all learned how to select books and complete the reading log, it takes less class time. After the launch period, the independent reading routine takes about $\frac{1}{2}$ class period per week, with an additional day near the end of a unit or module for students to review and share their books. You may wish to review the independent reading materials now to give yourself time to gather texts and to make a launch plan that meets your students' needs. When students read independently, they are asked to complete a Reading Tracker and Reviewer's Notes.

The calendar below shows what is due on each day.

Teachers can modify this document to include dates instead of lessons.

Due at Lesson	Monologue to Read:
Unit 2, Lesson 15	“Advanced English” from <i>Blue Lipstick</i>
Unit 3, Lesson 1	“My Sister Is Crazy” from <i>Technically, It’s Not My Fault</i>
Unit 3, Lesson 2	“Jack, The Half-Wit” in <i>Good Masters! Sweet Ladies!</i> and “Kyle’s Story,” a news article. Complete Comparing and Contrasting Genres graphic organizer.
Unit 3, Lesson 3	Independent read for goal. Complete Reading Tracker and Reviewer’s Notes.
Unit 3, Lesson 4	Prepare for mid-unit assessment. Reread poems and add notes to graphic organizers. Make connections to themes. Prepare questions to pose during the discussion.
Unit 3, Lesson 5	Independent read for goal. Complete Reading Tracker and Reviewer’s Notes.
Unit 3, Lesson 6	Independent read for goal. Complete Reading Tracker and Reviewer’s Notes.
Unit 3, Lesson 7	Independent read for goal. Complete Reading Tracker and Reviewer’s Notes.
Unit 3, Lesson 8	Independent read for goal. Complete Reading Tracker and Reviewer’s Notes.
Unit 3, Lesson 9	Independent read for goal. Complete Reading Tracker and Reviewer’s Notes.
Unit 3, Lesson 10	Independent read for goal. Complete Reading Tracker and Reviewer’s Notes.



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Grade 6: Module 2B: Unit 3: Lesson 1

Comparing and Contrasting: Seeing and Hearing Different Genres



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

I can compare and contrast how reading a story, drama, or poem is different from what I perceive when I listen or watch. (RL.6.7)

I can compare and contrast how different genres communicate the same ideas. (RL.6.9)

Supporting Learning Targets

- I can compare and contrast the experience of listening to an audio version of the poem “Angels” to reading the same poem.
- I can compare and contrast how a poem and a news article communicate the same ideas.
- I can compare and contrast how a song and a monologue communicate the same ideas.

Ongoing Assessment

- Modern Voices graphic organizer for “My Sister is Crazy” (from homework)
- Venn Diagram: Comparing and Contrasting “Angels” and Audio Version
- Comparing/Contrasting Genres graphic organizer for “Bad Hair Day” and news article
- Reading Tracker and Reviewer’s Notes



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Modern Voices Discussion of “My Sister Is Crazy” (7 minutes) B. Unpacking Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Seeing and Hearing the Poem “Angels” (12 minutes) B. Compare and Contrast “Bad Hair Day” and News Article (14 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Compare and Contrast “Taggot” and a Song (10 minutes) 4. Homework <ol style="list-style-type: none"> A. Read independently to meet your goal. Complete the Reading Tracker and Reviewer’s Notes. B. Read “Jack, the Half-Wit” in <i>Good Masters! Sweet Ladies!</i> and “Kyle’s Story,” a news article. Complete Comparing and Contrasting Genres graphic organizer. 	<ul style="list-style-type: none"> • As noted in Unit 2, Lesson 14, several lessons that were officially part of Unit 2 in effect launched the work of Unit 3. Thus, in this first “official” lesson of Unit 3, students are already well into their work with different narrative genres. • Students begin Lesson 1 in their triad routine discussing “My Sister Is Crazy.” Encourage students to use the Speaking and Listening Criteria Discussion Tracker as a guide for triad discussion, and continue to point out the parallel Effective Discussions anchor chart. These skills will be assessed in Lesson 4 during the Mid-Unit 3 Assessment. • During the discussion, each triad member shares the modern challenge or adversity presented in the poem using the Effective Discussions anchor to begin the discussion. Students continue discussing the challenge by providing explicit or inferential evidence from the poem that supports the idea. Students then discuss how they or the modern voice of today connects to the poem. Encourage students to paraphrase and ask probing and clarifying questions; model as needed. • Students continue to do a first and a second read of the poems. The first read is to get the gist and to understand how graphics add meaning to the concrete poem. The second read asks students to identify the challenge or theme of the poem and make personal connections to the world today. • Students compare and contrast the experience of reading a poem and listening to its audio version, which is part of the mid-unit assessment. If technology is not available to play an audio version of the text, prepare to read it aloud in a performance style. • This lesson also introduces students to four different genres with a similar challenge or theme. Students will compare and contrast the genres to understand how similar themes can be communicated in different ways using different voices. <p>In advance:</p> <ul style="list-style-type: none"> – Review the Mid-Unit 3 Assessment in Lesson 4. Students will compare and contrast a poem titled “Skateboards” and its audio version and also compare the poem to a news article that describes a similar challenge. – Prepare and post Academic Word Wall (see Unit 2, Lesson 14 Teaching Notes and supporting materials).



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">– Prepare audio version of “Angels.” (See materials below). If an audio version is not available, practice reading the poem.– Preview articles and stories in Supplemental Materials.– Find a song on the Internet to use for the closing of this lesson. This song should convey themes of identity and self-esteem. Songs may be found in popular music or movies geared toward young audiences.– Post: Learning targets.



Lesson Vocabulary	Materials
compare, contrast, audio, genre, communicate, formal English, informal English	<ul style="list-style-type: none">• Speaking and Listening Criteria Discussion Tracker (from Unit 2, Lesson 15; one to display)• Effective Discussions anchor chart (begun in Unit 2, Lesson 14)• Equity sticks• Challenges of Modern Times anchor chart (begun in Unit 2, Lesson 14)• Academic Word Wall (begun in Unit 2, Lesson 14)• Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)• “Angels” from <i>Blue Lipstick</i> (one per student and one to display)• “Angels” audio version (www.johngrandits.com)• Venn Diagram: Comparing and Contrasting: “Angels” and Audio Version (one per student and one to display)• Venn Diagram: Comparing and Contrasting: “Angels” and Audio Version (answers, for teacher reference)• “Bad Hair Day” from <i>Blue Lipstick</i> (one per student and one to display)• “Utah 15-Year-Old Suspended after Dyeing Her Hair a ‘Distracting’ Red” news article (one per student and one to display)• Comparing and Contrasting Genres graphic organizer (three per student and one to display)• Song (teacher-selected; see Teaching Notes)• <i>Good Masters! Sweet Ladies!</i>: An Excerpt from “Taggot” (book; one to display)• Document camera• “Kyle’s Story” blog post (one per student)• Reading Tracker and Reviewer’s Notes (distributed in Unit 2)• <i>Good Masters! Sweet Ladies!</i> (book; distributed in Unit 1; one per student) (for homework)



Opening	Meeting Students' Needs
<p>A. Modern Voices Discussion of “My Sister Is Crazy” (7 minutes)</p> <ul style="list-style-type: none"> • Invite students to take their Modern Voices graphic organizer for “My Sister Is Crazy” and sit in their triads. • Display the Speaking and Listening Criteria Discussion Tracker. • Focus students on the first three criteria: paraphrasing the author’s ideas, asking probing questions, and asking clarifying questions. Explain that they are going to discuss “My Sister Is Crazy” with their triads, and they should focus on these criteria when discussing the poem. • Explain to students that they should begin their discussion by choosing a sentence starter from the Effective Discussions anchor chart and describe the gist of the poem. Suggest that students add to their notes or revise their responses on their graphic organizers throughout the discussion. • Ask students to begin discussing. • Circulate and support triads as they discuss the gist of “My Sister Is Crazy.” Model clarifying and probing questions for students to ask to get a deeper discussion such as: <ul style="list-style-type: none"> * “Tell me more about that.” * “Can you explain your thinking by giving examples?” * “Could you provide evidence to support your idea?” • Use equity sticks to cold call students to share the poem’s theme or narrator’s challenge and evidence to support these claims from the text. • Listen for students to say the theme or challenge is living with a younger sister who is annoying, or the struggle of sibling relationships. In the poem, Robert says his sister wears a pyramid-shaped hat on her head. This is an example of explicit evidence. Another example is when Robert’s sister says, “The pyramid is a source of ancient power.” Other evidence could also include: “The Egyptians had pyramids, and their empire lasted 3,000 years.” Still another example is when Robert says “You look like a jerk!” • Add the challenges discussed to the Challenges of Modern Times anchor chart. • Ask triad members to discuss: <ul style="list-style-type: none"> * “Can you identify with the challenge or challenges the author presented in ‘My Sister Is Crazy’?” 	<ul style="list-style-type: none"> • Discussing homework holds students accountable and provides an opportunity to discuss and communicate their ideas clearly. • Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose and format.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Remind students that they should provide details such as personal examples for their connections or anecdotes. Say they can also make connections with other modern voices using examples from news articles, books, or movies.• Circulate and support triads to ensure all members are participating and making connections to modern voices of today. Continue to give reminders to students to ask probing or clarifying questions and to paraphrase the author's or their peers' ideas. Remind students that probing questions might sound like:<ul style="list-style-type: none">* "Can you give examples?"* "I'm interested in hearing more details about ..."* "I wonder what you think about ...?"• Invite volunteers to share how they connected with the challenge or theme in "My Sister Is Crazy."• Commend students for referring to the Effective Discussions anchor chart for sentence stems. Explain that using these ideas and strategies provide for a richer discussion.	



Opening (continued)	Meeting Students' Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Refocus students whole group.• Direct students' attention to the posted learning targets and read them aloud:<ul style="list-style-type: none">* "I can compare the experience of listening to an audio version of the poem "Angels" to reading the same poem."* "I can compare and contrast how a poem and a news article communicate the same ideas."* "I can compare and contrast how a song and a monologue communicate the same ideas."• Ask triads to Think-Pair-Share:<ul style="list-style-type: none">* "What do you think you are going to be doing in this lesson?"• Select volunteers to share their ideas with the whole group. Listen for students to explain that they are probably going to read a poem and listen to another person read it aloud, and then compare how the two experiences are alike but also different; they will be comparing and contrasting a poem and a newspaper article and a song and a monologue, and look at how different genres can present similar topics or ideas.• Explain that when you <i>compare</i> two or more things, you look to see what is similar or different about them.• Tell students in this lesson they will analyze these four <i>genres</i>: a concrete poem, a news article, a monologue excerpt, and a song to understand how each genre expresses a similar idea or theme but uses a different voice. After comparisons have been made, tell students they will <i>communicate</i> their ideas to their peers by sharing information through speaking and writing.• Point out the new additions on the Academic Word Wall. Tell students these words will become more familiar as they are reviewed in the lessons.	<ul style="list-style-type: none">• Posting academic vocabulary words where all students can see them reminds students of the focus for the unit.• Annotating important words with words and symbols helps students to remember the meaning of important words when rereading the targets. For example, when unpacking targets, write "same" above the word "compare", or draw two bananas. Above "contrast" write "different" or draw an apple and a banana.



Work Time	Meeting Students' Needs
<p>A. Seeing and Hearing the Poem “Angels” (12 minutes)</p> <ul style="list-style-type: none"> • Ask students to sit with triads. • Distribute and display “Angels” from <i>Blue Lipstick</i>. • Ask students to notice the graphics and structure John Grandits used to help add meaning to the poem. Invite triads to discuss: <ul style="list-style-type: none"> * “What do you notice about the word choice on the wings of the poem?” * “What do you notice about the font used in the title and above the angel’s head?” • Listen for students to share the words and phrases on the wings of the poem and state positive characteristics. The font is carefully chosen in the title. Each letter curls and flows to the next letter. The word “halo” above the head appears to glow as the words and letters stretch and shrink in size. • Ask students to follow along as you read the poem aloud. • Give students time to reread the poem independently a second time. • After reading the poem, ask students to discuss in their triads: <ul style="list-style-type: none"> * “What is this poem mostly about?” • Select volunteers to share their triad discussion with the whole group. Listen for students to say that this poem is a discussion between Robert and Jessie. While Robert is barely mentioned, he is the motivation behind the narrator’s thoughts. Jessie feels she has seen some unbelievable things, and the only explanation is there are guardian angels living among us. Robert says guardian angels do not exist, and he feels the happenings are either a coincidence or the work of aliens. Jessie ends with thinking, “There’s no way that aliens live among us. Unless Robert is one of them.” • Ask students to discuss in their triads: <ul style="list-style-type: none"> * “What theme or challenge is communicated in the poem?” • Using equity sticks, cold call students to share their responses. • Listen for one challenge or theme being sibling relationships and interactions, the challenge of getting along with a sibling. Another theme of this poem is holding onto beliefs. • Add these themes or challenges to the Challenges of Modern Times anchor chart. 	<ul style="list-style-type: none"> • Questioning students about the text encourages students to reread the text for further analysis and ultimately allows for a deeper understanding. • Using a document camera to visually display the graphic organizer helps students who struggle with auditory processing. • Providing models of expected work supports all learners but especially challenged learners. • Some students may benefit from listening to the audio version with headphones in order to minimize distractions.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Share with students that reading a poem and listening to an audio version of the same poem can be a different experience. They will now get a chance to hear an audio version of “Angels” and compare this experience with reading the same poem.• Invite students to listen to “Angels” audio version WITHOUT reading along with the text.• After listening, ask students to discuss in their triads:<ul style="list-style-type: none">* “How is the experience of reading the poem different from hearing it?”* “How is the experience of reading it similar to hearing it?”• Distribute and display the Venn Diagram: Comparing and Contrasting “Angels” and Audio Version.• Using equity sticks, cold call triad members to share the similarities between the experiences of reading and listening to the poem.• Listen for students to share that both experiences communicate the same meaning or challenge. Both use the same words.• Model writing these responses in the overlap of the Venn diagram. Invite students to fill in their Venn diagram as you model.• Using equity sticks, cold call triad members to share the differences of the two experiences.• Listen for students to explain that when listening, you hear more emphasis on certain words and phrases, and you hear the rhythm of the poem more clearly than when you read it to yourself. In reading the poem, it becomes more personal and words emphasized are for individual interpretation. The tone of the spoken word is also for personal interpretation. On an audio version, there may be music or sound effects, which also help to set a certain tone by emphasizing a word or phrase.• Model writing these responses on the Venn diagram in the outer areas of each circle. Invite students to complete their Venn diagram as you model.• Share with students that each experience provides a different voice. A personal reading gives the reader the opportunity to make the poem his or her own, and the audio reading gives the listener a chance to close his or her eyes and imagine the story. Both experiences can be enjoyable.	



Work Time (continued)	Meeting Students' Needs
<p>B. Compare and Contrast “Bad Hair Day” and News Article (14 minutes)</p> <ul style="list-style-type: none"> Remind students that in Lesson 1 they listened to a monologue by Logan LaPlante. In his message, he revealed his ideas about what makes a teenager happy. Explain that the voices of modern times have many different ways to express their thoughts or ideas. Some of the different ways, or <i>genres</i>, used to express a voice include songs, poetry, audiotapes, short stories, news articles, video, and monologues. Tell students they will now have an opportunity to read two different genres (a concrete poem and a newspaper article) with a similar theme or challenge. Distribute and display “Bad Hair Day” from <i>Blue Lipstick</i>. Invite students to follow along as you read the poem aloud. Give students time to reread the poem independently a second time. Ask triads to discuss: <ul style="list-style-type: none"> * “What is mainly happening with Jessie in this poem?” * “What is the theme or modern-day challenge?” * “What do you notice about the graphics of the poem?” Circulate as triads discuss. Give reminders to students to practice effective conversations by asking clarifying questions as triad members paraphrase the author’s poem. Support triads by giving examples of how to probe during discussions: <ul style="list-style-type: none"> * “Would you explain more?” * “Do you have examples?” * “What do you think the author means by ...?” Cold call triads. Listen for students to say the poem is mainly about Jessie’s friend Lisa getting an idea to dye Jessie’s hair, and it turns out to be a disaster. Lisa cries and apologizes to Jessie. Jessie is so upset she doesn’t want to go to school for fear of being humiliated. Jessie’s mom comes home and tells her every woman makes the big hair mistake once in her lifetime. The theme in the poem is self-image and wanting to be different. The words of the poem are written as hair strands on a head. Meaning is added to the poem, as Grandits’s sentences do not appear orderly on the page, but rather the sentences flow in different directions, representing messy hair. Distribute and display the “Utah 15-Year-Old Suspended after Dyeing Her Hair a ‘Distracting’ Red” news article. Invite students to read along as you read the article aloud. Give students time to reread the article independently. 	<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. Consider giving select students strips of paper that already have similarities and differences of these two texts. Students can then place these strips appropriately on the Venn diagram. This will build language acquisition in the vocabulary of similarities and differences (“both” “but” “and”) for some students. For others it provides an important scaffold in the thinking process.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Ask triads to discuss: <ul style="list-style-type: none"> * “What do you notice about the theme in the news article?” * “What is similar about the poem and the news article?” * “What is different?” • Circulate and support triads as they share their ideas. Encourage triad members to use effective discussion strategies by referring to the anchor chart created in the Opening. Remind them to ask probing and clarifying questions. Consider modeling how to ask probing questions with triads as you listen to conversations. • Recognize triad members sharing detailed evidence from the news article and paraphrasing the speaker's ideas or the author's words in the discussion. • Invite volunteers to share what they noticed about the theme and to share similarities and differences of the two genres. • Listen for students to say both articles communicate a similar theme about a girl wanting to change her appearance and self-image. Add the theme to the Challenges of Modern Times anchor chart. Both articles share that their change of hair color was very noticeable. Both girls' mothers provide support. The differences in the two genres include: the poem communicates the theme in a light-hearted way, and the news article treats the issue seriously. • Distribute and display Comparing and Contrasting Genres graphic organizer. • Tell students the graphic organizer serves as a guide to compare the two genres. Explain that it also provides criteria for when an author thinks about deciding how to communicate a challenge or theme and share his/her voice. • Share that when an author begins writing, he or she decides how to get the reader's attention on the details and emotions he or she wants to emphasize. Point of view is considered. If the author wants the character narrating the story, it is written in first person. • Tell students John Grandits' poems are examples of modern monologues and all of them are written in first person. The narrator is sharing the action and uses pronouns such as I, me, my, and mine. • Share that when an author uses “you” or “your” in the story and speaks directly to the reader, he or she is writing in second person. Tell students this type of writing is seldom used by authors. • Explain that authors can use third-person point of view One type of third person is third-person limited point of view, in which an author appears to know the thoughts and feelings of only one of the characters in a story There is also the third-person omniscient point of view, in which an author captures the points of view of all the characters. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask triads to discuss “point of view”:<ul style="list-style-type: none">* “Whose voice is speaking in each genre?”* “Is the ‘point of view’ first person, second person, or third person?”• Circulate and support discussion.• Use equity sticks to cold call triad members. Listen for students to say that Jessie is speaking in “Bad Hair Day” and the poem is written in first person. Pronouns such as I, my, and me are used.• Guide students in the news article that a news reporter looked in on the action and reported what happened at the school. This is an example of third-person point of view.• Model writing responses on the Comparing and Contrasting Genres graphic organizer, asking students to fill in their own as you model.• Ask triads to discuss the “authors’ purpose in the poem and news article”:<ul style="list-style-type: none">* “Why did the author write this?”* “Who was the author’s intended audience?”• Circulate and support triad discussion.• Ask for volunteers to share their ideas.• Listen for students to say that the author wrote the poem to entertain and the news article was written to inform. The intended audience for the poem was young adults, and the intended audience for the news article was teens and adults.• Model writing responses on the graphic organizer. Ask students to fill in their own graphic organizers as you model.• Explain to students that when considering “language and style,” you analyze the genre to determine if the author used <i>informal</i> or <i>formal</i> English. If the author used formal English, the text is carefully worded as in academic or professional writing. Word choice is important in formal English. If the author used informal English, the text includes conversational language, like in the monologue “Hackschooling.” Slang and clichés may be used. Contractions such as can’t, won’t, and I’m could also be used. Contractions are not used in formal English. An example of formal English is “With whom did you study?” An example of informal English is: “Who did you study with?”• Ask triads to discuss:<ul style="list-style-type: none">* “Is the writing in ‘Bad Hair Day’ formal or informal English?”	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Listen for students to say that “Bad Hair Day” is informal because of contractions such as “what’s” and “let’s” and the casual language of “Let’s go for it.” The news article is written informally as well because of casual language and contractions. Commend students for their work comparing the poem with a news article. Tell students after reading and analyzing both genres, it is evident the authors conveyed a similar theme but chose a very different way of expressing their own voice. 	
Closing and Assessment	Meeting Students' Needs
<p>A. Compare and Contrast “Taggot” and a Song (10 minutes)</p> <ul style="list-style-type: none"> Form new partnerships. Tell students there are two other genres that portray a similar theme or challenge to “Bad Hair Day” and the news article. One is an excerpt from “Taggot,” one of the monologues in <i>Good Masters! Sweet Ladies!</i>, and the other is a song. Invite partners to listen to the song (see Teaching Notes). Ask them to listen carefully to the words to hear the author’s voice and tone. Ask them to notice who is speaking and think about the intended audience. After the song has finished, display <i>Good Masters! Sweet Ladies!: An Excerpt from “Taggot”</i> on the document camera. Direct students to Stanza 3. Ask students to follow along as you read the excerpt aloud. Invite students to reread the excerpt for their final read, noticing who is speaking, the author’s language style, and the author’s intended audience. Also, ask them to consider why the author wrote this monologue. Distribute and display a new Comparing and Contrasting Genres graphic organizer. Ask partners to discuss the three criteria on the graphic organizer—point of view, the author’s purpose, and language and style—and to take notes on their graphic organizers during the discussion. Circulate and listen as students discuss. Remind students to use the Effective Discussions anchor chart to look at sentence starters for paraphrasing ideas and clarifying and asking probing questions. Make note of students who may need support in comparing and contrasting genres in Lesson 4. Consider collecting the graphic organizers to guide the teaching of future lessons. 	<ul style="list-style-type: none"> Consider collecting the Comparing and Contrasting Genres graphic organizer to guide instruction for Lesson 4. Some students may benefit by using this time to complete their work time activity, while others use the song and “Taggot” as an extension. Gauge the readiness of your class in making this decision.



Closing and Assessment (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Remind students a focus for Unit 3 is to understand how themes and challenges can be expressed using different voices, or genres. In the second half of the unit, they will be able to share their own voice when they write a monologue.• Tell students their homework will provide another opportunity to practice comparing genres. They will revisit the monologue “Jack, the Half-Wit” and compare it to a narrative entitled “Kyle’s Story.” Both genres share a similar theme.• Distribute “Kyle’s Story” and a new Comparing and Contrasting Genres graphic organizer to complete for homework. Be sure students also have their text <i>Good Masters! Sweet Ladies!</i>, which they need for their homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read independently to meet your goal. Complete the Reading Tracker and Reviewer’s Notes.• Read “Jack, the Half-Wit” in <i>Good Masters! Sweet Ladies!</i> and “Kyle’s Story,” a news article. Complete Comparing and Contrasting Genres graphic organizer.	



EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Lesson 1

Supporting Materials

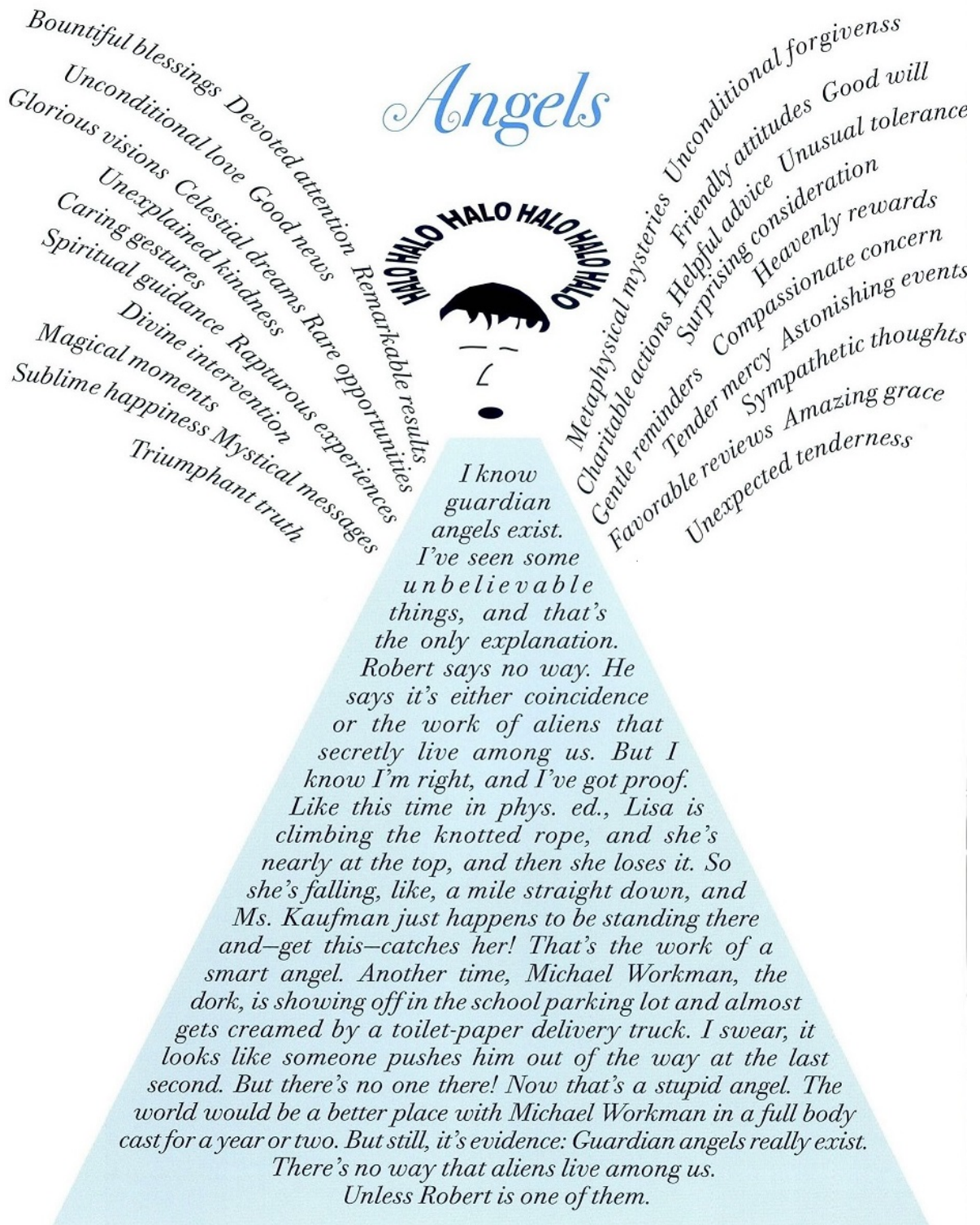


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“Angels”



Concrete poems by John Grandits. Copyright © 2007 by John Grandits. Reprinted by permission of Clarion Books, an imprint of Houghton Mifflin Company. All rights reserved.



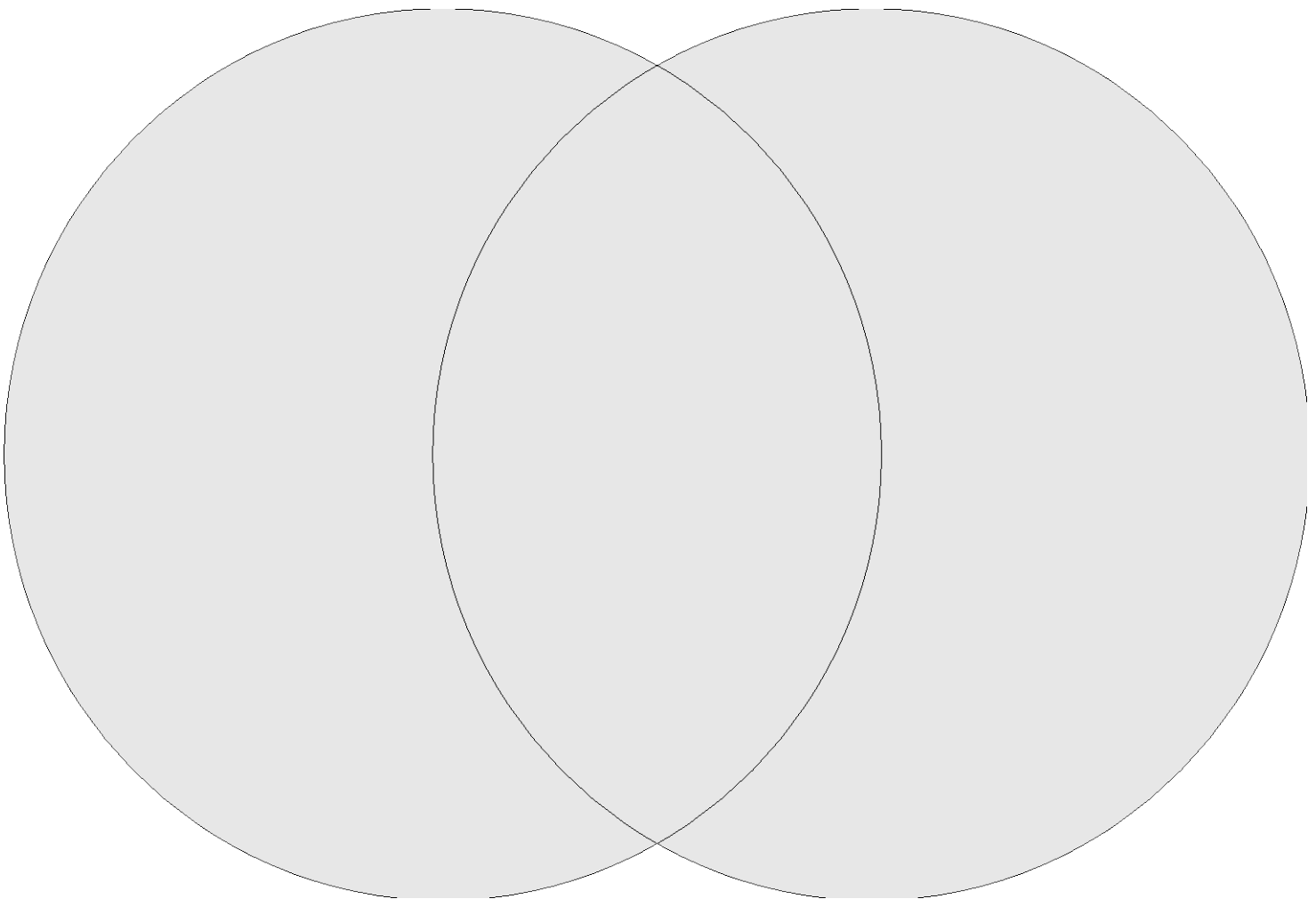
Venn Diagram:
Comparing and Contrasting “Angels” and Audio Version

Name:

Date:

“Angels” visual

“Angels” audio



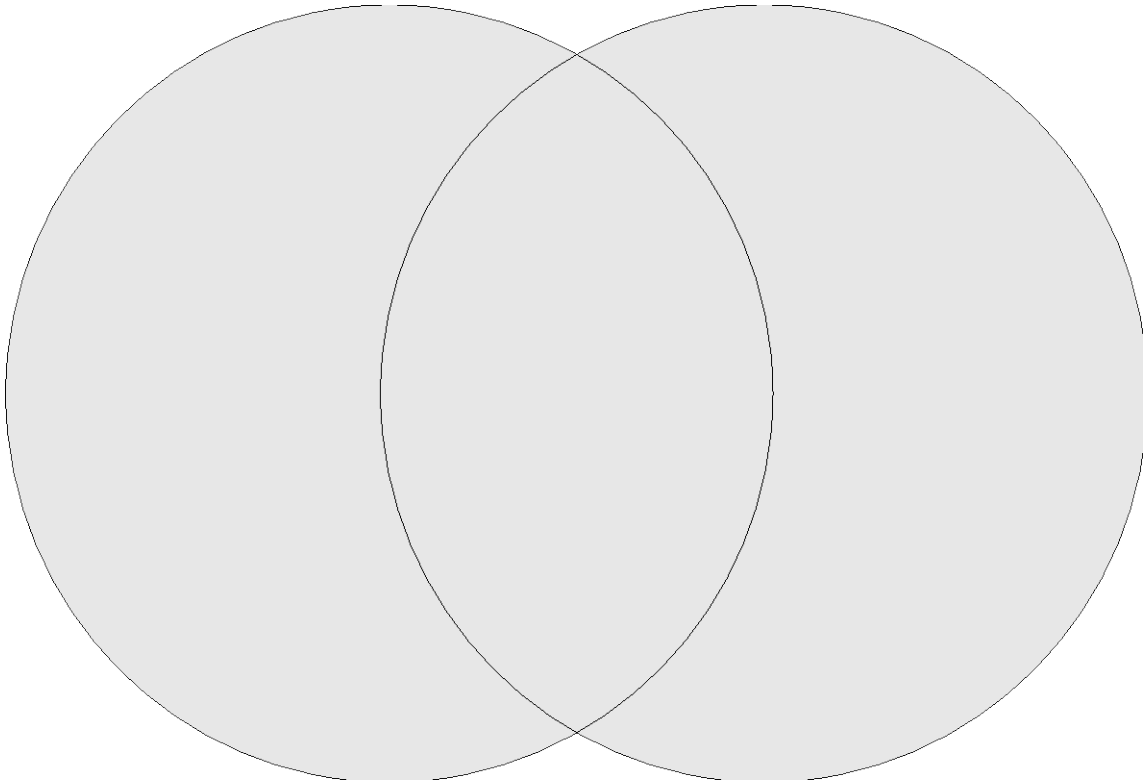


Venn Diagram:

Comparing and Contrasting: “Angels” and Audio Version
(Answers, for Teacher Reference)

“Angels” visual

“Angels” audio



Similarities:

- *Same words*
- *Same overall meaning*

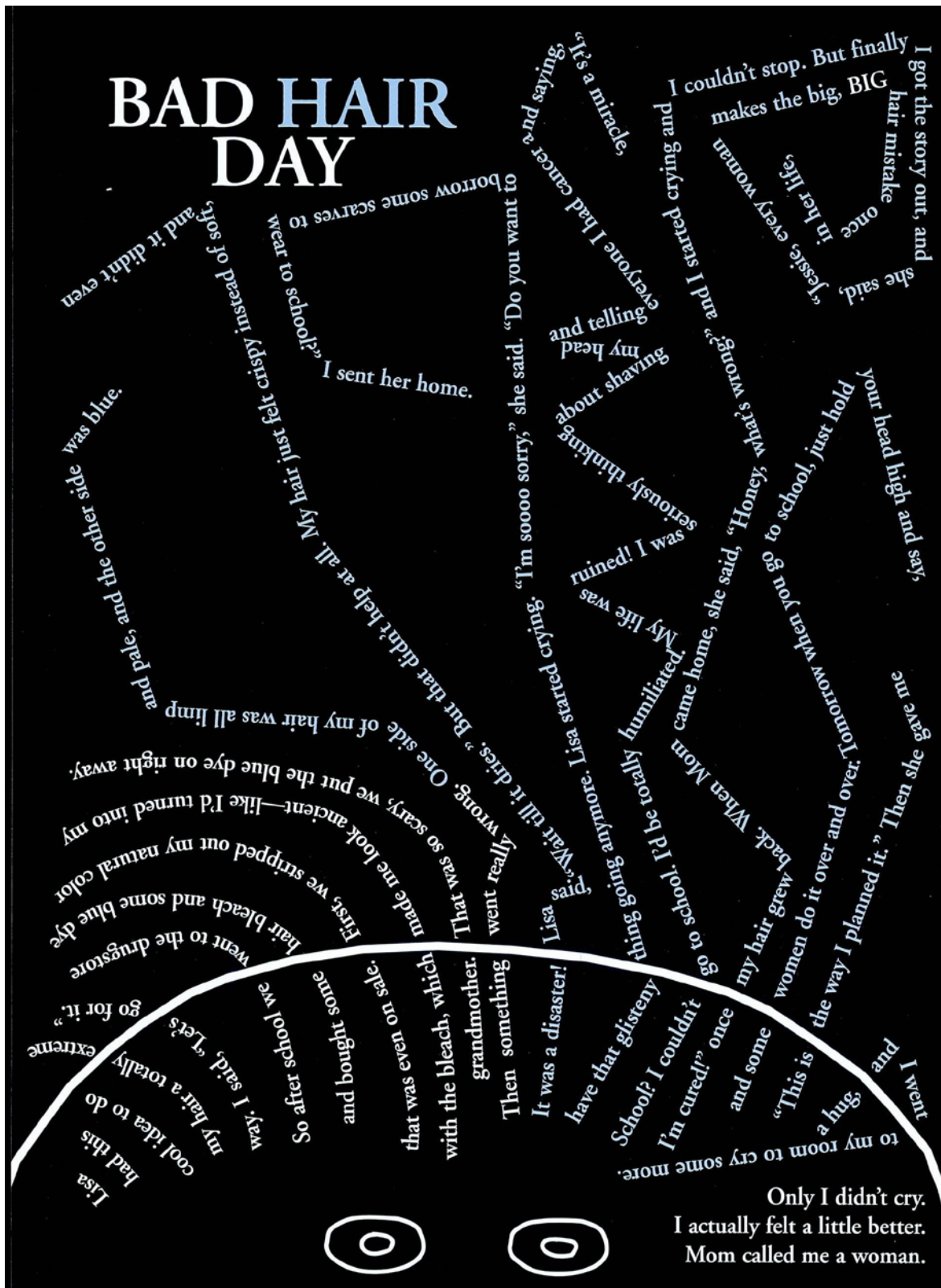
Unique to listening:

- *Emphasis on certain words and phrases*
- *The tone that it is read in generates a certain mood—more dramatic/more interesting to listen to than reading it*

Unique to reading:

- **Emphasis on different words to listening based on interpretation**
- **Read it in a different tone due to a different personal interpretation**

“Bad Hair Day”



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Utah 15-Year-Old Suspended after Dyeing Her Hair a “Distracting” Red

Rylee MacKay learned last week she was in violation of a Hurricane Middle School policy that hair “should be within the spectrum of color that grows naturally.”

BY ADAM EDELMAN / NEW YORK DAILY NEWS

Talk about a bad hair day.

A student at a Utah middle school was suspended last week after administrators deemed her new hair color “too distracting.”

Rylee MacKay, a 15-year-old student at Hurricane Middle School in Southwestern Utah, was punished Wednesday with an in-school suspension for sporting a new red hair color.

Unbeknownst to her, she was in violation of a school policy.

A rule in the Washington County School District, which includes Hurricane Middle School, says, “Hair color should be within the spectrum of color that grows naturally.”

MacKay says she’d been sporting that same shade for months and was shocked that the school disciplined her.

“They brought me into the office and told me (my hair) had to be changed by the next day,” MacKay told *The Spectrum* (of St. George, Utah).

“They told me I could finish my week’s worth (of schoolwork) in the office so nobody could see me,” she added.

But when MacKay wasn’t able to get an appointment at the salon that night, school administrators doubled down, demanding that MacKay either “go to Walmart or dye it myself” or not return to school, she said.

MacKay’s mother Amy asked if her daughter could have two more days to have the color fixed, but they balked.

“They told me (they) would allow her to come to school and do her work in a room in the office where nobody could see her,” she said. “I didn’t like that option, so he said she cannot return to school until it is fixed.”

Principal Roy Hoyt told *The Spectrum* that all parents in the district sign a form that confirms they have reviewed the district’s policies with their children before the school year begins.

“We try to consistently and fairly uphold district policies,” Hoyt said. “When students are out of compliance with the dress code, we attempt to find a resolution. Students are welcome to return to class when the issue has been satisfactorily resolved.”



Utah 15-Year-Old Suspended after Dyeing Her Hair a “Distracting” Red

In the end, Hoyt told the family that they could file a grievance with the school district or have the hair re-colored by Monday, which is what MacKay decided.

She returned to class Monday morning with a similar shade dulled by repeated washes after administrators decided it would not be “distracting.”

Edelman, Adam. "Utah 15-year-old Suspended after Dying Her Hair a 'distracting' Red." NY Daily News. New York Daily News, 13 Feb. 2013. Web. 27 Feb. 2014. <<http://www.nydailynews.com/news/national/utah-15-year-old-suspended-dying-hair-distracting-red-article-1.1261418#ixzz2hHD6xkhY>>.



Comparing and Contrasting Genres Graphic Organizer

Text 1	Comparing and Contrasting Genres Graphic Organizer	Text 2
Title: Genre:		Title: Genre:
	Point of View - Whose voice is speaking?	
	Author's Purpose - Why did the author write this? - Who was the author's intended audience?	
	Language and Style - Is this written in formal or informal English?	



Good Masters! Sweet Ladies!:
An Excerpt from “Taggot”

“There’s no one for me, and I know why.
I’m too big. Father says
His father was a giant of a man—
Somehow his size came down to me.
There’s something else. I’ve stared into the Round Pool,
And it’s hard to tell—
The water’s never still—
But I think I’m ugly. Big and ugly
And shy in the bargain. Mother says
I’ll likely not marry at all.”



Kyle's Story
Blog Post

Tuesday, September 13, 2011

One day, when I was a freshman in high school, I saw a kid from my class was walking home from campus. His name was Kyle. It looked like he was carrying all of his books. I wondered why anyone would bring home all their books on a Friday? He must really be a nerd. I shrugged my shoulders and went on.

As I was walking, I saw a bunch of kids run toward him. They knocked all his books out of his arms and tripped him so he would land in the dirt. His glasses went flying into the grass about 10 feet from him. He looked up and I saw this terrible sadness in his eyes. My heart went out to him. So, I jogged over to him as he crawled around looking for his glasses. As I handed him his glasses, I said, "Those guys are jerks. They haven't evolved past Neanderthal yet." He looked at me and said, "Thanks!" He tried to smile a bit but only managed a half-grin. I could see the gratitude in his eyes, though.

I helped him pick up his books, and asked him where he lived. As it turned out, he lived near me, so I asked him why I had never really seen him around before. He said he had gone to private school before moving to our town and was quite the loner.

I would have never hung out with someone like him before but something compelled me to that day.

We talked all the way home, and I carried some of his books. He turned out to be a pretty nice guy. I asked him if he wanted to come over to my house and play some video games with me. He said yes. We hung out all weekend and the more I got to know Kyle, the more I liked him, and my friends started to think the same of him.

Monday morning came, and there was Kyle with the huge stack of books again. I stopped him and said, "You're going to wreck your back with all these books!" He just laughed and handed me half the books ...

Over the next four years, Kyle and I became best friends ...



Kyle's Story
Blog Post

When we were seniors, we began to think about college. Kyle decided on Georgetown and I was going to Duke. I knew that we would always be friends. The miles would never be a problem. He was going to be a doctor and I was going for business on a scholarship.

Kyle was valedictorian of our class. I teased him all the time about being a nerd. He had to prepare a speech for graduation. I was so glad it wasn't me having to get up there and speak.

There was Kyle on graduation day. Now so different than the bookworm I met four years prior, yet still the same in many ways. He was one of those guys that really found himself during high school. He had gained so much confidence and self-esteem. I think I may have been a little jealous of that but I was happy for him.

I could see that he was nervous about his speech. So, I smacked him on the back and said, "Hey, you'll do just fine." He looked at me gratefully. "Thanks ..." he said. He cleared his throat and started his speech.

"Graduation is a time to thank those who helped you make it through all the years. Your parents, your teachers, your siblings, maybe a coach ... but mostly your friends.... I am here to tell all of you that being a true friend to someone is the best gift you can give them. I am going to tell you a story."

I just looked at him with disbelief as he told the crowd of the first day we met.

He had planned to kill himself that weekend.

He talked of how he had cleaned out his locker so his Mom wouldn't have to do it later and was carrying everything home. He looked at me and gave me a little smile. "Thankfully, I was saved. My friend saved me from doing the unspeakable." The crowd was quiet and hung on every word. I could see some people with tears running down their faces.



Kyle's Story
Blog Post

I saw his mom and dad looking at me and smiling. It all gave me chills. Not until that moment did I realize just how much I had made a mark.

Never underestimate the power of your actions. With one small gesture, you can change a person's life.

Shane Cowert. "Kyle's Story." *Stand Up! For Victims of Bullies*. Web. 27 Feb. 2014.



EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Lesson 2

Analyzing, Comparing, Sharing: Modern Voices



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

I can effectively engage in sixth-grade discussions with diverse partners about sixth-grade topics, texts, and issues. (SL.6.1)
I can express my own ideas clearly during discussions. (SL.6.1)
I can build on others' ideas during discussion. (SL.6.1)

Supporting Learning Targets

- I can discuss concrete poems with diverse partners.
- I can express my own ideas clearly during discussions.
- I can build on others' ideas during discussion.

Ongoing Assessment

- Comparing Genres graphic organizer for “Jack, the Half-Wit” and “Kyle’s Story” (from homework)
- Modern Voices graphic organizer for “The Thank-You Letter”
- “I Think ... What Do You Think?” scavenger hunt to identify theme and evidence, infer, and discuss
- Self-assessment using speaking and listening criteria
- Reading Tracker and Reviewer’s Notes



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets (3 minutes)B. Compare and Contrast: “Jack, the Half-Wit” and “Kyle’s Story” (7 minutes)2. Work Time<ol style="list-style-type: none">A. Analyzing “The Thank-You Letter” and Engaging in Discussion (15 minutes)B. Analyzing “The Wall” and Engaging in Discussion (15 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. “How I Taught My Cat to Love Poetry”: Turn and Talk (5 minutes)4. Homework<ol style="list-style-type: none">A. Read independently to meet your goal. Complete the Reading Tracker and Reviewer’s Notes.	<ul style="list-style-type: none">• At this point in the unit, students have read selected poems multiple times to determine theme and use evidence to analyze and make inferences. They have also compared and contrasted how similar ideas can be expressed through different genres and how reading and listening to the same text can influence their perception. These various ways of communicating all focus on the theme of adversities or challenges. Some are everyday challenges presented in light-hearted, humorous ways; others are expressed in a more serious tone. The voices that express these themes represent medieval and modern challenges, which have been progressively added to the Themes of Adversity graphic organizer and the Challenges of Modern Times anchor chart.• Students continue to contribute new challenges to the Challenges of Modern Times anchor chart. They also consider how they personally connect to those themes. This progression leads students to selecting a theme for writing their own monologue in the second half of this unit.• In addition to this progressive work, students discuss themes they have read about in this unit. The Speaking and Listening Criteria Discussion Tracker guides them to express their voice, respond to inquiries, and question to learn more about others’ perspectives.• In advance:<ul style="list-style-type: none">– Select partners for reading, analyzing, and discussing “The Wall.” Determine how partners will join other partners for discussion in a foursome.– Add Lesson 2 vocabulary and definitions to the Academic Word Wall.– Post: Learning targets.



Lesson Vocabulary	Materials
discussion, diverse, express, paraphrase, clarify, probe; footnotes, Polka (“The Thank-You Letter”)	<ul style="list-style-type: none">• Academic Word Wall (begun in Unit 2, Lesson 14)• Academic Word Wall ((from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)• Effective Discussions anchor chart (from Unit 2, Lesson 14)• Challenges of Modern Times anchor chart (begun in Unit 2, Lesson 14)• Themes of Adversity anchor chart (from Unit 2)• “The Thank-You Letter” in <i>Technically, It’s Not My Fault</i> (one per student)• Modern Voices graphic organizer for “The Thank-You Letter” (one per student)• Modern Voices folder (one per student)• “The Wall” in <i>Blue Lipstick</i> (one per student)• Speaking and Listening Criteria Discussion Tracker (from Unit 2, Lesson 15; one per student and one to display)• “I Think ... What Do You Think?” scavenger hunt (one per student and one to display)• “How I Taught My Cat to Love Poetry” in <i>Blue Lipstick</i> (one per student and one to display)• Reading Tracker and Reviewer’s Notes (from Unit 2, Lesson 14)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the posted learning targets and read them aloud: <ul style="list-style-type: none"> * "I can discuss concrete poems with diverse partners." * "I can express my own ideas clearly during discussions." * "I can build on others' ideas during discussion." • Ask students: <ul style="list-style-type: none"> * "Based on these learning targets, what do you think you'll be doing in today's lesson?" • Listen for students to note that they will be <i>discussing</i> or talking about concrete poems. • Ask: <ul style="list-style-type: none"> * "What does <i>diverse</i> mean? When you are <i>discussing</i> with <i>diverse</i> partners, whom are you talking with?" • Listen for students to explain that <i>diverse</i> means the way that people are different from each other, and when they are talking with <i>diverse</i> partners, they are talking with other students who may have different ideas than they do. • Point out that words and definitions for <i>discussion</i>, <i>diverse</i>, and <i>express</i> are on the Academic Word Wall for reference. Ask: <ul style="list-style-type: none"> * "What can you doing during a <i>discussion</i> to 'build on others' ideas'?" • Listen for responses that include asking questions and adding to others' ideas by contributing your own thoughts. • Notice the words "my own ideas" and "others' ideas." Explain that a good <i>discussion</i> involves all people in a group and sharing different ideas helps us think about things in new ways. 	<ul style="list-style-type: none"> • Posting learning targets allows students to reference them throughout the lesson. The learning targets provide a reminder to students and teachers about the intended learning behind a given lesson or activity. • Consider highlighting each syllable or letter of the word <i>diverse</i> with a different color or creating different ways to present key words in the learning targets that convey the message that everyone's voice is important in a discussion. For example, using a different style or font for each letter or for key words—like "Own" and "others"—will draw attention to the targets and their meaning.



Opening (continued)	Meeting Students' Needs
<p>B. Compare and Contrast: “Jack, the Half-Wit and “Kyle’s Story” (7 minutes)</p> <ul style="list-style-type: none"> Remind students that for homework they were to read the monologue “Jack, the Half-Wit” from <i>Good Masters! Sweet Ladies!</i> and “Kyle’s Story” and complete a Comparing and Contrasting Genres graphic organizer to compare and contrast the monologue and story. Invite students to take their graphic organizers and join their triads. Direct students’ attention to the Effective Discussions anchor chart. Remind students to refer to the sentence starters when discussing their homework. Also, remind students to paraphrase, clarify, and probe as they <i>discuss</i> and share their responses to the questions on the graphic organizer: <ul style="list-style-type: none"> Point of View Author’s Purpose Language and Style Ask triad partners to also identify what the themes of adversity are in both the monologue and the story. Encourage students to include evidence from the text as they share. Point out that by including those details, they can express their thoughts more clearly and discussion partners can understand what you noticed or what your point of view is. Circulate and ask probing questions to guide students in their discussion. Refocus students whole group. Call on triad volunteers to share their responses. Listen for: <ul style="list-style-type: none"> The point of view in both genres is from a first-person voice. The narrator refers to himself or herself with the personal pronouns I, I’m, me, my, we ... The author’s purpose might be to inform people about bullying, to help others understand how painful it is to be bullied, or to explain how important it is to have someone who understands and cares enough about you to help you out. There are differences and similarities in language and style. “Jack, the Half-Wit” is written in stanzas like a poem. The structure of each stanza starts with the main thought and adds details. It has some figurative language and repetition. “Kyle’s Story” is written like a narrative or story in paragraphs. Both use mostly informal English. Invite students to share the themes of adversity they found in the monologue and the story. Add the adversity or challenge to the Challenges of Modern Times anchor chart. 	<ul style="list-style-type: none"> Opening with activities linked to homework holds students accountable for independent reading and application of skills. Anchor charts serve as note-catchers when the class is co-constructing ideas.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Compare with the Themes of Adversity anchor chart. Consider if the challenge of being bullied is one that kids have faced over time. Ask students:<ul style="list-style-type: none">* “Is it important to share adversities we face? Does it make a difference to speak up? Are there different ways to share your voice?”• Ask for volunteers to share.• Explain that knowing how to share is important. They have been reading about challenges, comparing texts, and listening and exploring different genres. In this lesson, they practice ways to share thoughts and ideas through discussion.	



Work Time	Meeting Students' Needs
<p>A. Analyzing “The Thank-You Letter” and Engaging in Discussion (15 minutes)</p> <ul style="list-style-type: none"> • Tell students they will read two concrete poems: “The Thank-You Letter” in <i>Technically, It’s Not My Fault</i> and “The Wall” in <i>Blue Lipstick</i>. After reading the poems, they will analyze both using the Modern Voices graphic organizer. Then they will have a chance to discuss. For the first poem, they will work with their triads. • Distribute “The Thank-You Letter” from <i>Technically, It’s Not My Fault</i> and the Modern Voices graphic organizer for “The Thank-You Letter” to students. • Invite them to first look at the poem to see what they notice about how the text is arranged. • Call on students to share out. Listen for: “There are two main parts: The top half looks like a letter; the bottom part is arranged like a numbered list.” • Ask students to look at the title: <ul style="list-style-type: none"> * “What do you notice about the title? What does the number 1 refer to?” • Listen for: The title tells the reader what the poem is about—a thank-you letter. The number is a clue to look at the list below and that the list is <i>footnotes</i>. Ask: <ul style="list-style-type: none"> * “What is a <i>footnote</i>?” (Point out that <i>footnote</i> is a compound word made up of two words. Each word tells something about the meaning.) • Listen for: A <i>footnote</i> is a note that adds information from the writer and it is found below or at the “foot” of the main message or text. Ask: <ul style="list-style-type: none"> * “Why did the author John Grandits present this poem in two different parts? How might that contribute to the theme?” • Listen for: “Each part might have a different message,” and “If you find out what the message is in each part, you could put that information together to figure out what the poem is mainly about or what the theme or challenge is.” • After looking at the arrangement of the poem, ask students: <ul style="list-style-type: none"> * “What is the gist of the poem?” • Listen for: “The poem is about a thank-you letter and has some notes to explain it.” • Tell students they will now have a chance to look for the gist as they include the words or text. Invite students to read silently along as you read aloud. 	<ul style="list-style-type: none"> • Looking at the graphic arrangement of the poem before reading introduces readers to the gist before reading the text. Noticing what the author is conveying through graphics contributes to understanding the overall theme. • Consider reading “The Thank-You Letter” first without adding the footnotes to experience the flow of the text and get the gist of the letter. • Consider providing note cards with sentence starters as students engage in discussion. Discussion prompts can help all students participate and contribute to the flow and depth of the discussion.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Read “The Thank-You Letter” first. • Then, reread and add the footnotes as they occur in the text. Ask students: <ul style="list-style-type: none"> * “Now that we’ve done a first read, what do you think the gist is?” • Listen for: “The poem is about a boy who writes a thank-you letter to his aunt for a gift/sweater that he doesn’t like.” • Invite students to reread the poem silently to themselves. Suggest that they interject the footnote comments as they read the letter. • Ask triads to discuss: <ul style="list-style-type: none"> * “In your own words, share the theme or challenge you noticed.” * “Include evidence that you noticed that supports the theme. For example: ‘To me, the challenge Robert faces is ... because ...’” * “Listeners acknowledge what you heard or noticed. For example: ‘That’s a good point’ or ‘Oh, I hadn’t thought of it that way’ or ‘That’s one of the things I noticed, too.’” * “Note that as you discuss, you may identify different themes or perceive what the author’s message is differently. Your own experiences or the details you notice may influence how you interpret the message. Just as close reading helps the reader understand more deeply, how you share what you notice or have experienced leads to greater understanding.” • Tell students to complete their Modern Voices graphic organizer for “The Thank-You Letter” together after the discussion. • Circulate to listen and observe students as they discuss. Provide support and feedback on the discussion criteria they incorporate. • Refocus students whole group. Invite them to share the theme or challenge they felt Robert faced in “The Thank-You Letter.” Listen for: The challenge is how to accept or thank someone for something you don’t want or dealing with people who don’t understand you. • Ask students to consider if those challenges are modern-day or if they are challenges people have faced over time. Is there value in sharing those challenges? Add challenges to the Challenges of Modern Times anchor chart. • Provide feedback to the class on the successful discussion patterns you noticed. Offer next-step suggestions to enrich discussion. • Tell students to add their Modern Voices graphic organizer for “The Thank-You Letter” to their Modern Voices folders. 	<ul style="list-style-type: none"> • When reviewing or modeling graphic organizers or recording forms, consider using a document camera to visually display the document to provide both visual and auditory approaches for engaging students with different learning strengths and weaknesses.



Work Time (continued)	Meeting Students' Needs
<p>B. Analyzing “The Wall” and Engaging in Discussion (15 minutes)</p> <ul style="list-style-type: none"> Assign new partners. Redirect students' attention to the learning targets. Tell students they will now begin as a whole class, then work with their partners to read and analyze a poem, and then join another partnership to discuss a concrete poem called “The Wall” from <i>Blue Lipstick</i>. Provide an overview: <ul style="list-style-type: none"> As a whole class: <ul style="list-style-type: none"> Look at the graphics for gist. Read aloud and read along with the concrete poem “The Wall” for the gist. As partners: <ul style="list-style-type: none"> Reread “The Wall” together. Do a scavenger hunt to identify the theme or challenge, find evidence, and make inferences. With another partnership: <ul style="list-style-type: none"> Discuss findings. Distribute and display the Speaking and Listening Criteria Discussion Tracker. Remind students that part of their Mid-Unit 3 Assessment will include a discussion in which they will be evaluated on these criteria. Distribute “The Wall” from <i>Blue Lipstick</i>. Provide background information about <i>Blue Lipstick</i>. Explain that all of the poems share messages from a girl named Jessie. Her brother Robert is the narrator of the poems in <i>Technically, It's Not My Fault</i>. Jessie's poems create an ongoing theme throughout the book. Robert's poems are more random and share different events or ideas. The poem they will read today, “The Wall,” is near the front of the book. Another poem, “The Wall Revisited,” near the back of the book, shows changes Jessie makes over time. Encourage students to read all the poems in both books for more insight into Jessie's and Robert's lives. Invite students to notice the graphics and the arrangement of the words in “The Wall”: <ul style="list-style-type: none"> * “Based on what you notice, what might be the gist of the poem?” Listen for: “The Wall” is about things that get in between Jessie and other people. 	<ul style="list-style-type: none"> Determining partnerships and discussion groups ahead of time will ensure that students have the opportunity to engage in discussion with others whose perceptions and insights may differ from theirs. Observing discussion groups provides the opportunity to identify students who may benefit from individualized or small group opportunities to practice speaking and listening skills. Use of criteria such as the Discussion Tracker gives students a clear vision of what they need to be able to do to be successful with learning targets.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite students to follow along as you read the poem aloud. After, say:<ul style="list-style-type: none">* “Now that we’ve read the poem, what do you think the gist of the poem is?”• Call on students to share how the words add to their thoughts about the gist of the poem. New thoughts may include: “Jessie keeps a wall between herself and other people who drag her down,” or “Jessie protects herself by not letting other people get too close.”• Tell students they will reread the poem silently on their own. Then, with their partners, they will explore the poem to look for clues and evidence to answer the scavenger hunt questions.• Distribute and display the “I Think ... What Do You Think?” scavenger hunt.• Ask students to silently reread “The Wall” on their own.• Then, ask students to complete the scavenger hunt with their partners. Remind students that the Speaking and Listening Criteria Discussion Tracker provides tips that may help them in their search.• Circulate and guide students in their search and discussion. Ask guiding questions such as: “Have you offered your thoughts about the challenge?” and “Have you asked your partner to explain more about ...?”• Refocus students whole group. Ask each pair to quietly move to join another pair.• Invite students to share their answers on the scavenger hunt.• Refocus students whole group. Direct students’ attention to the “I Think ... What Do You Think?” scavenger hunt questions.• Ask students to notice the questions that have an <i>asterisk</i> or star in front of them.• Tell students to choose one of the questions with an asterisk to discuss with their foursome. They will each <i>paraphrase</i> or share in their own words their response to the question they selected. They should include at least one detail or piece of evidence from the poem or their own life. Other members of the group will each contribute to the discussion by acknowledging what they heard, comparing what they heard to their own thoughts, or asking a clarifying or probing question.• When everyone in the group has participated, the person who started the discussion by paraphrasing acknowledges the other group members and guides the discussion to another group member. For example: “Thanks for your input.... I’m wondering what _____’s thoughts are about the poem.”	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students to begin.• Circulate while students discuss. Encourage students to refer to the Effective Discussions anchor chart and the Speaking and Listening Criteria Discussion Tracker for discussion tips.• Refocus students whole group. Give specific positive feedback for their work in using speaking and listening skills in their discussion.• Ask students to share what they thought the theme or challenge of “The Wall” was.• As students share, add the theme to the Challenges of Modern Times anchor chart.	



Closing and Assessment	Meeting Students' Needs
<p>A. “How I Taught My Cat to Love Poetry”: Turn and Talk (5 minutes)</p> <ul style="list-style-type: none">• Ask students to return to their original partner.• Distribute and display the concrete poem “How I Taught My Cat to Love Poetry” and ask students to look at the graphics and read the poem silently to themselves.• Ask students to turn and talk:<ul style="list-style-type: none">* “Paraphrase what you think the theme or challenge is that Jessie faces in this poem.”* “Share a detail that you enjoyed. It can be a detail from the text or the graphics.”* “Acknowledge your partner’s comments or ask a clarifying or probing question.”• Invite volunteers to share the theme. Listen for: “Jessie has been given an English assignment. It is number 27, and she is completely frustrated with the task of creating a poem for someone she loves. A possible theme could be doing an assignment for school that you do not want to do.”• Add the theme to the Challenges of Modern Times anchor chart.• Ask students to assess where they feel they are at this point in participating in discussion by marking a star or step by each of the criteria on the Speaking and Listening Criteria Discussion Tracker. If there is something in particular they observed about the group or felt they would like to strengthen or that they did well with, encourage them to add that to the notes at the bottom.• Collect the Speaking and Listening Criteria Discussion Trackers or ask students to place them in their Modern Voices folders.	<ul style="list-style-type: none">• A self-assessment helps students recognize what they are doing well and determine where they will need more support to reach proficiency.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read independently to meet your goal. Complete the Reading Tracker and Reviewer’s Notes.	



EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Lesson 2

Supporting Materials



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“The Thank-You Letter”

The Thank-You Letter¹

Dear Aunt Hildegard,

Thank you² for the amazing gifts.³ It was terrific⁴ getting your package!⁵ I grabbed it immediately.⁶ But when my parents saw it,⁷ they said⁸ I shouldn't open it until my birthday. You can imagine how I felt when I found two gifts!⁹ The sweater was totally awesome.¹⁰ It's amazing how well you know me.¹¹

Then there was the poster you got for my room.¹² You're in luck; I don't already have a Polka Hall of Fame poster.¹³ I'm putting it right under my World Wrestling Federation poster.¹⁴

Thanks,¹⁵ thanks,¹⁶ and thanks again.¹⁷ I'm already planning when to wear my new sweater.¹⁸

Your 11-year-old¹⁹ nephew,

Robert

1. with Footnotes

2. For nothing!

3. Do you have the slightest clue what an 11-year-old boy likes?

4. I almost croaked when I saw the package. I still remember last year's gift. "Oh, no! Not again!" I screamed.

5. I was in luck. Mom didn't see the mailman.

6. I hid the package in the garage under the hose.

7. What were the chances that Dad would decide to wash the car *that* day?

8. "What's this?" they said. "When did this come?"

9. You monster.

10. In the history of sweaters, there has never been an uglier waste of yarn.

11. Where did you *ever* find a sweater that not only has Barney on it but also is two sizes too big for me?

12. I'm old enough to decorate my own room.

13. Just what I need—a picture of an old guy with an accordion.

14. And I do mean UNDER.

15. For trying to embarrass me in front of my friends.

17. For making me waste an hour of my life writing this stupid thank-you letter.

18. I know they'll make me wear it the next time you come to visit. I just hope nobody sees me.

19. I'm 11!!! Get it?!!



Modern Voices Graphic Organizer
“The Thank-You Letter”

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

Date:
.....

Theme or Challenge	Evidence from the Text	Inferences (What this make me think)

Explain how you or the modern voices of today connect to this poem.

.....

.....

.....

.....

.....

.....



“The Wall”

The Wall

MY SIDE

Lisa—only
my best
friend in the
universe

Mom
and
Dad

My little
cousin
Natalie

Robert
(half of the
time)

My cat,
Boo-Boo
Kitty

Life is simpler if
you have a wall.
It keeps away
people who drag
you down, like
this girl I knew
in seventh grade.
Agnes. We were
sort of friendly.
I told her I liked
her tank top.
She insisted,
she *insisted* that I
borrow it. It sort of
got ruined.
An accident.
She insisted,
she *insisted* that I
pay her for it.
I paid her for it.
Then she forgot
I'd paid her for it.
She conveniently
forgot I'd paid!
My mother said,
“It's not worth
the grief” and went
over to Agnes's
house and paid
her mother—even
though I'd already
paid Agnes.
And that was that.
You've got to be
careful who you
make friends with.
So now I've got
this wall . . .

THE OTHER SIDE

Fast-food chains
that cook their
french fries in
animal fat

Smokers
(of anything)!

12-year-old
talentless
pros

Rich girls who
spend more on
one pair of shoes
than I spend on
clothes in a year

Meat
eaters

Kids who cut
the cafeteria
line

Mr. Holt,
my English
teacher

People
with
totally
boring
karma

Cheerleaders

Robert
(the other half
of the time)

The school
bus driver
(yuck!)

Grown-ups
who talk
to you as
if you're
three

Guy
jocks

Everybody
on the
school bus,
near the
school bus,
or even
wearing
that shade
of yellow



“I Think ... What Do You Think?”
Scavenger Hunt

.....
Name:

.....
Date:

Question	I think ...	Partner thinks ...
* What is the theme or challenge of “The Wall”?		
What words tell you whose voice is speaking?		
* Why do you think Jessie has a wall?		
Who is someone Jessie trusts?		
Identify three groups of people Jessie keeps away from.		
Who is someone Jessie doesn’t care for?		
* What is one thing you can infer about Jessie and the wall she has created?		
* Share something you can relate to in the wall or on either side of the wall.		



“How I Taught My Cat to Love Poetry”

HOW I TAUGHT MY

Totally Lane
English Assignment #27:
Create a poem for
someone you love;
then read it out loud
to him or her.

Give me a break! Who was I going to write an I-love-you poem to?

Mom or Dad? Boring. Robert? Puh-leese. Lisa or Elton? No way.

So I wrote a poem for BooBoo Kitty.

I put a lot into it, and I was very pleased with the way it turned out.

But when I read it to her, she just yawned.

That was disappointing. Nobody wants to be dissed, even by a cat.

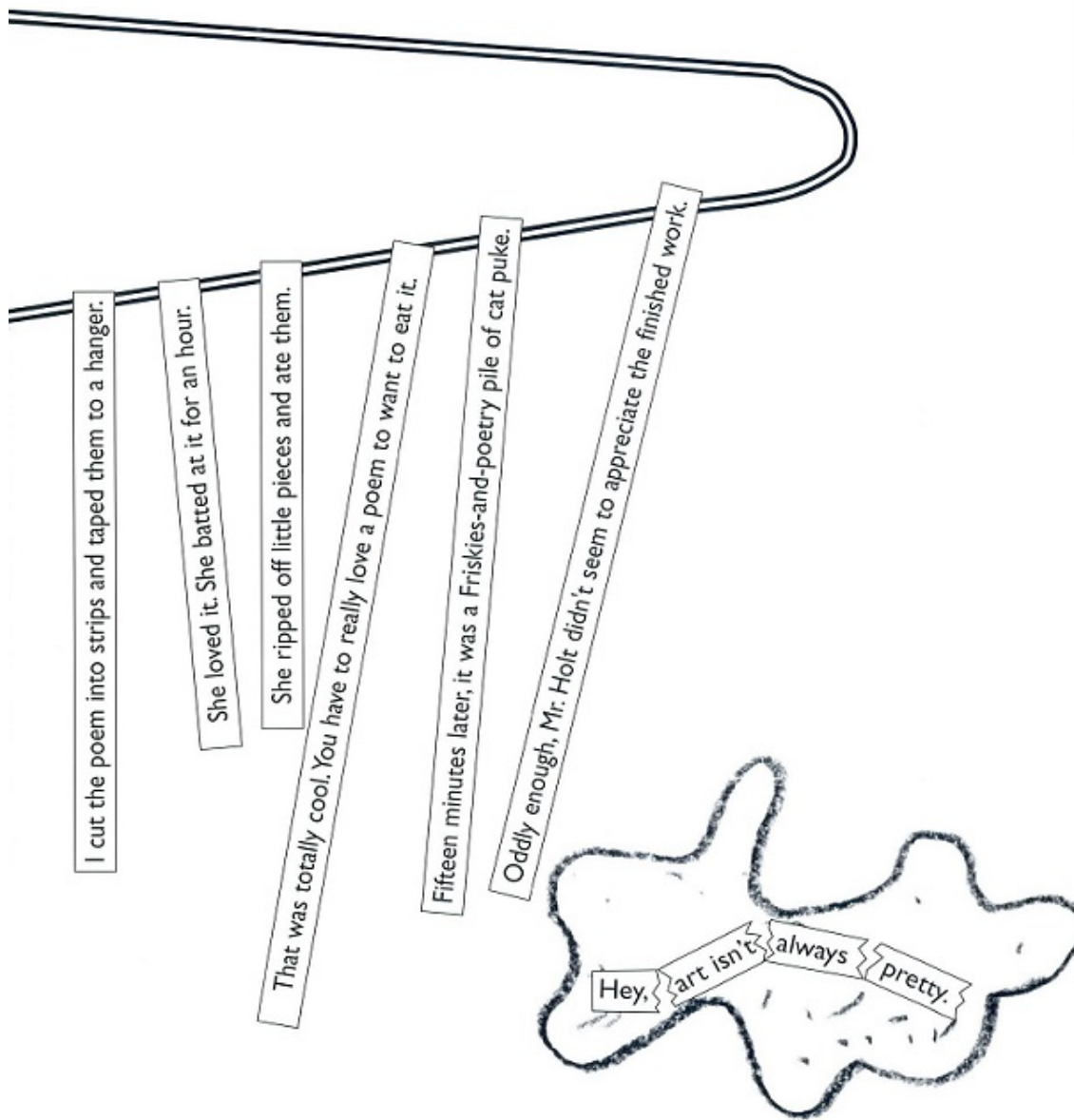
I tried again. She turned her back on me. I kept trying. She fell asleep.

That's when I had a brilliant idea.



“How I Taught My Cat to Love Poetry”

CAT TO LOVE POETRY



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EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Lesson 3

Seeing, Hearing, and Comparing Genres: A Poem and a Letter



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

I can come to discussions prepared, having read or studied required material, and explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. (SL.6.1a)
I can follow class norms when I participate in discussions. (SL.6.1b)
I can pose questions that help me clarify what is being discussed. (SL.6.1c)
I can review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. (SL.6.1d)
I can seek to understand and communicate with individuals from different perspectives and cultural backgrounds. (SL.6.1e)
I can compare and contrast how reading a story, drama, or poem is different from what I perceive when I listen or watch. (RL.6.7)

Supporting Learning Targets

- I can prepare myself to participate in discussions.
- I can follow class norms when I participate in discussions.
- I can be involved in discussions by asking and responding to questions.
- I can demonstrate understanding of different perspectives through reflecting and paraphrasing.
- I can try to understand and communicate with others who have different ideas and backgrounds.

Ongoing Assessment

- Reading Tracker and Reviewer's Notes (from homework)
- Venn Diagram: Comparing and Contrasting: "The Thank-You Letter" and Audio Version
- Comparing/Contrasting Genres graphic organizer
- Speaking and Listening Criteria Discussion Tracker



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Comparing “The Thank-You Letter” with Its Audio Version (10 minutes)B. Preparing for Small Group Discussion (18 minutes)C. Discussing, Comparing, and Contrasting a Poem and a Letter (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Self-assess My Speaking and Listening (5 minutes)4. Homework<ol style="list-style-type: none">A. Prepare for the mid-unit assessment.	<ul style="list-style-type: none">• Lesson 3 is similar in structure to Lesson 1 and prepares students for their mid-unit assessment in Lesson 4. Students begin the lesson by rereading the concrete poem “The Thank-You Letter” from <i>Technically, It’s Not My Fault</i>. After reading the poem, they listen to its audio version and compare the two experiences.• Students prepare for the small group discussion portion of the mid-unit assessment by writing their group norms for the discussion. They also add to the Effective Discussions anchor chart by adding sentence stems for considering others’ perspectives in a discussion.• In the Closing and Assessment, students self-assess their participation in the small group discussion and consider their stars and next steps for the mid-unit assessment discussion in Lesson 6. Note that the questions for discussion are provided at the bottom of the Speaking and Listening Criteria Discussion Tracker/Assessment Questions handout.• In advance:<ul style="list-style-type: none">– Choose a group of four students to model an effective discussion in Work Time B. Prepare students for this model discussion by showing them “The Thank-You Letter” discussion script that they will use and answering any questions they have.– Prepare audio version of “The Thank-You Letter” (see materials below).– Prepare the Academic Word Wall.– Form student partnerships.– Post: Learning targets.



Lesson Vocabulary	Materials
prepare, norms, perspectives	<ul style="list-style-type: none">• Academic Word Wall (begun in Unit 1, Lesson 14)• Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)• Document camera• “The Thank-You Letter” in <i>Technically, It’s Not My Fault</i> (from Lesson 2; one per student and one to display)• Modern Voices folder (one per student)• “The Thank-You Letter” audio version (www.johngrandits.com)• Venn Diagram: Comparing and Contrasting “The Thank-You Letter” and Audio Version (one per student and one to display)• Lined paper (one piece per student)• Speaking and Listening Criteria Discussion Tracker (one to display)• “The Thank-You Letter” discussion script (five copies)• Effective Discussions anchor chart (begun in Unit 2, Lesson 14)• President Ronald Reagan’s Thank-You Letter (one per student and one to display)• President Ronald Reagan’s Thank-You Letter discussion questions (one to display)• Comparing and Contrasting Genres graphic organizer (from Lesson 1; one new blank copy per student)• Speaking and Listening Criteria Discussion Tracker/Assessment Questions (one per student; see Teaching Notes)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Tell students the mid-unit assessment in Lesson 4 will be broken into three parts: reading a poem and comparing the experience to listening to its audio version; comparing and contrasting two different genres—a poem and a news article; and discussing five main questions centering on the work in Unit 3 in a small group focused discussion.• Direct students' attention to the posted learning targets and read them aloud, underlining key academic vocabulary as you do so:<ul style="list-style-type: none">* "I can prepare myself to participate in discussions."* "I can follow class norms when I participate in discussions."* "I can be involved in discussions by asking and responding to questions."* "I can demonstrate understanding of different perspectives through reflecting and paraphrasing."* "I can try to understand and communicate with others who have different ideas and backgrounds."• Share that this lesson will <i>prepare</i> them for their mid-unit assessment by reviewing how to compare reading a poem to listening to its audio version and also how to compare and contrast a poem and a letter with similar themes.• Tell students they will also prepare, or get ready, for a small group discussion in Lesson 4 by developing a set of <i>norms</i>, or group-held beliefs, about how members of the group should behave during discussions.• Share that during the discussion, they must follow their set of norms to foster respectful communication in the group. Remind students that their tone of voice should encourage others to share ideas and also show understanding and respect for different <i>perspectives</i> or points of view.• Point out that the academic vocabulary in the learning targets can be referenced on the Academic Word Wall.	<ul style="list-style-type: none">• Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers.• 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.• Consider using picture icons with these learning targets to clarify the distinctions between them, as they are each about discussion. For example, a picture of a person reading and note taking shows "preparing," a person listening is "following norms," a person with a question mark is "asking questions," etc.• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Comparing “The Thank-You Letter” with Its Audio Version (10 minutes)</p> <ul style="list-style-type: none">• Display “The Thank-you Letter” in <i>Technically, It’s Not My Fault</i> on a document camera.• Ask students to retrieve their copy from their Modern Voices folders. Remind them that they read this poem in the last lesson to determine the theme and make connections.• Invite students to reread the poem independently, being mindful of the poem’s rhythm and thinking about John Grandits’s language and word choice.• Tell students they will now listen to an audio version of this poem, <u>without</u> following along in the text.• Play “The Thank-You Letter” audio version.• Distribute and display the Venn Diagram: Comparing and Contrasting “The Thank-you Letter” and Audio Version.• Form partnerships. Ask students to complete the Venn diagram with their partner. Ask students to consider:<ul style="list-style-type: none">* “How is the experience of reading ‘The Thank-You Letter’ different from hearing it?”* “How is the experience of reading it similar to hearing it?”• Remind students that similarities are written in the center of the Venn diagram and differences are written in the outer areas.• Circulate to support students. Ask struggling students questions such as:<ul style="list-style-type: none">* “What did you notice about the tone of voice in each experience?”* “Who is speaking in each?”* “How did each experience address rhythm?”* “What did you notice about emphasis on words?”• Refocus students whole group. Cold call partnerships to share their ideas.	<ul style="list-style-type: none">• Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.• Some students may benefit from listening to the audio version with headphones in order to minimize distractions.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Listen for students to explain that when listening, you hear more emphasis on certain words and phrases, and you hear the rhythm of the poem more clearly than when you read it to yourself. Reading it is more personal and words emphasized are for individual interpretation. The tone of the spoken word is also for personal interpretation. On an audio version, there may be music or sound effects, which also set a certain tone by emphasizing a word or phrase. Both communicate the same meaning or challenge and the same words are used in each.• Model writing these responses on the Venn diagram.• Invite students to add notes or revise their Venn diagrams as you model writing their responses.• Tell students in the mid-unit assessment they will read a poem entitled “Skateboard” and listen to its audio version. Explain that they will compare these two experiences	
<p>B. Preparing for Small Group Discussion (18 minutes)</p> <ul style="list-style-type: none">• Ask each partnership to quietly move to sit with another partnership to make a group of four students.• Explain to students that when they start working in a new group, it is a good idea to create group norms to ensure a productive and enjoyable discussion for everyone.• Distribute lined paper.• Display the Speaking and Listening Criteria Discussion Tracker. Ask students to discuss in their group:<ul style="list-style-type: none">* “After looking at the criteria on the Discussion Tracker and the skills you need to be working toward, what might some good norms be to ensure that you successfully practice all of those skills in your discussions?”* “What other norms might be useful to have that aren’t on the Discussion Tracker?”• Tell groups to record their ideas for norms on their lined paper to use during the discussion.• Circulate to assist groups that need examples of discussion guidelines.	<ul style="list-style-type: none">• Consider partnering ELL students who speak the same home language when discussion of complex content is required. This allows students to have more meaningful discussions and clarify points in their native language.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Ask for volunteers to share their norms. Using the Discussion Tracker, norms could include: <ul style="list-style-type: none"> – Listen carefully when someone is speaking. – Ask questions when you aren't sure to get more information or to encourage the speaker to think more deeply about their ideas. – Be respectful when asking questions and when comparing someone else's ideas with your own. – Acknowledge other people's ideas and perspectives. • Give groups 1 minute to add or make changes to their norms. • Explain to students that they will now observe a model of a small group discussion. • Invite the four students who have prepared for the discussion to sit in a group with the other students in a circle around them. Ensure students have their "The Thank-You Letter" discussion script. • Tell students on the outside of the circle to focus on the questions being asked in the discussion. • Invite the four students to read aloud the script. • Ask students: <ul style="list-style-type: none"> * "What did you notice about the discussion?" * "How are the listeners being respectful?" • Invite volunteers to share. Guide students toward such things as: everyone participated, questions were being asked, students acknowledged others' points of view. • Remind students of the importance of being respectful during a discussion. Respect can be conveyed through the speaker's tone of voice and through the speaker's and listener's eye contact. • Display and distribute "The Thank-You Letter" discussion script to the students on the outside of the circle. • Invite students to spend 2 minutes reading over the script. Ask: <ul style="list-style-type: none"> * "What language do the listeners use to seek out, acknowledge, and compare perspectives?" * "What other language could you use to make it clear to the speaker that you are asking a question?" 	<ul style="list-style-type: none"> • Use of criteria, such as the Discussion Tracker, gives students a clear vision of what they need to do to succeed with learning targets. • Creating norms for conversation helps establish a positive group dynamic and make clear the expectations for collaboration.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Listen for students to use stems such as:<ul style="list-style-type: none">– Why do you think ...?– I hear you saying ...– What evidence made you ...?– So, do I understand that you think ...?– I agree ... but I'm wondering ...• Point out these sentence stems to the Effective Discussions anchor chart.	
<p>C. Discussing, Comparing, and Contrasting a Poem and a Letter (10 minutes)</p> <ul style="list-style-type: none">• Ask students to return to their foursomes.• Distribute and display President Ronald Reagan's Thank-You Letter to the American people.• Invite foursomes to read his letter aloud in their groups.• Tell students they will now participate in a small group discussion. Remind foursomes to use their group norms, the Speaking and Listening Criteria Discussion Tracker to be mindful of the criteria, and the Effective Discussions anchor chart sentence starters to guide their conversations.• Display President Ronald Reagan's Thank-You Letter discussion questions. Ask students to spend two minutes discussing these questions.• Circulate and support students in their discussions. Model asking probing and clarifying questions. Model paraphrasing the speaker's ideas. Encourage all students to participate.• Ask students to return to their seats. Show appreciation to students for sharing in respectful discussions and following their group norms.• Distribute and display the Comparing and Contrasting Genres graphic organizer.• Ask students to make sure they have their copies of "The Thank-You Letter" and President Ronald Reagan's Thank-You Letter.• Ask students to complete the graphic organizer and compare the two thank-you letters with an elbow partner.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Circulate to support students as they compare the two genres and determine the speakers, the authors' points of view, and the language style of each.• Refocus the group and cold call students to share their responses.• Listen for comments such as these:<ul style="list-style-type: none">– “Both letters are written in first person. President Reagan’s letter uses the pronouns I and me.”– “Robert wrote his letter to thank his aunt Hildegard for two birthday gifts, and President Reagan wrote his letter to thank the American people for allowing him to serve as their president.”– “Robert’s letter is written in informal English; his language is casual.”• Model writing their responses on the displayed graphic organizer.• Invite students to add to their notes and/or revise their graphic organizers.	



Closing and Assessment	Meeting Students' Needs
<p>A. Self-assess My Speaking and Listening (5 minutes)</p> <ul style="list-style-type: none">• Distribute and display Speaking and Listening Criteria Discussion Tracker/Assessment Questions stars and next steps.• Invite students to review the criteria listed and reflect on their own participation in today's discussion.• Direct students to check the appropriate box "star" or "next step." Ask them to write one star and a next step they will focus on for their discussion in Lesson 4.• Circulate and support students in the self-reflection process.• In closing, read aloud the five discussion questions for the mid-unit assessment. Tell students these five questions will be the focus of their small group discussion in Lesson 4.• Ask them to think about how they can prepare for their discussion.• Invite them to share with an elbow partner.	<ul style="list-style-type: none">• Asking students to self-assess and reflect supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Prepare for the mid-unit assessment:<ul style="list-style-type: none">– Reread poems and add or revise notes to graphic organizers.– Make connections to themes.– Review the five questions for the mid-unit assessment and prepare for the discussion.	



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Grade 6: Module 2B: Unit 3: Lesson 3

Supporting Materials



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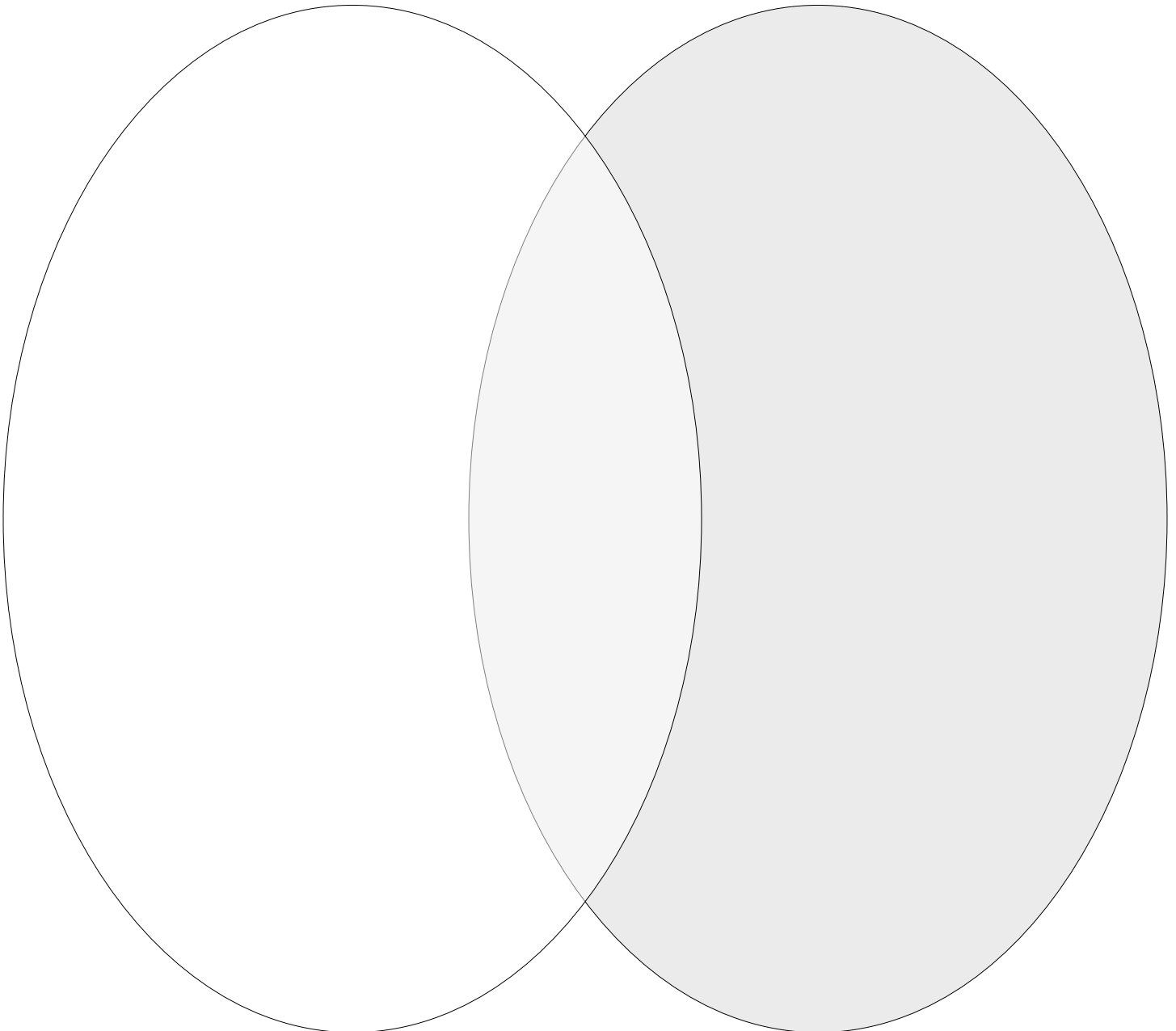
Venn Diagram:
Comparing and Contrasting: “The Thank-You Letter” and Audio Version

Name:

Date:

“The Thank-You” Letter visual

“The Thank-You Letter” audio





“The Thank-You Letter”

Discussion Script

Student 1: The theme in “The Thank-You Letter” is how to show gratitude by thanking someone for a gift you don’t like.

Student 2: What evidence supports “thanking someone for a gift you don’t like” is the theme?

Student 1: Robert is finding it challenging to write the letter, which is why he has written two versions of his thank-you letter.

Student 3: So how do we know he is struggling with writing the thank-you letter? What words provide evidence?

(to 1)

Student 1: When Robert writes the first “Thank you” in his letter, he adds the footnote, “For nothing!” Also, his exclamation mark at the end of this sentence provides the reader with a clear understanding of the tone of his words.

Student 4: I understand that you feel Robert doesn’t like the gifts he received from his aunt because there are two versions of the letter.

(to 1) The first letter is written without the added footnotes, and when you read the letter with the footnotes, it reveals his true feelings about the two gifts.

Student 1: Yes.

Student 1: So what do you think the theme is in Grandits’s poem?

(to 2)

Student 2: I agree that the theme is how to write a thank-you letter to a relative for birthday gifts you don’t like, but I also feel that Robert is struggling with not wanting to lie to his aunt.

Student 4: It would help me if you gave an example of what you are saying.

(to 2)

Student 2: I feel there is evidence that supports that Robert is really trying not to lie when he refers to the Polka Hall of Fame poster. He says, “I’m putting it right under my World Wrestling Federation poster.”



“The Thank-You Letter”

Discussion Script

(to #2)

Student 3: So, do I understand that you think this shows an example of how Robert is writing something in his thank-you letter that could be true because putting it “right under” could be interpreted two different ways? For example, putting it below the other poster, or putting it underneath the poster on his wall. Then, because Robert chose these words, he technically would not be lying. So, choosing these words provide Robert with an option.

Student 2: Yes, I agree with you. This could be an example of how to write his letter. His words are nice but also truthful.

(to 2, 3)

Student 1: I agree with both of you that it is important to feel like you are telling the truth when writing a thank-you letter. I’m wondering if either of you have considered, though, what would happen if Aunt Hildegard visited Robert and wanted to see how the poster looked hanging up in his room?

Student 3: I understand this could pose a problem, especially if Aunt Hildegard visited unannounced.

Student 2: You have brought up something to consider.

(to all)

Student 4: After listening to this discussion, I agree with many thoughts. It is important to thank people for their gifts, it is important to be sincere and truthful, and it is important to care about other people’s feelings.



President Ronald Reagan's Thank-You Letter

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President Reagan's Thank-You Letter Discussion Questions

- What is this letter mostly about?
- What is the theme or challenge presented in this letter and what evidence supports this theme?
- How did President Reagan reach his decision to share his voice of adversity?
- Is it important to share the challenges we face?
- Does it make a difference to share our voice?



Speaking and Listening Criteria
Discussion Tracker/Assessment Questions

Name: _____

Date: _____

Criteria	Stars	Steps
Paraphrases ideas and questions		
Asks clarifying questions		
Asks probing questions		
Clearly explains own ideas		
Responds to questions with details		
Seeks out different peer perspectives and backgrounds		
Acknowledges different peer perspectives and backgrounds		
Respectfully compares own perspective with someone else's		

Star: _____

Next Step: _____



Speaking and Listening Criteria
Discussion Tracker/Assessment Questions

Discussion Questions for the Mid-Unit Assessment

1. What is the most important theme John Grandits addresses in his poetry?
2. What's a theme of growing up that you connected with when reading J. G.'s poetry?
3. How is communicating through poetry similar and different from other genres?
4. Is it more impactful to see or to hear a poem?
5. Do John Grandits's concrete poems connect with the medieval voices from *Good Masters! Sweet Ladies!?*



EXPEDITIONARY
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Grade 6: Module 2B: Unit 3: Lesson 4

Mid-Unit Assessment: Small Group Discussion:

How Do Modern Poems Portray Modern Adversities?



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

I can compare and contrast how reading a story, drama, or poem is different from what I perceive when I listen or watch. (RL.6.7)

I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9)

I can come to discussions prepared, having read or studied required material, and explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. (SL.6.1a)

I can follow class norms when I participate in discussions. (SL.6.1b)

I can pose questions that elaborate on a topic and respond to questions with elaboration. (SL.6.1c)

I can review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. (SL.6.1d)

I can seek to understand and communicate with individuals from different perspectives and cultural backgrounds. (SL.6.1e)

Supporting Learning Targets

- I can compare the experience of reading the poem “Skateboard” to listening to its audio version.
- I can compare how similar themes are communicated in the poem “Skateboard” and a news article.
- I can prepare myself to participate in discussions.
- I can follow class norms when I participate in discussions.
- I can be involved in discussions by asking and responding to questions.
- I can demonstrate understanding of different perspectives through reflecting and paraphrasing.
- I can try to understand and communicate with others who have different ideas and backgrounds.

Ongoing Assessment

- Mid-Unit 3 Assessment (graphic organizers and discussion component)
- Speaking and Listening Criteria: Class Discussion Tracker



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Unpacking Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Mid-Unit Assessment, Part 1: Comparing the Listening and Reading Experience of “Skateboard” (10 minutes) B. Mid-Unit Assessment, Part 2: Comparing Themes in the Poem “Skateboard” and a News Article (10 minutes) C. Mid-Unit Assessment, Part 3: Small Group Discussion (20 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Self-assessment (3 minutes) 4. Homework <ol style="list-style-type: none"> A. Read independently to meet your goal. Complete the Reading Tracker and Reviewer’s Notes. 	<ul style="list-style-type: none"> • In this lesson, students complete the Mid-Unit 3 Assessment Parts 1 and 2 using the concrete poem “Skateboard” from <i>Technically, It’s Not My Fault</i> and the news article “Plantation Council Seeks Ways to Curb Skateboarding.” • Students will use the same Comparing and Contrasting graphic organizer during this assessment that they have used in previous lessons in this unit when comparing, contrasting, and analyzing selections. • Part 3 of the Mid-Unit 3 Assessment is the discussion component. Students participate in this discussion with their foursome from Lesson 3. Use the Speaking and Listening Criteria: Class Discussion Tracker as you circulate among discussion groups. Since this is an assessment, silently listen and observe as you evaluate students rather than provide feedback. • Consider using audio-visual equipment (camera or computer with camera) to record some groups’ discussions. This allows you to go back and evaluate groups you may not have reached during the assessment period. • In advance: <ul style="list-style-type: none"> – Cut the discussion questions into strips so they can be distributed individually. – Prepare audio version of “Skateboarding” (see materials list below). – Post: Learning targets.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• “Skateboard” (assessment text; one per student and one to display)• “Skateboard” audio version (www.johngrandits.com)• Mid-Unit 3 Assessment: Comparing the Listening and Reading Experience of Poem “Skateboard” graphic organizer (one per student)• “Plantation Council Seeks Ways to Curb Skateboarding” (assessment text; one per student and one to display)• Mid-Unit 3 Assessment: Comparing and Contrasting Genres graphic organizer (one per student)• Effective Discussions anchor chart (begun in Unit 2, Lesson 14)• Speaking and Listening Criteria Discussion Tracker (new blank copy; one per student; from Unit 2, Lesson 15)• Mid-Unit 3 Assessment: Discussion Questions (one per group)• Mid-Unit 3 Assessment: Speaking and Listening Criteria: Class Discussion Tracker• Reading Tracker and Reviewer’s Notes (from Unit 2, Lesson 14)• Mid-Unit 3 Assessment: Comparing and Contrasting Genres graphic organizer (answers, for teacher reference)• Mid-Unit 3 Assessment: Comparing the Listening and Reading Experience of the Poem “Skateboard” (answers, for teacher reference)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the learning targets and read them aloud:<ul style="list-style-type: none">* "I can compare the experience of reading the poem "Skateboard" to listening to its audio version."* "I can compare how similar themes are communicated in the poem "Skateboard" and a news article."* "I can prepare myself to participate in discussions."* "I can follow class norms when I participate in discussions."* "I can be involved in discussions by asking and responding to questions."* "I can demonstrate understanding of different perspectives through reflecting and paraphrasing."* "I can try to understand and communicate with others who have different ideas and backgrounds."• Invite students to turn and talk about what they notice about these targets.• Tell students that these might sound like a lot of targets, but they are the same learning targets they have been working with in the past four lessons. They will read a poem and compare it to its audio version and then compare it to a different genre to look for a similar theme. Share that they will also participate in a small group discussion using the norms established in Lesson 5.• Explain that today they will show how well they can demonstrate these targets independently for the Mid-Unit 3 Assessment.	<ul style="list-style-type: none">• Discussing and clarifying the language of the learning targets helps build understanding of academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Mid-Unit Assessment, Part 1: Comparing the Listening and Reading Experience of “Skateboard” (10 minutes)</p> <ul style="list-style-type: none">• Explain to students that they are going to read a concrete poem independently for their mid-unit assessment rather than working in pairs or triads as in previous lessons.• Distribute copies of the poem “Skateboard” from <i>Technically, It's Not My Fault</i>.• Tell students to read the whole poem slowly and carefully in their heads.• Ask students to read the poem a second time in their heads.• Distribute and display the Mid-Unit 3 Assessment: Comparing the Listening and Reading Experience of the Poem “Skateboard” graphic organizer and tell students that they will listen to an audio version of “Skateboard” to compare the experience of listening to the text with the experience of reading it.• Play the “Skateboard” audio version.• Ask students to silently consider:<ul style="list-style-type: none">* “How is the experience of listening to ‘Skateboard’ similar to reading the poem?”* “How is it different?”• Invite students to fill out the Venn diagram comparing the two experiences.	<ul style="list-style-type: none">• For ELLs, consider providing extended time for tasks.



Work Time (continued)	Meeting Students' Needs
<p>B. Mid-Unit Assessment, Part 2: Comparing Themes in the Poem “Skateboard” and a News Article (10 minutes)</p> <ul style="list-style-type: none">• Invite students to reread the poem “Skateboard.”• Distribute and display the “Plantation Council Seeks Ways to Curb Skateboarding” news article.• Explain that students will also work independently in Part 2 of the assessment.• Remind students that in Lessons 2 and 4 they learned that similar themes could be expressed using different genres. Let students know that the news article about skateboarding gives this theme a different voice.• Distribute the Mid-Unit 3 Assessment: Comparing and Contrasting Genres graphic organizer to each student.• Ask students to consider the following questions as they read the news article:<ul style="list-style-type: none">* “Whose voice is speaking in each genre?”* “What is the author’s purpose?”* “Why was the genre written?”* “Who was the intended audience?”* “What style of language did the author use?”• Invite students to read the news article and fill out the graphic organizer comparing the two genres.	<ul style="list-style-type: none">• When reviewing the graphic organizers or recording forms, consider using a document camera to visually display the document for students who struggle with auditory processing.



Work Time (continued)	Meeting Students' Needs
<p>C. Mid-Unit Assessment, Part 3: Small Group Discussion (20 minutes)</p> <ul style="list-style-type: none"> • Ask students to join their foursome groups from Lesson 3 for the discussion part of the mid-unit assessment. • Tell students to retrieve the group norms they established with their foursome in the previous lesson. • Ask students to take 1 minute to review the norms as they prepare for their discussion. • Direct students' attention to the Effective Discussions anchor chart. • Remind students that they may use the anchor chart as a reference or source of information as they discuss the questions. • Distribute the Speaking and Listening Criteria Discussion Tracker. • Tell students this document may be used as a guide during their discussion. They are being evaluated on their use of the speaking and listening criteria during this part of the assessment. • Tell students the discussion questions will be displayed for their reference. They will have about 4 minutes to discuss each question in a <i>respectful</i> way, a way that shows you value someone's ideas. During the discussion, each student will have a chance to paraphrase or share a response to the question. Other members of the group will each contribute to the discussion by acknowledging what they heard, comparing what they heard to their own thoughts, or asking a clarifying or probing question. • Ask students to be mindful of their voices. Speak so that other group members can hear your contributions, but don't speak so loudly that it is a distraction for other groups. • Tell students that a different member of the group will start the discussion for each question. • Distribute the first question to the groups. • Invite students to begin their discussion. • Circulate and assess students as they discuss. • Stop discussion at the end of the time for each question. • Distribute the next question. Continue to assess. • Recognize students for their collaborative group work during the discussion part of the assessment. 	<ul style="list-style-type: none"> • Consider grouping ELL students who speak the same home language in the same discussion group. This allows students to have more meaningful discussions and clarify points in their native language. • Consider distributing the Speaking and Listening Criteria Discussion Tracker with the discussion questions to select students who may benefit from having a visual prompt for reference. • Depending on class size, consider breaking this conversation over multiple lessons to listen to and evaluate each student's progress toward the learning targets. • Alternately, consider recording students' conversations with a video camera or computer camera to evaluate later.



Closing and Assessment	Meeting Students' Needs
<p>A. Self-assessment (3 minutes)</p> <ul style="list-style-type: none">• Refocus students whole group.• Tell them that an important part of an evaluation is to assess their own performances. As you recognize issues that are worth discussing, it is helpful to recognize where you are in sharing your own voice.• Tell students to write their name and date at the top of the Speaking and Listening Criteria Discussion Tracker.• Ask them to look at the criteria and give themselves a star for things they felt they did well in the discussion. For things they would like to improve on, they should mark a “step.” In complete sentences, write their star and their step in the Note section of the document.• Collect the Speaking and Listening Criteria Discussion Trackers.• Congratulate students on their focused attention during this lesson. Remind them that self-assessing is an important part of understanding their strengths and next steps.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read independently to meet your goal. Complete the Reading Tracker and Reviewer's Notes.	



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Grade 6: Module 2B: Unit 3: Lesson 4

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“Skateboard”

S K A T E B O A R D

I’m on my totally cool new board and I’m
bombing the hill. I do a little cut jump up a
curb into the

lift onto the bench
Out of the lot,
curb,
across the street, curb,
into the park. I do a sweet little

Busted. Walking home. I’m a sad old dog who’s been swatted with a rolled-up newspaper



“Skateboard”

over a milk crate when all of a sudden I hear **HEY, KID!**
No skateboards
in the
parking lot.
Get outta here!

over a milk crate when all of a sudden I hear **HEY, KID!**
No skateboards
in the
parking lot.
Get outta here!

over a milk crate when all of a sudden I hear **HEY, KID!**
No skateboards
in the
parking lot.
Get outta here!

up the hill, around the flagpole, d- o- o- w-
n the ramp, and **HEY, YOU!**
Can't you read the sign?
No skateboarding!

up the hill, around the flagpole, d- o- o- w-
n the ramp, and **HEY, YOU!**
Can't you read the sign?
No skateboarding!

up the hill, around the flagpole, d- o- o- w-
n the ramp, and **HEY, YOU!**
Can't you read the sign?
No skateboarding!

give up. I'm just gonna

veg in front of the TV
and not think about it.

I mean, why bother, and then **HEY,**
What are you doing inside?
You begged for that
skateboard, Robert.
Now go out and use it!

I mean, why bother, and then **HEY,**
What are you doing inside?
You begged for that
skateboard, Robert.
Now go out and use it!

I mean, why bother, and then **HEY,**
What are you doing inside?
You begged for that
skateboard, Robert.
Now go out and use it!



Mid-Unit 3 Assessment:

Comparing the Listening and Reading Experience of the Poem “Skateboard”

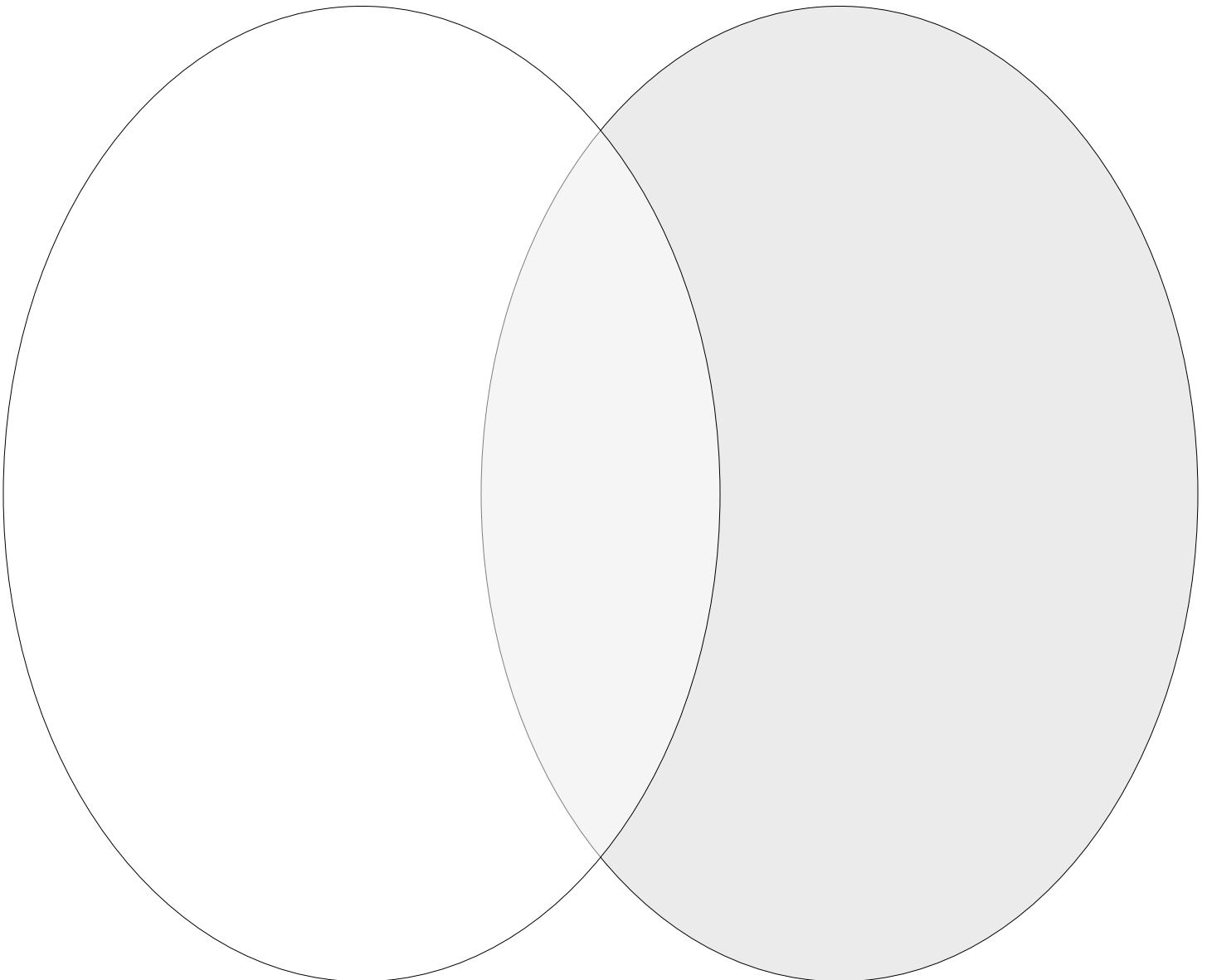
.....
Name:
.....

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

1. How is the experience of listening to the poem “Skateboard” similar to reading “Skateboard”? How is it different?

“Skateboard” visual

“Skateboard” audio





Plantation Council Seeks Ways to Curb Skateboarding
(Assessment Text)

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Source (for teacher reference only): <http://www.wltx.com/story/news/2014/05/14/columbia-skateboarding-ban/9098443/>



Mid-Unit 3 Assessment:
Comparing and Contrasting Genres Graphic Organizer

Name: _____

Date: _____

Text 1 Title: “Skateboard” Genre: a poem	Comparing and Contrasting Genres Graphic Organizer	Text 2 Title: “Plantation Seeks Ways to Curb Skateboarding” Genre: a news article
Spoken in first-person perspective The speaker is the kid skateboarding.	Point of View Whose voice is speaking?	Spoken in third-person perspective The speaker is the writer of the news article.
The skateboarder wrote this to express frustration in finding a place to skateboard. The intended audience could be other skateboarders and others who may not understand the difficulties skateboarders encounter in finding a place to participate in their sport.	Author’s Purpose Why did the author write this? Who was the author’s intended audience?	The writer was informing community members about the issue of skateboarding and how it affects businesses, use of public streets, industrial properties and law enforcement. Intended audience was community members.
Informal	Language and Style Is this written in formal or informal English?	Formal



Mid-Unit 3 Assessment:
Discussion Questions

1. What is the most important theme John Grandits addresses in his poetry?



2. What's a theme of growing up that you connected with when reading J. G.'s poetry?



3. How is communicating through poetry similar and different from other genres?



4. Is it more impactful to see or to hear a poem?



5. Do John Grandits's concrete poems connect with the medieval voices from *Good Masters! Sweet Ladies!?*



Mid-Unit 3 Assessment:
Speaking and Listening Criteria:
Class Discussion Tracker

Student Name	Paraphrases ideas and questions	Asks clarifying questions	Asks probing questions	Clearly explains own ideas	Responds to questions with details	Seeks out different peer perspectives and backgrounds	Acknowledges different peer perspectives and	Respectfully compares own perspective with someone else's



Mid-Unit 3 Assessment:
Speaking and Listening Criteria:
Class Discussion Tracker

Student Name	Paraphrases ideas and questions	Asks clarifying questions	Asks probing questions	Clearly explains own ideas	Responds to questions with details	Seeks out different peer perspectives and	Acknowledges different peer perspectives and	Respectfully compares own perspective with someone else's



Mid-Unit 3 Assessment:
Comparing and Contrasting Genres Graphic Organizer
(Answers, for Teacher Reference)

Text 1 Title: “Skateboard” Genre: a poem	Comparing and Contrasting Genres Graphic Organizer	Text 2 Title: “Plantation Seeks Ways to Curb Skateboarding” Genre: a news article
Spoken in first-person perspective The speaker is the kid skateboarding.	Point of View Whose voice is speaking?	Spoken in third-person perspective The speaker is the writer of the news article.
The skateboarder wrote this to express frustration in finding a place to skateboard. The intended audience could be other skateboarders and others who may not understand the difficulties skateboarders encounter in finding a place to participate in their sport.	Author’s Purpose Why did the author write this? Who was the author’s intended audience?	The writer was informing community members about the issue of skateboarding and how it affects businesses, use of public streets, industrial properties and law enforcement. Intended audience was community members.
Informal	Language and Style Is this written in formal or informal English?	Formal



Mid-Unit 3 Assessment:

Comparing the Listening and Reading Experience of the Poem “Skateboard Answers”
(For Teacher Reference)

Similarities:

- *Same words*
- *Same overall meaning*

Unique to Listening:

- *Emphasis on certain words and phrases*
- *The tone that it is read in generates a certain mood – More dramatic/ more interesting to listen to than read it*

Unique to Reading:

- *Emphasize different words to listening based on own interpretation.*
- *Read it in a different tone due to a different personal interpretation.*



EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Lesson 5

Introduction: Writing a Narrative of Adversity



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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 use correct grammar and usage when writing or speaking. (L.6.1)

Supporting Learning Targets

- I can describe the criteria for writing a narrative about a theme of adversity.
- I can identify first-person pronouns to use for a narrator's voice in a narrative.

Ongoing Assessment

- Reading Tracker and Reviewer's Notes (from homework)
- Narrative of Adversity Structure and Content
- Exit Ticket: Narrative of Adversity Plan Part I



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Independent Reading Discussion (5 minutes)B. Unpacking Learning Targets (3 minutes)2. Work Time<ol style="list-style-type: none">A. Introducing Narrative of Adversity and Performance Task (20 minutes)B. Selecting a Theme and Partner Feedback (15 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Exit Ticket: Narrative of Adversity Plan Part I (2 minutes)4. Homework<ol style="list-style-type: none">A. Read independently for your goal. Complete the Reading Tracker and Reviewer's Notes.	<ul style="list-style-type: none">• During Unit 2 Lessons 14 and 15, and throughout the first half of Unit 3, students analyzed themes of adversity conveyed in concrete poetry. They looked at evidence, made inferences, examined graphics and language used to describe and bring mood and tone to themes, and compared and contrasted different genres. As they explored these strategies for expressing voice, they also shared their analysis and broadened their perspectives by engaging in discussion guided by CCSS SL.6.1. In this second half of Unit 3, students convey a modern-day adversity by writing and presenting their own narrative: a concrete poem or a monologue.• In this lesson, students are introduced to the task of writing a narrative: a concrete poem or a monologue. They begin by reviewing narrative-based monologues and concrete poems and choosing which of those two genres they will use to express their theme. They look at models of both genres that they have read earlier in the module: the monologue “Jack, the Half-Wit” from <i>Good Masters! Sweet Ladies!</i> and the concrete poem “TyrannosaurBus Rex” from <i>Technically, It's Not my Fault</i> for structure and content.• Also in this lesson, students are introduced to the criteria for writing their narratives and for assessment.• Students select a theme of adversity for their narrative. They review the collection of adversities from Unit 2 and the first half of Unit 3 documented on the Themes of Adversity and the Challenges of Modern Times anchor charts and in their Modern Voices and Themes of Adversity graphic organizers as a guide in selecting their themes.• Student monologues or concrete poems could be accompanied by illustrations. These could be photos, artwork, or if technology is available, students could create visual backdrops to be shown as they read.• In this lesson students will watch a video monologue: The Coach Boone speech in the movie <i>Remember the Titans</i>. This can be found by searching using free online video streaming websites like YouTube with a search for ‘Remember the Titans Coach Boone Speech.’



Agenda	Teaching Notes
	<ul style="list-style-type: none">• In advance:<ul style="list-style-type: none">– Review the Performance Task (in Module overview documents).– Search for, review and prepare the video of the Coach Boone speech in <i>Remember the Titans</i>.– Add vocabulary to the Academic Word Wall.– Post: Learning targets.

Lesson Vocabulary	Materials
adversity, context, narrative, concrete poem, narrator, logical sequence, experience, event, pronoun	<ul style="list-style-type: none">• <i>Remember the Titans</i> video clip (see Teaching Notes; also preview Work Time A)• “TyrannosaurBus Rex” (from Unit 2, Lesson 15; one per student)• <i>Good Masters! Sweet Ladies!</i> Specifically “Jack, the Half-Wit” (book; from Unit 1; one per student)• Narrative of Adversity Structure and Content graphic organizer (For Narratives We Have Read) (one per student and one to display)• Narrative of Adversity Structure and Content graphic organizer (For Narratives We Have Read) (answers, for teacher reference)• Narrative of Adversity Criteria checklist (for teacher reference)• Narrative of Adversity Criteria checklist (one per student and one to display)• Themes of Adversity graphic organizers (from Unit 2)• Modern Voices graphic organizers (from Unit 2 Lessons 14-15, and Unit 3 Lessons 1-2; one per student)• Modern Voices folders (one per student)• Challenges of Modern Times anchor chart (begun in Unit 2, Lesson 14)• Lined paper (one piece per student)• Exit Ticket: Narrative of Adversity Plan Part I (one per student and one to display)



Opening	Meeting Students' Needs
<p>A. Independent Reading Discussion (5 minutes)</p> <ul style="list-style-type: none">• Invite students to join their triads.• Remind them that for homework they were to read their independent reading book to their goal and complete their Reading Tracker and Reviewer's Notes.• Ask triad partners to share what happened in the part of the book they read for homework or to share their responses to the idea they wrote about in their Reviewer's Notes.• Encourage listeners to respond to the person sharing by acknowledging what they heard by paraphrasing and to ask clarifying or probing questions. Each triad member should share. Listening partners should respond.• Circulate to listen in on triads to ensure that all students are participating in the discussion and to assess who is reading their book at home.	
<p>B. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the first learning target and read it aloud:<ul style="list-style-type: none">* "I can describe the criteria for writing a narrative about a theme of adversity."• After reading this learning target, ask students what they think they will do today. Listen for: "Learning what we need to do to write our own narrative about a theme of <i>adversity</i>."• Tell students that as they develop their narratives, there are certain standards or <i>criteria</i> that will help them use their voice to share a challenge or adversity. They will use those criteria to help them create their own narrative.• Invite students to read the second learning target with you:<ul style="list-style-type: none">* "I can identify first-person pronouns to use for a narrator's voice in a narrative."• Ask students what they think <i>pronouns</i> are. Listen for: "Pronouns are words that you use to take the place of nouns."• Ask students:<ul style="list-style-type: none">* "Who will be telling the story in your narrative?"• Responses should indicate that they tell their own story in a narrative.	<ul style="list-style-type: none">• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students:<ul style="list-style-type: none">* “What pronouns could you use to refer to yourselves?”• Listen for pronouns such as “I, me, my, myself, mine ...”• Tell students that as they write their narratives, they will use first-person pronouns to refer to themselves.	



Work Time	Meeting Students' Needs
<p>A. Introducing Narrative of Adversity and Performance Task (20 minutes)</p> <ul style="list-style-type: none">• Tell students they will begin creating their own modern-day narrative of adversity. They will choose one of two formats—either a written monologue or a concrete poem. As they develop their narrative, they will be preparing to present their story as well. Explain options for the narrative presentation.• Explain that before selecting their theme of adversity and the format they will use to write it, they will watch a video of a monologue and then look closely at two monologues they have read. They will look at how those monologues are structured and what is included that helps share their messages.• Tell students that when sharing their adversity it is important to put that experience or event in <i>context</i>.• Ask students:<ul style="list-style-type: none">* “What does the word <i>context</i> mean?”• Responses should indicate that <i>context</i> is the situation in which something happens or the conditions that exist where and when something happens.• Before showing the video clip, provide context for the monologue. Explain that this monologue is from a movie about a football team who is struggling with racial conflict. Some of the players are white; some are black. Their ability to succeed as a team is challenged because the players are not able to let go of their prejudices and work together. The narrator, or person speaking, is the team’s coach.• Explain that Gettysburg was the place of a battle during the Civil War, a war that ended slavery in our country. As they watch the video, ask students to think about how that conflict and the setting contributes to the message the football coach is giving his team.• Show the <i>Remember the Titans</i> video clip.• Then ask students to turn and talk:<ul style="list-style-type: none">* “What is the main purpose of the monologue?”• Listen for: “To tell the players to be a team; to respect each other and act like men.”• Ask students to turn and talk:<ul style="list-style-type: none">* “How did the information about the Gettysburg battleground contribute to the monologue?”	<ul style="list-style-type: none">• Reading the medieval monologue and the modern concrete poem aloud helps build awareness of the structure and content that is used in both formats to convey a message.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Listen for responses that indicate that the challenge of blacks and whites respecting each other has been destructive for a long time. The coach wanted the players to learn from the past so they wouldn't destroy themselves as a football team. • Tell students to consider both the <i>structure</i> and <i>content</i> of the monologue. Explain that the content was structured or built in a particular order; the team stopped in the battlefield, then background information about that setting was shared. Finally, the coach presented the challenge the team faced at that moment. By putting things in that <i>sequence</i>, or order, the coach was able to deliver a strong and critical message about the challenge the team faced. Ask students to consider what the message might have been if the background information about the battlefield was presented last. Point out that when developing a narrative, it is important to <i>structure</i>, or arrange, their information, or <i>content</i>, in a logical sequence, a way that makes the most sense. • Tell students they will look more closely at structure and content in two narratives they have already read. • Distribute copies of “TyrannosaurBus Rex” and “Jack, the Half-Wit” to students. • Call on a student to identify the format of each story. • Students should recognize “TyrannosaurBus Rex” as a concrete poem and “Jack, the Half-Wit” as a monologue. • Explain that both stories convey challenges and have similar parts, but use different ways to express their themes. • Ask students: <ul style="list-style-type: none"> * “What did you notice about the <i>structure</i> of ‘TyrannosaurBus Rex’ and how that arrangement helps convey the message or theme?” • Listen for responses that identify the graphics as part of the message. • Ask students: <ul style="list-style-type: none"> * “What do you notice about the <i>structure</i> of ‘Jack, the Half-Wit’?” • Responses should indicate that the monologue is expressed with words arranged in paragraphs or stanzas. • Tell students that if they choose concrete poetry as their format for writing their narrative, that the graphics or word arrangement are important and must match the message they are sharing. • Before reading, tell students that both narratives have introductions and conclusions. They also, perhaps most importantly, include an <i>experience</i> or <i>event</i> that the story is built around and brings the theme to life. As you read, invite students to listen for how the experience is introduced, what the experience or event is, and how the narrative ends or concludes. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Distribute and display the Narrative of Adversity Structure and Content (For Narratives We Have Read) graphic organizer.• Invite students to read along as you read “TyrannosaurBus Rex” aloud. Ask them to make note of:<ul style="list-style-type: none">– How “TyrannosaurBus Rex” is introduced– The event or experience described in the poem (this should be the longest part)– How it ends• Invite students to record their ideas on the Narrative of Adversity Structure and Content (For Narratives We Have Read) graphic organizer in the left-hand column.• Ask students to share their notes with an elbow partner.• Cold call students to share their notices about the introduction, the event, and the conclusion.• As students respond, refer to the Narrative of Adversity Structure and Content (For Narratives We Have Read) graphic organizer (answers, for teacher reference).• Tell students that as they develop their narrative of adversity to consider how to structure their message. If they write a concrete poem, the graphics and word arrangement plays an important part in conveying their message.• Invite students to read along as you read aloud the monologue “Jack, the Half-Wit.” Ask them to make note of the introduction, experience or event, and conclusion.• Invite students to record their ideas on the Narrative of Adversity Structure and Content (For Narratives We Have Read) graphic organizer in the right-hand column.• Ask students to discuss their notices with their elbow partner.• Call on student volunteers to share with the whole class. Refer to the Narrative of Adversity Structure and Content (For Narratives We Have Read) graphic organizer (answers, for teacher reference) as students respond.• Distribute and display the Narrative of Adversity Criteria checklist.• Invite students to review the checklist with you. Ask students to notice the difference between the Monologue and the Concrete Poem criteria. Remind students that if they use the concrete poem format, the form of the poem is important for sharing its topic.	



Work Time (continued)	Meeting Students' Needs
<p>B. Selecting a Theme and Partner Feedback (15 minutes)</p> <ul style="list-style-type: none">• Explain to students that they will choose a theme of adversity for their narrative. As they make their selection, they will consider the challenges they connected to as they read and listened to narratives.• Ask students to retrieve their Themes of Adversity graphic organizers and Modern Voices graphic organizers from their Modern Voices folders.• Direct students' attention to the Challenges of Modern Times anchor charts.• Point out that these references provide a guide to look back at the challenges they read about and ones that they may have experienced themselves. Some of the adversities are very challenging, while others are not so difficult. The important thing is to select a theme that you want to give your voice to.• Tell students they should select a theme and think of at least two experiences that they have had that represent that theme. For example, in "Jack, the Half-Wit," one of the themes of adversity is being bullied. Ask students what experiences Jack had with bullying. Listen for:<ul style="list-style-type: none">– "The kids in the village called him names."– "Jack's father was a drunk. He hit him and told him he was good for nothing."– "Another boy, Otho, was beaten up by the bullies. Jack understood and helped him. Jack felt he was his friend."• Ask students:<ul style="list-style-type: none">* "Which of those experiences was spoken about most in the monologue?"• Responses should identify the incident with Otho.• Probe deeper by asking students:<ul style="list-style-type: none">* "How did that experience contribute to sharing the challenge of bullying?"• Encourage students to consider the details used to describe the incident and the dialogue.• Responses may include how Otho looked when Jack found him, the sounds he made, what Jack said, what wasn't said, and what happened afterward.• Explain that when students select their theme, it is important to have experiences or events that they know well and can be brought to life with evidence, details, and the words they choose to share the challenge.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Use the example of “TyrannosaurBus Rex.” The theme of riding the bus to and from school was treated very differently than “Jack, the Half-Wit”; it was presented in a light-hearted, humorous tone.• Ask students:<ul style="list-style-type: none">* “What events were shared by the bus that was personified as the narrator?”• Listen for:<ul style="list-style-type: none">– “The bus notices a group of children at a corner, so it stops and eats them up.”– “The bus keeps stopping on its route and eats more children.”– “The bus gets so full it barfs out the kids.”• Point out that all of the events in the daily bus ride were told in a logical order or sequence that was important for developing the theme of that concrete poem.• Ask students:<ul style="list-style-type: none">* “How did the graphics and word arrangement contribute to expressing the event or the bus trip?”• Responses should indicate that the graphics showed the route and the stops the bus made and the word arrangement showed what was happening with the kids in the bus.• Commend students for their insights. Explain that when they select their theme of adversity, it is important to have experiences or events that they can express with different writing techniques. If they are choosing to create a concrete poem, the graphics must also help convey their message.• Give students a few minutes to jot down their theme and at least two experiences or events representing that theme.• Circulate and guide students as they work.• Refocus students whole group.• Ask students to share the experiences or events that they have chosen to represent their theme with an elbow partner. Listening partners should offer feedback on which incidence is most engaging.• Circulate and encourage partners to paraphrase what they heard and ask clarifying and probing questions to help provide meaningful feedback.	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Narrative of Adversity Plan Part I (2 minutes)</p> <ul style="list-style-type: none">• Distribute and display the Exit Ticket: Narrative of Adversity Plan Part I.• Tell students they are each going to write a beginning plan for their narratives. Encourage students to use the graphic organizers in their folder and to refer to the anchor charts and the Academic Word Wall as they consider their theme of adversity and how they will convey their story.• Ask students to complete the exit ticket.• Circulate and support students as they independently complete their plan.• Collect students' exit tickets.	<ul style="list-style-type: none">• Collecting exit tickets allows you to review students' initial narrative plans so that instruction and support can be adjusted or tailored to students' needs.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read independently for your goal. Complete the Reading Tracker and Reviewer's Notes. <p><i>Note: Before Lesson 6, look over Exit Ticket: Narrative of Adversity Plan Part I. Add comments to provide feedback. This could include: ensuring students chose an appropriate and meaningful theme to write about, chose a moment in time that truly captures their intended them, and thought carefully about their authentic audience. This is also an opportunity to identify how many students chose each form of narrative, monologue vs. concrete poem, and make instructional decisions based on this data.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Lesson 5

Supporting Materials



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Narrative of Adversity Structure and Content Graphic Organizer
(For Narratives We Have Read)

	Introduction	Experience or Event:	Conclusion:
“Tyrannosaur Bus Rex”	<p>Who’s telling the story?</p> <p>What do you know about the narrator?</p> <p>What pronouns are used to identify the narrator?</p>		<p>How does the experience or event end or wrap up?</p>



Narrative of Adversity Structure and Content Graphic Organizer
(For Narratives We Have Read)

	Introduction	Experience or Event:	Conclusion:
“Jack, the Half-Wit”	<p>Who’s telling the story?</p> <p>What do you know about the narrator?</p> <p>What pronouns are used to identify the narrator?</p>		<p>How does the experience or event end or wrap up?</p>



Narrative of Adversity Structure and Content Graphic Organizer
(For Narratives We Have Read)
(Answers, for Teacher Reference)

	Introduction	Experience or Event:	Conclusion:
“TyrannosaurBus Rex”	<p>Who’s telling the story? TyrannosaurBus Rex</p> <p>What do you know about the narrator?</p> <p>It’s a vicious bus that roams the suburbs, hunting children.</p> <p>What pronouns are used to identify the narrator?</p> <p>I, me</p>	<p>Starts hunting early in the morning for little children. It stops at several places and eats kids until it’s full.</p>	<p>How does the experience or event end or wrap up?</p> <p>The bus barfs the kids out, then takes a rest until it’s time to hunt again.</p>



Narrative of Adversity Structure and Content Graphic Organizer
(For Narratives We Have Read)
(Answers, for Teacher Reference)

	Introduction	Experience or Event:	Conclusion:
“Jack, the Half-Wit”	<p>Who’s telling the story? Jack</p> <p>What do you know about the narrator? He’s bullied by kids in the village.</p> <p>What pronouns are used to identify the narrator? Me, I, I’m</p>	Finds Otho, a boy who has been beaten and bullied, and helps him.	<p>How does the experience or event end or wrap up?</p> <p>Jack considers Otho his friend.</p>



Narrative of Adversity Criteria Checklist
(For Teacher Reference)

Monologue:

- Includes clear theme of adversity facing modern adolescents
- Written in first person
- Organized in a logical sequence
- Includes narrative techniques such as dialogue and description
- Uses precise word and phrases, descriptive details, and sensory language
- Correct punctuation
- Appropriate formatting
- Appropriate pacing

Concrete Poem:

- Includes clear theme of adversity facing modern adolescents
- Form of poem matches the content of poem
- Written in first person
- Organized in a logical sequence
- Includes narrative techniques such as dialogue and description
- Uses precise word and phrases, descriptive details, and sensory language
- Correct punctuation
- Appropriate formatting



Narrative of Adversity Criteria Checklist

Name:

Date:

Monologue	Star	Step
Includes clear theme of adversity facing modern adolescents		
Written in first person		
Organized in a logical sequence		
Includes narrative techniques such as dialogue and description		
Uses precise words and phrases, descriptive details, and sensory language		
Correct punctuation		
Appropriate formatting		
Appropriate pacing		

Concrete Poem	Star	Step
Includes clear theme of adversity facing modern adolescents		
Form of poem matches the content of poem		
Written in first person		
Organized in a logical sequence		
Includes narrative techniques such as dialogue and description		
Uses precise words and phrases, descriptive details, and sensory language		
Correct punctuation		
Appropriate formatting		



Exit Ticket:
Narrative of Adversity Plan Part I

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

Date:
.....

My theme of adversity: _____

Format:

Monologue _____

Concrete poem _____

- Form of poem _____
- Rough sketch _____

Whose voice is sharing the adversity? _____

Language:

Formal _____

Informal _____

Audience:



Exit Ticket:

Narrative of Adversity Plan Part I

In two or three sentences, describe the experience or event that you will use to convey your theme of adversity.



EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Lesson 6

Writing and Sharing: A Narrative of Adversity Plan



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

I can use correct grammar and usage when writing or speaking. (L.6.1)
I can use the proper case of pronouns in my writing. (L.6.1)
I can establish a context for my narrative. (W.6.3a)
I can organize events in a logical sequence. (W.6.3a)
I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. (W.6.3b)

Supporting Learning Targets

- I can describe events and details in the experience of “Jack, the Half-Wit” and “TyrannosaurBus Rex.”
- I can develop a plan for writing a narrative that includes a context, a narrator, sequenced events, and details.
- I can use pronouns to establish a narrator’s voice in a narrative.

Ongoing Assessment

- Reading Tracker and Reviewer’s Notes (from homework)
- Narrative of Adversity Plan Part II graphic organizer



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets (3 minutes)2. Work Time<ol style="list-style-type: none">A. Analyzing the Event in the Monologue and Concrete Poem Models (17 minutes)B. Drafting a Narrative Plan (15 minutes)C. Independent Writing: Drafting the Experience of the Narrative (5 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Sharing the Experience and Partner Feedback (5 minutes)4. Homework<ol style="list-style-type: none">A. Read independently for your goal. Complete the Reading Tracking and Reviewer's Notes.	<ul style="list-style-type: none">• In Lesson 5, students were introduced to the end of unit assessment. Students learned they will be writing and performing their own narratives about an adversity they have faced or that is faced by others in the modern world. They will use the Narrative of Adversity Criteria checklist as a guide for writing and assessing their narrative.• In this lesson, students closely examine the “experience” or “event” in the narrative models. Students use the Narrative of Adversity Plan Part II graphic organizer to scaffold their thinking and the writing process. They analyze each of the models by identifying supporting events and details. Then, they plan their own narrative using notes from their Narrative of Adversity Plan Part I from Lesson 7.• Students will get peer feedback on their narrative outline. Partner feedback will focus on correct pronoun usage; clear and logical, sequenced events; and descriptive words and phrases that include sensory details.• In advance:<ul style="list-style-type: none">– Prepare the Academic Word Wall.– Review Fist to Five in Checking for Understanding techniques (see Appendix).– Post: Learning targets.



Lesson Vocabulary	Materials
monologue, narrator, pronoun, objective, event, sensory details	<ul style="list-style-type: none">• Academic Word Wall (begun in Unit 2, Lesson 14)• Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)• <i>Good Masters! Sweet Ladies!</i> Specifically “Jack, the Half-Wit” (book; from Unit 1; one per student; this poem was reread in Lesson 2)• “TyrannosaurBus Rex” (from Unit 2, Lesson 15)• Narrative of Adversity Plan Part II graphic organizer (two per student)• <i>Good Masters! Sweet Ladies!</i> (book; one for teacher)• Narrative of Adversity Criteria checklist (from Lesson 5)• Colored pencils (one red, one blue per student)• Narrative of Adversity Plan Part I (from Lesson 5)• Lined paper (one piece per student)• Sticky notes (two per student)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the posted learning targets and read them aloud: <ul style="list-style-type: none"> * "I can describe events and details in the experience of "Jack the Half-Wit" and "TyrannosaurBus Rex." * "I can develop a plan for writing a narrative that includes a context, a narrator, sequenced events, and details." * "I can use pronouns to establish a narrator's voice in a narrative." • Explain that understanding what a narrative is and how it is written is important to students' success in the next several lessons. Begin by asking students to think about what a narrative is. • Ask students to discuss with an elbow partner: <ul style="list-style-type: none"> * "What is a <i>narrative</i>?" • Cold call a pair to share their thinking. Listen for: "A narrative is a story. In our work it can be a monologue: a dramatic sketch performed by an actor. Or it can be a concrete poem: a poem that takes a specific form while telling about an event. It can be serious or humorous. For example, many of the monologues from <i>Good Masters! Sweet Ladies!</i> were serious, and John Grandits's concrete poems were humorous." • Explain that when you write a narrative, you are the <i>narrator</i>, the person telling the story in your own words. A narrative can be written in first person and uses <i>pronouns</i> such as I, me, my, and myself. Tell students a narrative can allow you to share an aspect of your life as if you were a character in a play. A narrative has a <i>context</i> or setting. The main character has an <i>objective</i> or a reason for speaking. The objective explains what the main character wants or something that has happened. It is the main character's goal. For example, ask students to think back to the video excerpt from <i>Remember the Titans</i>. • Ask elbow partners to discuss: <ul style="list-style-type: none"> * "What did the narrator, Denzel Washington, want?" * "What was his objective for speaking?" • Cold call a pair to share out with the class. Listen for: Denzel was a football coach, and he was explaining to his players the importance of "team." He wanted his players to play together. He shares: "If we don't come together right now on this hallowed ground, we too will be destroyed, just like they (the soldiers at Gettysburg) were. I don't care if you like each other right now, but you will respect each other. And maybe—I don't know, maybe we'll learn to play this game like men." His objective was to get his players to think about their game and how respect for one another is a big part of "the game." 	<ul style="list-style-type: none"> • Discussing and clarifying the language of learning targets helps build academic vocabulary. • 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.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask:<ul style="list-style-type: none">* “In this monologue, was there something important or significant at stake for the coach and team?”• Invite volunteers to share their thinking. Guide students to understand that the coach feels that the team will lose if the players do not work together. He feels that not only will the team lose the game, but also the team will lose respect. Respect from other teams, respect for each other, and most importantly, they will lose their self-respect. If the team fails to achieve this goal, there will be significant negative consequences.• Tell students that for them to get ready to write their own narratives (monologues or concrete poems) the lesson today will focus on what makes a strong monologue and what makes a strong concrete poem by looking carefully at two models: “Jack, the Half-Wit” and “TyrannosaurBus Rex.”	



Work Time	Meeting Students' Needs
<p>A. Analyzing the Event in Monologue and Concrete Poem Models (17 minutes)</p> <ul style="list-style-type: none"> • Celebrate the strong work students have completed in first half of Unit 3. Comment on the strengths you have noticed during their discussions of the concrete poems. Tell them working with peers and getting important feedback provides greater opportunities to develop their skills and become successful students. Share today that they will also have a chance to work together in a partnership and share their ideas. • Form partnerships. • Direct students' attention to the learning target: "I can describe the structure of 'Jack, the Half-Wit' and 'TyrannosaurBus Rex.'" • Explain that they will be taking a closer look at the structural similarities of these two narratives. • Invite students to retrieve their book <i>Good Masters! Sweet Ladies!</i> and turn to "Jack, the Half-Wit." They also need to locate "TyrannosaurBus Rex." Invite students to discuss with partners: <ul style="list-style-type: none"> * "What is one thing you learned in Lesson 7 that you think is important about how a narrative is organized?" • Invite volunteers to share. Listen for: We learned that a narrative has a beginning that "hooks" the reader or audience, a middle that describes the event, and a conclusion that brings the reader or audience closure. • Invite students to read along silently while you read "Jack, the Half-Wit" aloud once all the way through. • Distribute and display Narrative of Adversity Plan Part II graphic organizer. • Invite partners to work together to complete the theme of adversity, the narrator, what is happening, the setting, other characters, and the experience that brings the theme to life on the graphic organizer. • Circulate to support students. • Refocus students whole group. • Cold call pairs to share their thinking. Listen for: The theme of adversity is "bullying." The narrator is Jack. Other boys and girls are bullying Jack. The setting is in the village. Other characters mentioned: Mogg, Jack's sister, Jack's mother, and Otho, the miller's son. • Model writing students' responses on the graphic organizer. • Invite students to revise their graphic organizers as necessary. 	<ul style="list-style-type: none"> • Providing models of expected work supports all learners but especially challenged learners. • When reviewing the graphic organizers or recording forms, consider using a document camera to visually display the document for students who struggle with auditory processing.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Tell students that today's lesson will focus on looking closely at the event or experience. Explain that the introduction and conclusion will be the focus in a future lesson.• Invite partners to Think-Pair-Share:<ul style="list-style-type: none">* "Find the stanza that transitions the reader to the event or experience."• Ask for a volunteer to share with the class. Listen for: The event begins on page 32 with the stanza that starts "One day last winter I was hunting the eggs. He was under the hedge, crouched down, crying."• Direct students' attention to the "experience" on their graphic organizer.• Invite partners to Think-Pair-Share:<ul style="list-style-type: none">* "What are the <i>events</i> that supports the theme of being bullied?"* "What are the <i>details</i> that describe the events in this stanza?"• Remind students that events are the actions that convey the theme of the narrative. Tell them details are words or phrases that describe the events. Explain that authors will sometimes use <i>sensory details</i> that relate to the five senses: taste, touch, sight, sound, and smell. For example, in the monologue "Hugo, the Lord's Nephew," the author says: "My legs were like straw, but I walked. Mouth dry, palms wet ... (to fall would be death)." Legs like straw appeals to our sense of sight, mouth dry appeals to our sense of taste, and palms wet appeals to our sense of touch.• Explain that an author uses sensory details to portray a mental picture of the character or scenario. Sensory details also help the reader or audience understand what is happening, and the language is more engaging.• Invite students to work with their partner to look for important events in "Jack, the Half-Wit."• Circulate to support students as they work.• Reconvene the class.• Call on volunteers to share their thinking. Listen for: "He was under the hedge, crouched down, crying" is the important event. These words describe Otho's action or situation. The sensory details describing the situation include: "his nose was all bloody and his eye turning black" are details that appeal to the sense of sight; and "he turned his back so I wouldn't see, but his shoulders were shaking so hard" are details that refer to our sense of touch.• Model writing these responses as supporting events and sensory details on the outline.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Invite students to read through the next stanza to find the next event supporting the theme “bullying” and the details describing the event. • Circulate and support students. If students struggle, tell them to identify the action in the stanza to help them find the events and to look for figurative language and descriptive phrases describing the events as details. • Ask for volunteers to share their responses. Listen for: “There was still ice under the trees. I clawed up a handful” is the event showing the action. Sensory details include: “laid it against his face gently,” “I said what Mogg always says: ‘It’ll get better, it’ll get better, it’ll get better.’” • Model writing the responses on the Narrative of Adversity Plan Part II graphic organizer. Encourage students to add to or revise their responses. • Direct students to the last stanza on page 32 beginning with “He made a noise ...” • Ask them to find the events and sensory details in this stanza ending on page 33. • Circulate and support students. Remind students to look for the action and then the descriptive phrases that use sensory details. • Cold call pairs to share their thinking. Listen for the event: Otho “made a noise.” The sensory details include: “noise like being slaughtered, his mouth open so he could breathe, his face all blood and tears and snot.” These details appeal to our sense of hearing and sight. • Model writing their responses on the Narrative of Adversity Plan Part II graphic organizer. Invite students to add to or revise their own as necessary. • Ask students to notice that a monologue separates each action or event into stanzas, and in the case of “Will, the Plowboy,” into paragraphs. • Display page 10 from <i>Good Masters! Sweet Ladies!</i> for an example of a monologue written in paragraph format. Explain that the main action of an event is similar to a topic sentence of a paragraph, and the details add description to provide the reader with a better understanding and “mental image” of the experience. • Distribute and display the Narrative of Adversity Criteria checklist. Read aloud the key criteria for the monologue. • Ask students to notice how author Laura Amy Schlitz chose precise words and phrases to convey a modern theme, wrote the narrative in first person, used a logical sequence to describe the event, and used sensory details to create an image. Explain that these are the key criteria they will need to address when writing a monologue. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Direct students' attention to their copies of "TyrannosaurBus Rex" and display a copy.• Distribute colored pencils, one red and one blue, to each student.• Explain to students that the concrete poem has a similar structure, but rather than using a paragraph or stanza format, it uses a "form" that matches the content of the poem. For example, a road represents the form for this concrete poem.• Invite partners to find the phrase that signals the beginning of the experience or event.• Circulate to listen to students discussing which phrase begins the experience the author wants to describe.• Ask volunteers to share their thinking. Listen for: The event begins with the phrase "Early in the morning, I spy ..."• Invite students to annotate the concrete poem with you. Explain that you will model how to annotate their text using the two colored pencils.• Using a red colored pencil, model marking this phrase with a capital "E" on the model to represent event. Invite students to use a red colored pencil to mark a capital E by the word "Early" on their copy of the poem. Ask:<ul style="list-style-type: none">* "What details provide a more vivid picture or 'mental image' of this moment?"• Listen for student to say: "a group of small human children," "slam on my brakes," "Come in, little children, I say," "parents delivered them to me," "Human sacrifices."• Using a blue colored pencil, mark a capital D by the beginning word of each detail. Model marking the details on the concrete poem.• Ask students to use a blue colored pencil to mark a capital D by the beginning of each new detail describing the event.• Tell partners to continue marking the "events" using their red colored pencil and marking the "details" using their blue colored pencil. For example, model marking a capital E by "I eat the humans." Mark a D by "young," "tender," and "Yum." Tell students to continue annotating the poem, stopping at "I go to the school parking lot."• Circulate to support students. Remind them to look for the action to find the events.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Ask for volunteers to share. Listen for: <ul style="list-style-type: none"> – Event: “I go to Elm and Hudson.” – Details: “More children,” “More sacrifices,” and “Yum.” Event: “I follow my usual route.” Details: “Hudson,” “Harding,” and “Yum.” – Event: “Harding and Broad.” – Detail: “Yum.” – Event: “Broad and White.” – Detail: “Yum.” – Event: “I am full.” – Details: “My breakfast is noisy,” “breakfast is jumping around,” “breakfast is giggling and laughing and arguing,” “My stomach is queasy,” “I don’t feel good.” • Model putting a capital E by the first word in each event, and model putting a capital D by the first word of each detail. • Direct students’ attention to the Narrative of Adversity Criteria checklist. • Read aloud the key criteria for the concrete poem. • Ask students to notice how John Grandits used precise words and descriptive phrases to convey a theme in a humorous way, and he used dialogue as a specific technique such as: “Come in, little children.” Share that he chose the road map to school as the form to contribute meaning to the poem. Point out that the key criteria for each narrative format is very similar. The main difference is the concrete poem uses a form that matches the content, and the monologue uses a stanza or paragraph format. • Check for student understanding by using the Fist to Five Checking for Understanding technique. Say: <ul style="list-style-type: none"> * “Show a Fist to Five if you understand the coding of the model concrete poem.” • Remind students that a five represents a very good understanding of the task and coding, a four represents a good understanding, a three represents they are beginning to understand the task and coding, a two represents they need support with the task and coding, a one means I’m feeling pretty confused, and a fist represents not understanding how to even begin. • Note any students who have less than a three and circulate to those students first when they work on their narrative plan. 	



Work Time (continued)	Meeting Students' Needs
<p>B. Drafting a Narrative Plan (15 minutes)</p> <ul style="list-style-type: none">• Tell students that all strong pieces of writing have a focus and a purpose. Explain that each of the model narratives highlight a theme of adversity experienced by the narrator or speaker. In “Jack, the Half-Wit,” the author chose a serious tone and presented the theme of bullying. In “TyrannosaurBus Rex,” the author chose a humorous tone to portray the theme of our lives’ mundane daily routines. Both narratives give voice to children of modern times and are themes of adversity children face today. Tell students they will now have an opportunity to share their voice.• Hand back students’ Narrative of Adversity Plan Part I graphic organizers from Lesson 7.• Ask students to read the star and the step.• Distribute another Narrative of Adversity Plan Part II graphic organizer to each student.• Invite them to complete the first seven items on the graphic organizer using their narrative idea: title, theme, narrator, what is happening, setting, other characters, and the experience.• Tell students they are each going to complete an outline of the “event” for their narrative. Explain that they will have an opportunity to get partner feedback before they begin writing the draft of the event. Remind them to focus on the “moment” the narrator wants to share, something that he or she feels strongly about expressing.• Remind students that the “event” begins with a transition. For example, in “Jack, the Half-Wit,” the moment begins with the phrase: “One day last winter...,” and in “TyrannosaurBus Rex,” the moment starts “Early in the morning ...”• Display and review the Narrative of Adversity Criteria checklist.• Remind students to think of events and descriptive details to create a visual image. Tell students they will have 10 minutes to write events and details for the “experience.”• Circulate and support students that identified themselves as a two or one in the Fist to Five.• Reconvene the class.• Ask students to share their narrative plan with their partner. Invite partners to notice a specific star and step. Remind students to use the Narrative of Adversity Criteria checklist as a guide for their discussion. Provide examples of stars, such as the correct pronouns were used (I, me, etc.) or the events are sequential. Examples of steps could include adding even more description and including dialogue with this character.• Refocus class whole group.• Have partnerships that were working together earlier collaboratively share a star and a step.	



Work Time (continued)	Meeting Students' Needs
<p>C. Independent Writing: Drafting the Experience of the Narrative (5 minutes)</p> <ul style="list-style-type: none">• Highlight that writing this narrative is a chance for students to use their creativity and express their voice on a modern-day theme of adversity. This is a good time to build enthusiasm by discussing the format or venue in which students will share their final work.• Distribute lined paper.• Direct students to use their outline to begin quietly and independently drafting the “experience” or the “moment” of their narrative.• Remind students of the expectations for quiet writing time. Explain that talking is a great way to learn, and so is quiet, focused writing. They have had opportunities to discuss with each other; now they will write independently.• Circulate to assist students in drafting their narrative event. Ask probing questions when necessary:<ul style="list-style-type: none">* “What action or events convey the theme of adversity?”* “Where can you add descriptive details or sensory details to create an image for the reader or audience?”* “How will you begin the ‘moment’?”* “What phrase will transition from the introduction to the event?”• Consider collecting students’ Narrative of Adversity Plan Part II for review before the next lesson to ensure all students have made choices that will lead to writing a strong narrative. Lesson 7 includes time for students to review feedback, as well as time you could confer with students who need extra support in selecting a focus.	



Closing and Assessment	Meeting Students' Needs
<p>A. Sharing the Experience and Partner Feedback (5 minutes)</p> <ul style="list-style-type: none">• Again display the Narrative of Adversity Criteria checklist.• Read aloud the criteria for each type of narrative.• Ask students to share their narrative drafts with an elbow partner. Partners should use the Narrative of Adversity Criteria checklist to provide specific feedback on events, details, and pronouns.• Distribute two sticky notes to each student.• Ask students to write a star and a step for Lesson 7 when they are done sharing their drafts.• While students do this, create a space on the board for “STARS” and a space for “STEPS.”• Invite students to post their sticky notes on the board under “STARS” and “STEPS.”• Congratulate students on their focused work in planning their narrative. Explain that in Lesson 7 they will finish writing their experience.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all students, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read independently for your goal. Complete your Reading Tracking and Reviewer's Notes.	



EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Lesson 6

Supporting Materials



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Narrative of Adversity Plan Part II Graphic Organizer

Name: _____

Date: _____

Title of narrative: _____

Theme of adversity: _____

Experience or event that brings the theme to life: _____

Narrator: _____

Setting: _____

Other characters: _____

I. Introduction – Setting the Context

A. Event: _____

1. Detail: _____

2. Detail: _____

3. Detail: _____

II. Experience – Heart of the Narrative

A. Event: _____

1. Detail: _____

2. Detail: _____

3. Detail: _____



Narrative of Adversity Plan Part II Graphic Organizer

B. Event: _____

1. Detail: _____

2. Detail: _____

3. Detail: _____

C. Event: _____

1. Detail: _____

2. Detail: _____

3. Detail: _____

III. Conclusion – Wrapping It Up

A. Event: _____

1. Detail: _____

2. Detail: _____

3. Detail: _____



EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Lesson 7

End of Unit Assessment, Part 1: Drafting the Experience or Event of the Narrative



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<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>I can use correct grammar and usage when writing or speaking. (L.6.1)</p> <p>I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3)</p> <p>I can maintain consistency in style and tone when writing and speaking. (L.6.3)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can draft the experience or event that conveys the modern-day adversity of my narrative.• I can use correct grammar and word usage when writing my narrative draft.• I can use a variety of sentence structures to create my narrative.• I can select and use words and phrases to create tone in my narrative•	<ul style="list-style-type: none">• Reading Tracker and Reviewer's Notes (from homework)• End of Unit 3 Assessment, Part 1: Giving Voice to Adversity: Drafting a Modern Narrative of Adversity (body paragraphs)• Self-assessment: Narrative of Adversity checklist



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Mini Lesson: Setting the Tone (15 minutes)B. End of Unit 3 Assessment, Part 1: Drafting the Experience or Event (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Self-assessment: Narrative Criteria Checklist (5 minutes)4. Homework<ol style="list-style-type: none">A. Read independently for your goal.B. Complete your Reading Tracker and Reviewer's Notes.C. Finish narrative draft if needed.	<ul style="list-style-type: none">• At this point, students have selected their theme of adversity and the event or experience that illuminates their challenge and they have developed a plan for their narrative.• As the first part of their End of Unit 3 assessment, students draft the experience or event portion of their narrative that conveys a modern-day adversity. Students use their Narrative Plan Parts I and II as a foundation for creating their draft. In Lesson 8, students will complete their End of Unit 3 assessment by drafting an introduction and conclusion for their narratives.• Note that there is no specific “assessment” document to distribute or display: students are simply drafting, using resources from Lessons 5-6.• Students study two photographs at the beginning of this lesson to better understand the idea of <i>tone</i>. Please be careful to only show students the two photographs described, as other pictures on this site may be sensitive in nature.<ul style="list-style-type: none">– Photograph of a girl holding doll (see Supporting Materials)– Photograph of a boy running (see Supporting Materials)• Also in this lesson, students examine narrative techniques for developing tone and varying sentence structures to convey their message. Using these techniques will help students add meat to the bones of their narrative plans and drafts.• By the end of this lesson, students should have finished the draft of the experience or event in their narrative. Students who have not finished will benefit by taking it home to finish for homework.• Be prepared to provide students with feedback on their narrative drafts in Lesson 10 using the Narrative Criteria checklist. Provide specific positive feedback for at least one thing each student did well (star) and at least one specific area of focus for each student to revise (step).• If possible, provide access to computers to introduce the thesaurus and for students to write their drafts.• In advance:<ul style="list-style-type: none">– Review photographs of girl holding a doll and of the boy running.– Prepare the Academic Word Wall.– Post: Learning targets.



Lesson Vocabulary	Materials
tone, thesaurus	<ul style="list-style-type: none">• Photograph of a girl holding doll (one to display)• Photograph of a boy running (one to display)• <i>Good Masters! Sweet Ladies!</i>, specifically “Jack, the Half-Wit” (book; distributed in Unit 1; one per student)• Tone anchor chart (new; co-created with students during Work Time A)• “Tyrannosaur Rex” (from Unit 2, Lesson 15; one per student)• Thesauruses (several for the class to examine, if available)• Narrative of Adversity Plan Part I (from Lesson 5; one per student)• Narrative of Adversity Plan Part II (from Lesson 6; one per student)• Narrative of Adversity Criteria Checklist for Monologue (one per student using the narrative format)• Narrative of Adversity Criteria Checklist for Concrete Poem (one per student using the concrete poem format)• Academic Word Wall (begun in Unit 2, Lesson 14)• Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)• Reading Tracker and Reviewer's Notes (from Unit 2, Lesson 14)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the posted learning targets and ask for volunteers to read them aloud:<ul style="list-style-type: none">* "I can draft the experience or event that conveys the modern-day adversity in my narrative."* "I can use correct grammar and word usage when writing my narrative draft."* "I can use a variety of sentence structures to create my narrative."* "I can select and use words and phrases to create tone in my narrative."• Ask students to notice the words <i>draft</i>, <i>writing</i>, and <i>create</i> in the learning targets. Highlight, circle, or underline them.• Ask students to also notice the words "... my narrative" in all the targets.• Ask students:<ul style="list-style-type: none">* "Based on these learning targets, what do you think you will be doing in today's lesson?"• Call on students to share. Listen for responses that indicate they will be writing or drafting their own narrative or writing or drafting an experience or event in their narrative.• Emphasize that writing well involves hard work, persistence, and creativity. They will continue to learn and use strategies for creating a great narrative.	<ul style="list-style-type: none">• The learning targets provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Mini Lesson: Setting the Tone (15 minutes)</p> <ul style="list-style-type: none">• Display the photograph of a girl holding doll and the photograph of a boy running.• Ask students:<ul style="list-style-type: none">* “What feeling, attitude, or quality is conveyed in each photo? What details or characteristics contribute to the stories the photos tell?”• Ask for volunteers to share out.• Point out that the feelings, attitudes, or qualities captured in the photos is called <i>tone</i>. Photographs can tell stories and create a <i>tone</i> in ways that are similar to writing a narrative.• Ask students to take out “Jack, the Half-Wit” and explain that as a class they will read part of the monologue describing Jack’s experience with Otho. During this reading, invite students to look for how the author created the tone in that part of the narrative.• Invite students to read along as you read aloud. (Begin reading on the last stanza on page 31 and stop before the final stanza on page 33.)• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What is the <i>tone</i>?”• Listen for responses that identify qualities, feelings, and attitudes such as sadness, pain, caring, and understanding.• Ask students:<ul style="list-style-type: none">* “What are some ways that author Laura Amy Schlitz used to express tone?”• Tell students they should consider:<ul style="list-style-type: none">– Action words or verbs– Descriptive words or phrases (adjectives and adverbs)– Sensory words or phrases (sight, sound, touch, taste, smell)– Dialogue or words spoken– Sentence structure	<ul style="list-style-type: none">• Providing resources and strategies for creating great writing supports all students but especially challenged learners.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask for volunteers to share.• Record students' ideas on the Tone anchor chart. Listen for:<ul style="list-style-type: none">– Verbs or action words—hate, whisper, snicker, throw, crouched, crying, shaking, clawed, laid ...– Descriptive words or phrases—nose was all bloody, eye turning black, stayed by his side till he stopped– Sensory words or phrases—shoulders were shaking so hard, laid it against his face gently, made a noise like a bull being slaughtered, crying, I cried too ...– Dialogue or words spoken—"It'll get better, it'll get better, it'll get better"– Sentence structure—Use of commas to add detail: "He was under the hedge, crouched down, crying"; "His nose was all bloody, his eye turning black"; "I told him he could have my eggs, all three." Use of repetition: "It'll get better, it'll get better, it'll get better"• Ask students to retrieve their "TyrannosaurBus Rex" copies.• Before reading, point out that this concrete poem is written in stanzas, similar to "Jack, the Half-Wit." The words or text were then arranged to illustrate or show the topic of the bus route. For example, different stanzas were arranged to illustrate the bus stops. The repeated word "Yum" highlights that the bus stops and devours more kids.• Ask students to read along as you read aloud. (Begin reading where the event of the bus route begins—at the beginning of the second stanza. Stop at the word "breakfast" at the end of the second to the last stanza.)• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* "What is the tone?"• Listen for responses that identify qualities, feelings, and attitudes such as scary, comical, harmless, or routine.• Ask students:<ul style="list-style-type: none">* "What are some ways that author John Grandits expressed tone?"• Tell students they should consider:<ul style="list-style-type: none">– Action words or verbs– Descriptive words or phrases (adjectives and adverbs)	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> – Sensory words or phrases (sight, sound, touch, taste, smell) – Dialogue or words spoken – Sentence structure – Graphics or form • Categorize and record student responses on the Tone anchor chart: <ul style="list-style-type: none"> – Action words or verbs—roam, gaze, spy, slam, open, eat, go, follow, barf, settle, dream – Descriptive words or phrases (adjectives and adverbs)—vicious, terror, human sacrifices, usual route – Sensory words or phrases (sight, sound, touch, taste, smell)—gaze in terror, spy, Young and tender, Yum, soon I am full, I don't feel so good, barf out my ..., tired from hunting, settle into my nap, dream dreams – Dialogue or words spoken—"Come in, little children," I say – Sentence structure; length of sentences—"I eat the humans"; "Yum"; "Soon I am full"; repetition – Graphics or form—bus, road, progressively shorter phrases and paragraphs, repetition of word "Yum"; word arrangement to show activity of kids in the bus's stomach and kids getting off the bus • Commend students for noticing the writing techniques that created tone in the examples. Explain that words, phrases, descriptions, and dialogue are like an artist's or craftsman's tools or the photographer's camera—they bring the story to life. Finding the right words is important. • Introduce the term <i>thesaurus</i>. If possible, provide thesauruses to students, partners, or small groups or provide online access and instruction for using a thesaurus. • Explain that words are arranged in alphabetical order in thesauruses. If using an online thesaurus, explain or model how to access the resource and search for a word and its synonyms. • Ask students to select a word from one of the categories used for <i>tone</i> and look for synonyms in the thesaurus. For example, ask students to search for "roam" or "vicious." • Call on students to share a synonym they found that could be used in place of the word they searched. • Explain that a thesaurus is a writer's and speaker's tool for expanding their word choices. Like a tool for an artist or craftsman, it helps writers and speakers create images they want with the right words. Encourage students to use this resource and other resources as they write about and create the experience or event in the their narrative. 	



Work Time (continued)	Meeting Students' Needs
<p>B. End of Unit 3 Assessment, Part 1: Drafting the Experience or Event (20 minutes)</p> <ul style="list-style-type: none"> • Project the picture of the little girl with the doll again. • Ask students: <ul style="list-style-type: none"> * “What do you need to know to tell her story?” • Listen for responses like they would need to know things like why she was sitting there, why is she alone, what happened to the building around her, where is her family or other people, where is she, why does she look sad, why is she dressed nicely. • Project the photograph of the young boy running. • Ask students: <ul style="list-style-type: none"> * “What do you need to know to tell his story?” • Listen for similar responses: “Where is he?”; “Why is he running?”; “Who is he following?”; “Why is he smiling?” • Explain that to tell the stories of the photographs, it is important to know what they are experiencing or what the event is that surrounds the moment of the photograph. Tell students that the writing they will be doing is similar to what they would need to know to understand the story of the photographs. • Direct students to retrieve their Narrative of Adversity Plan Part I and Narrative of Adversity Plan Part II from Lessons 7 and 8. • Tell students they will write about the experience or event they selected to express their theme of adversity, and they should use their Narrative of Adversity Plans Part I and II as resources. The situation they write about allows the reader or listener to visualize or imagine the challenge. • Distribute the Narrative of Adversity Criteria Checklist for Monologue or Narrative of Adversity Criteria Checklist for Concrete Poem to each student, based on their chosen format. • Remind students that this checklist is the same as what you will use to evaluate their writing at the end of unit assessment. • As they begin writing, encourage students to consider what they want the reader or listener to encounter. The beginning is like opening a door to the situation. Tell students to refer to their narrative plans as they draft their experience. Encourage them to refer to the beginnings of Jack’s experience in “Jack, the Half-Wit,” the bus’s experience in “TyrannosaurBus Rex,” and the coach’s monologue from <i>Remember the Titans</i> as necessary. 	<ul style="list-style-type: none"> • For students who chose the concrete poem format, clarify that their graphics and word arrangement is to illustrate their topic, not the theme of adversity. This may help with focusing on the drafting the text of their experience or event. • Not all students will complete their drafts at the same time. Consider having students who need more time continue writing when others begin self-editing. • For students who have completed writing and editing their drafts, consider having them read their narratives and practice the performance delivery criteria.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Give students the remaining time to quietly and independently write.• Circulate and assist students in drafting the experience or event. Ask probing questions and direct students' attention to the criteria to guide them in their writing.• Students who finish quickly can begin editing their drafts based on their respective Narrative of Adversity Criteria checklists.• Students who have selected the concrete poems as their format can begin drafting the arrangement of their text with the graphics they will use to convey their topic.	
Closing and Assessment	Meeting Students' Needs
<p>A. Self-assessment: Narrative of Adversity Criteria Checklist (5 minutes)</p> <ul style="list-style-type: none">• Refocus students whole group.• Direct students' attention to their Narrative of Adversity Criteria checklists and tell them they will now critique their drafts.• Ask students to read through their draft and evaluate themselves using the checklist. Check "star" for criteria they feel they did well. Check "step" for criteria they should develop.• Circulate to ask questions and encourage students to think carefully about their self-evaluation.• Collect students' drafts and their Narrative of Adversity Criteria checklists.• Tell students you will give them feedback on their drafts.• Students who have not finished will benefit from being able to take their draft home to complete.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all learners and contributes to producing high-quality, well-crafted writing.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read independently for your goal. Complete your Reading Tracker and Reviewer's Notes.• Finish narrative draft if needed.	



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Grade 6: Module 2B: Unit 3: Lesson 7

Supporting Materials



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Photograph of girl holding doll





Photograph of a boy running



Flickr: Running Samburu Boy

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Narrative of Adversity Criteria Checklist:
Monologue

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

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

Narrative Monologue	Star	Step
Includes clear theme of adversity facing modern adolescents		
Written in first person		
Organized in a logical sequence		
Includes narrative techniques such as dialogue and description		
Uses precise words and phrases, descriptive details, and sensory language		
Correct punctuation		
Appropriate formatting		

Star:

.....

.....

.....

.....

Step:

.....

.....

.....

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Narrative of Adversity Criteria Checklist:

Concrete Poem

Name:

Date:

Concrete Poem	Star	Step
Includes clear theme of adversity facing modern adolescents		
Form of poem matches the content of the poem		
Written in first person		
Organized in a logical sequence		
Includes narrative techniques such as dialogue and description		
Uses precise words and phrases, descriptive details, and sensory language		
Correct punctuation		
Appropriate formatting		

Star:

Step:



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Grade 6: Module 2B: Unit 3: Lesson 8

End of Unit Assessment, Part 2: Drafting Introduction and Conclusion of a Narrative



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

- I can establish a context for my narrative. (W.6.3a)
- I can use transitional words, phrases, and clauses to show passage of time in a narrative text. (W.6.3c)
- I can use precise words and phrases and sensory language to convey experiences and events to my reader. (W.6.3d)
- I can write a conclusion to my narrative that makes sense to a reader. (W.6.3e)
- I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3)
- I can maintain consistency in style and tone when writing and speaking. (L.6.3)

Supporting Learning Targets

- I can establish a context and draft the introduction of my narrative.
- I can draft the conclusion of my narrative.

Ongoing Assessment

- Reading Tracker and Reviewer's Notes (from homework)
- End of Unit 3 Assessment, Part 2: Giving Voice to Adversity: Drafting a Modern Narrative of Adversity (introduction and conclusion)
- Self-assessment against the Narrative of Adversity Criteria checklist



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Establishing Context: Observing and Writing (10 minutes)B. Studying the Model and Drafting an Introduction (15 minutes)C. Studying the Model and Drafting a Conclusion (15 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Self-assessment against the Narrative of Adversity Criteria Checklist (3 minutes)4. Homework<ol style="list-style-type: none">A. Read independently for your goal.B. Complete your Reading Tracker and Reviewer's Notes.C. Finish your narrative draft if needed.	<ul style="list-style-type: none">• In Lesson 7, students completed drafts of their “experience” for their narrative. To complete their End of Unit assessment, students compose the draft’s introduction and conclusion. In the next lesson, students will revise their narratives based on your feedback.• In this lesson, students are introduced to establishing a context for their narrative. To understand the importance of context and how authors create a setting, students view a video clip from <i>Pride of the Yankees</i>. In this 1942 clip, Lou Gehrig, played by actor Gary Cooper, delivers a “farewell” monologue to his New York fans in Yankee Stadium. Watching this clip also provides another opportunity for students to see another monologue performance. The video clip can be access here: http://www.monologuedb.com/film/the-pride-of-the-yankees-lou-gehrig/• Please bear in mind that Youtube, social media video sites, and other website links may incorporate inappropriate content via comment banks and ads. While some lessons include these links as the most efficient means to view content in preparation for the lesson, be sure to preview links, and/or use a filter service, such as www.safeshare.tv, for actually viewing these links in the classroom.• By the end of this lesson, students should have finished their first complete draft of their narrative. Those students who have not finished their draft by the end of this lesson will benefit from taking it home to finish it for homework.• Students will need feedback in the next lesson to revise and complete their final drafts. Create time to complete this feedback. If you require additional time, consider adding a day of independent reading.• In advance:<ul style="list-style-type: none">— Preview the excerpt from <i>Pride of the Yankees</i>.— Prepare the Academic Word Wall.— Post: Learning targets.



Lesson Vocabulary	Materials
context, introduction, conclusion	<ul style="list-style-type: none">• Academic Word Wall (begun in Unit 2, Lesson 14)• Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)• Establishing Context: <i>Pride of the Yankees</i> graphic organizer (one per student)• <i>Pride of the Yankees</i> video clip (see Teaching Notes)• <i>Good Masters! Sweet Ladies!</i> Specifically “Jack, the Half-Wit” (book; distributed in Unit 1)• Equity sticks• “TyrannosaurBus Rex” (from Unit 2, Lesson 15)• Chart paper (one piece for Work Time B and C)• Narrative of Adversity Criteria checklist (from Lesson 5; one per student and one to display)• Narrative of Adversity Writing Rubric (for teacher reference)• Reading Tracker and Reviewer’s Notes (from Unit 2, Lesson 14)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the posted learning targets and read them aloud:<ul style="list-style-type: none">* "I can establish a context and draft the introduction of my narrative."* "I can draft the conclusion of my narrative."• Explain that understanding <i>context</i> is important to their success in this lesson and in writing an exemplary narrative.• Ask students to discuss with an elbow partner:<ul style="list-style-type: none">* "What does 'establish a context' mean?"• Cold call a pair to share their thinking. Ideally, students will say: "To build the background or a setting for a narrative."• Share that the formal definition for context is the "interrelated conditions in which something exists or occurs," such as the environment, the setting, or the surroundings.• Ask students:<ul style="list-style-type: none">* "Why do you think it is important to build background or a setting for your narrative?"• Invite volunteers to share their thinking. Guide students toward understanding that building background for our narrative helps the reader have an understanding of the place and time in history. It also provides the reader with knowledge for the purpose of the character sharing his or her voice. It is a way to engage and hook our reader.• Remind students that they will perform their narratives in Lesson 10 for the performance task. Tell them performing a narrative is like acting out a play or movie. Explain that when actors get a role in a historical movie, they often research the period of time in history. They will also research their character to gain background knowledge for their role. This information allows the actor to gain confidence for portraying the character. It also builds an understanding of the character's voice and purpose.	<ul style="list-style-type: none">• 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.• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Establishing Context: Observing and Writing (10 minutes)</p> <ul style="list-style-type: none">• Tell students they will watch a modern-day monologue from the movie <i>Pride of the Yankees</i> performed by Gary Cooper in 1942. Gary Cooper is playing Lou Gehrig, a famous Yankee first baseman. Gary Cooper is delivering a “farewell speech” to his fans. He is leaving baseball because of an illness called Amyotrophic Lateral Sclerosis also known as ALS or Lou Gehrig’s disease. This disease is a neurological disease affecting the body’s muscles, causing muscle weakness.• Distribute and display the Establishing Context: <i>Pride of the Yankees</i> graphic organizer.• Direct students’ attention to the first row on the graphic organizer.• Tell students to pay attention to how the author established a context for the monologue as they watch and listen to the monologue. Ask them to write down what they see in the background and foreground, and also what they hear. This might include the type of language and the tone or mood of the main character’s message.• Play <i>Pride of the Yankees</i> video clip.• Invite students to share what they saw and heard with an elbow partner.• Cold call volunteers to share their thinking. Listen for: The setting included a stadium filled with fans, the baseball teams, sports announcers looking solemnly at each other, Lou Gehrig’s mom wiping her eyes and his dad, and his wife crying. You could hear the fans cheering, applauding, and whistling. You could also hear a deep sadness in his voice, setting a tone for the moment.• Model writing students’ responses on the graphic organizer.• Invite students to add or revise their graphic organizer.• Explain Lou Gehrig, played by Gary Cooper, chose to share his voice in a Yankee Stadium in 1942 in front of 62,000 fans. His theme of adversity was leaving baseball, which was a way of life for him, because of a life-changing illness.• Tell students that establishing context for their narrative will set the stage and “hook” the reader or audience.• Explain that they will have time now to think about how to build an engaging background for their narrative.• Invite them to record what their reader will see and hear in their narrative on the bottom row of their graphic organizers.• Circulate to support students. Encourage them to think about the tone and mood they want to create. Will their narrative be serious or humorous?	<ul style="list-style-type: none">• Providing a model of the performance task supports all students, especially challenged learners.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Reconvene the class.• Invite students to share what they wrote with their elbow partner, encouraging partners to offer a star and step during their discussions.	



Work Time (continued)	Meeting Students' Needs
<p>B. Studying the Model and Drafting an Introduction (15 minutes)</p> <ul style="list-style-type: none"> • Tell students that in a previous lesson they wrote a first draft of the “event” of their narrative. To finish their narrative, they are going to draft the introduction and conclusion. • Explain to students that they will now reread the introductions to “Jack, the Half-Wit” and “TyrannosaurBus Rex” to look closely at how the author establishes a context in each. • Invite students to take out their texts, <i>Good Masters! Sweet Ladies!</i> and turn to “Jack, the Half-Wit” copies. • Ask students to read along silently as you read aloud the poem’s introduction. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What does the reader ‘see’ and ‘hear’ that builds background or context for the narrative?” • Use equity sticks to select students to share their responses. • Listen for responses that include: The reader hears name-calling such as Lack-a-wit, Numskull, sister Mogg’s words of encouragement, “Don’t listen to them,” and Father’s words, he was “good for nothing.” The reader sees Jack walking in the village, children yelling names, and also sees Mogg supporting Jack. • Ask students to take out their “TyrannosaurBus Rex” copies. • Ask them to read along silently as you read aloud the introduction. • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “What does the reader ‘see’ and ‘hear’ in the introduction that establishes context for the event?” • Cold call pairs. Listen for responses that include: The reader sees a “big” mean bus that resembles a dinosaur. The bus is searching for its prey. Some people are afraid of it while others show appreciation. The reader hears the bus wheels rolling along on the pavement, “hunting” for its next stop. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What information do the authors Laura Amy Schlitz and John Grandits include in their introductions?” * “How do the authors establish context?” • Cold call pairs to share. • Record students’ responses on chart paper. 	<ul style="list-style-type: none"> • Providing models of expected work supports all students, especially challenged learners. • Allowing students to discuss their thinking with peers before writing helps scaffold student comprehension as well as assist in language acquisition for ELLs. • Consider placing students in homogeneous pairs and provide more specific, direct support to students who need it most.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Listen for students to include:<ul style="list-style-type: none">– The main character is introduced.– The problem or situation of the main character is revealed.– The setting is described.– Other characters are launched, and connections are made to the main character.• Tell students that all strong pieces of writing have an introduction that establishes a context for the “experience.” Explain that the first line of the narrative is often called the “hook.” It encapsulates the story. The first line sets up something the main character believes, wants their listener to believe, or wants themselves to believe.• Share that the “hook” in “Jack, the Half-Wit” is the first stanza: “Lack-a-wit, Numskull, Mooncalf, Fool. That’s what they call me. That’s what they yell in the village when I walk through.”• Point out to students that the author has placed the words in a specific order to call attention to the name-calling.• In “TyrannosaurBus Rex,” the “hook” begins with: “I am the vicious TyrannosaurBus Rex. I roam the suburbs, hunting.” The author’s choice of words “vicious,” “roam,” and “hunting” engage the reader through humor by comparing the bus to a dangerous, ancient dinosaur.• With these examples in mind, as well as the notes on the chart paper, ask partners to verbally rehearse their introductions.• Circulate to assist students. Ask:<ul style="list-style-type: none">* “How can you begin the introduction?”* “Who is the main character and what is important for the reader to know right at the beginning?”* “Where will the narrative take place?”* “What is the setting?”* “What is the objective of the main character?”* “What is the situation or problem?”• Now that they have had a chance to talk through their introductions, invite students to begin independently drafting their introductory paragraphs.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Again, circulate to assist students. Ask:<ul style="list-style-type: none">* “How did the authors in the models begin their narratives?”* “How will you introduce the main character?”* “What does the main character want?”* “What is the main character’s objective?”• Refocus the class.• Recognize students for their strong work in partnerships, calling attention to what you noticed.	



Work Time (continued)	Meeting Students' Needs
<p>C. Studying the Model and Drafting a Conclusion (15 minutes)</p> <ul style="list-style-type: none"> When your narrative ends, you do not want the audience to wonder if he or she is pausing or done. The ending must be clear. Often, it is the moment when a character finally accepts something, overcomes an obstacle, figures something out, or comes to a decision. Direct students' attention back to the <i>Pride of the Yankees</i> video clip. Ask students to listen to the monologue again with a new lens: Look at how the writer created tone and mood and how the writer built up to the final line. Play the <i>Pride of the Yankees</i> video clip. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * "How did the writers and movie director build tone and mood?" * "How did the monologue end?" * "What was the final line?" Cold call students. Listen for responses like: The tone was serious. In the beginning there is happiness created with the audience cheering. But then a sad tone takes over as the monologue continues. We see his wife crying, and his mom wiping her eyes, the announcers looking on quietly. The main character also added to the sadness by looking down, pausing with his words, and blinking back tears. His final line was "People all say that I've had a bad break, but today, today I consider myself the luckiest man on the face of the earth." Remind students that the arc of the narrative should build to a climax. In this monologue, the main character is taking a decisive action, one that will cause him to leave his career as a Yankee first baseman. Ask students to turn their attention back to "Jack, the Half-Wit." Tell them they will now take a closer look at the narrative models to see how the author concluded the monologue. Invite students to read along silently as you read the last stanza of "Jack, the Half-Wit": "After that day, he's been my friend, He doesn't smile, but he hasn't forgotten, and never joins in when the other boys shout: Lack-a-wit, Numskull, Mooncalf, Fool." Point out the arc. The monologue opens with name-calling and ends with the same four words. The reader feels the dramatic ending and the connection between the introduction and conclusion. 	<ul style="list-style-type: none"> During Work Time C, you may want to pull a small group of students to support in finding evidence from the novel. Some students will need more guided practice before they are ready for independent work.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Ask students to turn to “TyrannosaurBus Rex” and read along silently as you read aloud the conclusion: “I’m so tired from hunting. I settle into my nap and dream dreams about 3:30, when I will go to the parking lot next to the school and hunt again.” • Point out that the introduction begins with the hunt, and the conclusion to the narrative begins with the “hunt again.” Explain that the introduction and conclusion show a relationship; the arc is completed. • Ask students to Think-Pair-Share. <ul style="list-style-type: none"> * “How did the writers conclude their narratives?” • Use equity sticks to select students to share their responses. • Record students’ responses on the same piece of chart paper. <ul style="list-style-type: none"> – They concluded with a final line spoken by the main character. – The line brought clear closure to the narrative. – The line completed the arc of the narrative. • With these examples in mind, as well as the notes on the chart paper, ask partners to verbally rehearse their conclusions. • Circulate to assist students in verbally rehearsing their conclusions. Ask: <ul style="list-style-type: none"> * “How can you bring closure to the main character’s situation or problem?” * “How did the authors conclude the model narratives?” * “What is the final line that completes the arc?” • Now that they have had a chance to talk through their introductions, invite students to begin independently drafting their conclusions. • Again, circulate to assist students. Ask: <ul style="list-style-type: none"> * “How can you bring closure to the main character’s situation or problem?” * “How did the authors conclude in the model narratives?” * “What is the final line that completes the arc?” • Reconvene the class. Commend partners for specific positive collaboration that you noticed. 	<ul style="list-style-type: none"> •



Closing and Assessment	Meeting Students' Needs
<p>A. Self-assessment against the Narrative of Adversity Criteria Checklist (5 minutes)</p> <ul style="list-style-type: none">• Display and distribute a clean copy of the Narrative of Adversity Criteria checklist.• Invite students to read the criteria and to check star or step.• Remind students to be honest when self-assessing because identifying where there are problems with their work will help them improve.• Circulate to ask questions and encourage students to think carefully about their checks.• Students who finish quickly can begin revising their narrative drafts based on their checklist steps.• Tell students that now that they have written the introduction and conclusion, they have completed the first draft of their narrative for their End of Unit 3 Assessment. Make it clear that they will revise their narrative in Lesson 9 once they have received feedback.• Collect the first drafts and the self-assessments.• This draft is the students' best draft that should be used as an assessment of narrative writing standards. Use the Narrative of Adversity Writing Rubric as the basis for assessment. This rubric contains the same components of the Narrative of Adversity Criteria checklist, but is part of a larger rubric that will be used in Lesson 9.• Students who have not finished will benefit from being able to take their narrative home to finish the first draft.• Distribute a copy of the Reading Tracker and Reviewer's Notes for homework.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all students, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read independently for your goal.• Complete your Reading Tracker and Reviewer's Notes.• Finish your narrative draft if needed.	



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Grade 6: Module 2B: Unit 3: Lesson 8

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Establishing Context: *Pride of the Yankees*
(A Monologue Delivered by Actor Gary Cooper Portraying Lou Gehrig)

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

Date:
.....

How does an author establish context or background?

What Do You See? (in the Video Clip)	What Do You Hear? (in the Video Clip)
What Do You See? (in Your Narrative)	What Do You Hear? (in Your Narrative)



Narrative of Adversity Writing Rubric

Name: _____

Date: _____

Points	1	2	3	4
Content	Needs Improvement	Fair	Good	Excellent
The introduction introduces the narrator and context in first person	The modern theme of adversity is unclear in the evidence and details and lacks personal pronouns	The modern theme of adversity is somewhat clear and some pronouns are used correctly	The modern theme of adversity is clear and pronouns are used correctly	The modern theme of adversity is clear in the evidence and details throughout the narrative
Organization includes a beginning, middle, and end that connect the theme of adversity	Lacks organization and a theme of adversity	Has a beginning, middle, and end but the theme of adversity is unclear at times	Has a beginning, middle, and end that build the theme of adversity	Has a beginning, middle, and end that flow smoothly and naturally through the events, building the theme of adversity
Descriptive details, precise words, sensory language	Lacks descriptive details, precise words, and sensory language	Uses minimal descriptive details, precise words, and sensory language to develop evidence and details	Uses some descriptive details, precise words, and sensory language to develop evidence and details	Consistently uses descriptive details, precise words, and sensory language to develop evidence and details



Narrative of Adversity Writing Rubric

Points	1	2	3	4
Content	Needs Improvement	Fair	Good	Excellent
Conclusion includes a final line and brings closure	Lacks a final line and a clear ending	Has a final line but an unclear ending	Has a final line and a clear ending	The final line is dramatic and the ending is very clear
Punctuation	Many spelling, capitalization, and punctuation errors that distract from the meaning	Some spelling, capitalization, and punctuation errors that distract from the meaning	Few spelling, capitalization, and punctuation errors that distract from the meaning	Use of correct spelling, capitalization and punctuation contributes to the meaning
Formatting, such as paragraphs, stanzas, or shape.	Format is unclear	Some formatting is used	Formatting is consistently used	Formatting is used and enhances the meaning of the narrative



EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Lesson 9

Writing the Final Narrative: Monologue or Concrete Poem



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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 use correct grammar and usage when writing or speaking. (L.6.1)
I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3)
I can present evidence and details in a logical order. (SL.6.4)
I can support my evidence with descriptive details. (SL.6.4)
I can use effective speaking techniques, appropriate eye contact, adequate volume, and clear pronunciation. (SL.6.4)
I can adapt my speech for a variety of contexts and tasks, using formal English when indicated or appropriate. (SL.6.6)

Supporting Learning Targets

- I can use correct grammar and word usage when writing my narrative.
- I can use a variety of sentence structures to create my narrative.
- I can present evidence and details in a logical order in my narrative performance.
- I can use descriptive details to create an image of the evidence in my narrative.
- I can use appropriate eye contact, adequate volume, and clear pronunciation to convey the message in my narrative.
- I can adapt my speech to fit the context of my narrative.

Ongoing Assessment

- Reading Tracker and Reviewer's Notes
- Writing of narrative monologue
- Writing of concrete poem
- Performance task practice



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Mini Lesson: Common Errors and Revisions (5 minutes)B. Writing the Final Narrative (23 minutes)C. Preparing for the Performance Task (5 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Performance Practice with Partner (10 minutes)4. Homework<ol style="list-style-type: none">A. Read independently for your goal.B. Complete your Reading Tracker and Reviewer's Notes.C. Practice your narrative performance.	<ul style="list-style-type: none">• In Lesson 8, students finished their narrative draft. Students selected the format for giving voice to their own or a peer's adversity in a modern world: either a narrative monologue or a concrete poem. In this lesson, students write their final, best version of their narrative.• Return students' narrative drafts, as well as a Narrative of Adversity Criteria checklist with feedback for each student. While providing feedback, make note of common errors across students' papers. Use this information to plan the mini lesson in Work Time A. This mini lesson requires you to make example sentences that contain the errors. Be sure to create original sentences rather than using student work.• Before students practice performing their narratives, they will watch a video segment of Malala Yousafzai's speech at the United Nations Youth Assembly. Viewing this excerpt provides the opportunity for students to see the importance of eye contact, volume, pronunciation, and body language when conveying a message through speech.• During the Closing and Assessment of this lesson, students prepare for the performance task. They review the Monologue Delivery Criteria and rehearse their performance with a partner.• If students used computers in the previous lessons to write and revise their drafts, allow them to use computers for the final version of their narrative. If computers are unavailable, have lined paper ready to distribute.• In advance:<ul style="list-style-type: none">– Preview the video clip of Malala Yousafzai's speech to the United Nations Youth Assembly. Cue up the video to start at 2:56 and end at 5:55: http://youtu.be/3rNhZu3ttIU– Consider providing examples and/or criteria for exemplary craftsmanship of final versions of concrete poems or narrative monologues.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">– Make arrangements for students' performances, including any audio or visual technology. Consider creating an atmosphere that contributes to the mood and tone of performing themes of adversity. For example: lighting, background, easels or bulletin board space to display props or concrete poems, seating arrangements for audience, display photos of famous speakers, and/or copies of speeches or concrete poems.– Prepare the Academic Word Wall.– Post: Learning targets.

Lesson Vocabulary	Materials
eye contact, volume, pronunciation, body language, gestures	<ul style="list-style-type: none">• Teacher-made examples of errors (see Teaching Notes)• Document camera• Students' drafts of narratives (from Lesson 8, returned in this lesson with teacher feedback)• Narrative of Adversity Criteria checklist (from Lesson 8, returned in this lesson with teacher feedback)• Lined paper (several pieces per student)• Academic Word Wall (begun in Unit 2, Lesson 14)• Academic Word Wall (from Unit 2, Lesson 14; for Unit 2 Lessons 14 and 15 and all Unit 3 lessons; for teacher reference)• Video of Malala Yousafzai's speech to the United Nations Youth Assembly (http://youtu.be/3rNhZu3ttIU)• Narrative of Adversity Writing Rubric (from Lesson 8; one per student)• Reading Tracker and Reviewer's Notes (from Unit 2, Lesson 14)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the learning targets and read the first two aloud: <ul style="list-style-type: none"> * "I can use correct grammar and word usage when writing my narrative." * "I can use a variety of sentence structures to create my narrative." • Ask students: <ul style="list-style-type: none"> * "Based on these learning targets, what writing skills will you use as you write your final narrative today?" • Cold call students to share. Listen for students to explain that they will make grammar and word usage revisions and improve sentence structure. • Tell students they will get feedback on their narrative drafts to guide them as they make their final writing revisions. • Redirect students' attention to the posted learning targets and read the remaining targets aloud: <ul style="list-style-type: none"> * "I can present evidence and details in a logical order in my narrative performance." * "I can use descriptive details to create an image of the evidence in my narrative performance." * "I can use appropriate eye contact, adequate volume, and clear pronunciation to convey the message in my narrative." * "I can adapt my speech to fit the context of my narrative." • Circle the following words in the learning targets: <i>evidence, details, logical order, descriptive details, and image</i>. • Tell students the techniques they use in their writing are important in their performances as well. • Tell students to look closely at the last two learning targets and ask: <ul style="list-style-type: none"> * "When performing narratives, what is important for speakers to do?" • Responses should include making eye contact with the audience, using volume so the audience can hear you, pronouncing words clearly, and adapting or changing your voice to fit the message. • Tell students they will have the opportunity to use those speaking strategies when they practice their narrative performance. • Remind them that each of their voices is important. Doing their best work in their writing and in their performance gives them an opportunity to share their challenge and give others the chance to read and listen to their message. 	<ul style="list-style-type: none"> • Posting the learning targets provides a reminder to students and teachers about the intended learning behind a given lesson or activity. • Engaging students in unpacking the learning targets increases their awareness, understanding, and ownership of the intended learning goals. • Consider selecting struggling students ahead of time to read the learning targets. Provide the opportunity to practice reading the targets in advance.



Work Time	Meeting Students' Needs
<p>A. Mini Lesson: Common Errors and Revisions (5 minutes)</p> <ul style="list-style-type: none">• Tell students that you have reviewed their narrative drafts, and you have noticed some common errors in their writing (for instance: inconsistent capitalization, incorrect use of pronouns, incorrect punctuation).• Select one or two common errors that you noticed when assessing students' writing.• Display teacher-made examples of errors, not actual student work.• Explain why each error is incorrect.• Using a document camera, model how to revise and correct the errors.• Check for understanding after modeling each type of error. Ask students to use the Thumb-O-Meter to gauge their understanding: A thumbs-up means they understand the error and how to fix it; a thumbs-down means they don't understand; and a thumbs-sideways means they somewhat understand.• If several students give a thumbs-down or a thumbs-sideways, show another example of the error.• Ask students to think about how to fix it.• Cold call a student to suggest how to correct it. If the answer is incorrect, clarify. Again, ask students to use the Thumb-o-Meter to gauge their comfort level.• Tell students they will now have the opportunity to look for these errors in their own writing and make the corrections and revisions as they write the final version of their narrative.	<ul style="list-style-type: none">• Providing models of expected work supports all students, especially challenged learners.• Consider providing copies of modeled revisions and corrections to be used as a reference for students who struggle with those errors.



Work Time (continued)	Meeting Students' Needs
<p>B. Writing the Final Narrative (23 minutes)</p> <ul style="list-style-type: none">• Return students' drafts of narratives, along with a Narrative of Adversity Criteria checklist (with teacher feedback) for each student.• Ask students to look over the comments and make sure they understand them.• Invite students to raise their hands to ask questions if they have them. Alternatively, create a "Help List" on the board and invite students to add their names to it if they need questions answered.• Distribute lined paper.• Ask students to take some time to revise their narratives based on your feedback, as well as on their new knowledge from the mini lesson. Tell them to make their revisions directly on their drafts. Once they have finished their revisions, they should rewrite their narrative on the lined paper you distributed. This means they will have produced a new, polished version of their narrative.• Remind students that because this is part of an assessment, they will write their narrative independently. Ask them to begin.• Circulate to observe.• At the end of the writing time, refocus students whole group.• Tell students they will keep this polished version of their narrative to use during the performance practice and for their final performance in Lesson 10.• Recognize students for efforts and concentrated focus to produce their best writing.	<ul style="list-style-type: none">• Consider providing individualized or small-group support to students struggling with writing their narratives as the class writes their final version.• Students who have selected the concrete poem format may need additional time to complete the graphics or text arrangement. Consider options for providing that opportunity.• Consider arrangements for students who have not finished their final drafts to complete them.



Work Time (continued)	Meeting Students' Needs
<p>C. Preparing for the Performance Task (5 minutes)</p> <ul style="list-style-type: none">• Remind students that today's learning targets included skills that are important for sharing their voice. As they practice for their performances, they will use those speaking skills to convey the adversity they wrote about in the way they would like it to be heard.• Direct students' attention to the Academic Word Wall. Point out the Lesson 9 words that have been added.• Briefly review:<ul style="list-style-type: none">– <i>eye contact</i> – looking directly at the eyes of people in the audience– <i>volume</i> – adjusting the loudness or sound of their voice so it can be heard– <i>pronunciation</i> – saying the words correctly– <i>body language</i> – how they move or position their body helps convey their message– <i>gestures</i> – how they move or use their hands and arms to emphasize an idea or feeling• Tell students they will watch a short video clip of Malala Yousafzai, a girl from Pakistan who is speaking to the United Nations Youth Assembly on her 16th birthday. Explain that a group called the Taliban had banned girls from going to school in her country. She spoke out about women's right to an education. One day, on the way home from school, she was shot in the head by Taliban gunmen, but she survived. A year after being shot, Malala was invited to speak to the United Nations about the adversity that girls and women in her country faced as a result of being banned from going to school.• Ask students to watch and listen for her use of <i>eye contact</i>, <i>volume</i>, <i>pronunciation</i>, and <i>body language</i> as she speaks. Invite students to consider how those skills help Malala express her message.• Show the video of Malala Yousafzai's speech to the United Nations Youth Assembly.• Cold call students to share what they noticed.• Emphasize the strength and importance of these speaking skills for conveying a message.	



Closing and Assessment	Meeting Students' Needs
<p>A. Performance Practice with Partner (10 minutes)</p> <ul style="list-style-type: none">• Form partnerships for practicing the performance of their narratives. Partnerships should be based on students' narrative choice (narrative or concrete poem).• Distribute and display the Narrative of Adversity Writing Rubric. Invite students to look at the Monologue Delivery Criteria section of the rubric as you review the criteria aloud.• Ask students to practice performing their narrative, referring to the Monologue Delivery Criteria for guidance. Once they are done presenting, partners should provide feedback in the form of one star and one step.• Circulate to support.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read independently for your goal. Complete your Reading Tracker and Reviewer's Notes.• Practice your performance.	

There are no new supporting materials for this lesson.



EXPEDITIONARY
LEARNING

Grade 6: Module 2B: Unit 3: Lesson 10

Performance Task: Performing a Narrative



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

I can present evidence and details in a logical order. (SL.6.4)

I can support my evidence with descriptive details. (SL.6.4)

I can use effective speaking techniques, appropriate eye contact, adequate volume, and clear pronunciation. (SL.6.4)

I can adapt my speech for a variety of contexts and tasks, using formal English when indicated or appropriate. (SL.6.6)

Supporting Learning Targets

- I can present evidence and details in a logical order in my narrative performance.
- I can use descriptive details to create an image of the evidence in my narrative.
- I can use appropriate eye contact, adequate volume, and clear pronunciation to convey the message in my narrative performance.

Ongoing Assessment

- Reading Tracker and Reviewer's Notes
- Final drafts of narratives
- Performance of narrative monologues
- Performance of concrete poems
- Narrative Rubric: Self-assessment



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Preparing to Perform My Narrative (5 minutes)B. Performance Task: Performing My Narrative for an Audience (33 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Self-assessment (5 minutes)4. Homework<ol style="list-style-type: none">A. Read independently for your goal. Complete your Reading Tracker and Reviewer's Notes.	<ul style="list-style-type: none">• In Lesson 9, students wrote the final draft of their narrative and practiced performing their narrative with a partner.• In this lesson, students share their voices and present a modern-day theme of adversity by performing their narratives for the class. Depending on the size of the class, this process may take more than one class period.• Before the performances begin, remind students of the importance of being a respectful audience.• As students watch their peers, they will complete the Performance Narratives: An Audience Note Sheet. This will help students remain engaged with the performances. As you watch each narrative performance, assess students' performances using the Narrative Performance Rubric.• In advance:<ul style="list-style-type: none">– Prepare the Academic Word Wall.– Post: Learning targets.

Lesson Vocabulary	Materials
performance, eye contact, pronunciation	<ul style="list-style-type: none">• Narrative of Adversity Writing Rubric (from Lesson 8; one to display)• Final drafts of narratives (one per student)• Performance Narratives: An Audience Note Sheet (one per student and one to display)• Document camera• Reading Tracker and Reviewer's Notes (from Unit 2, Lesson 14)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the posted learning targets and read them aloud:<ul style="list-style-type: none">* "I can present evidence and details in a logical order in my narrative performance."* "I can use descriptive details to create an image of the evidence in my narrative."* "I can use appropriate eye contact, adequate volume, and clear pronunciation to convey the message in my narrative."• Tell students they will have an opportunity to demonstrate all that they have learned about writing and performing a narrative today.• Display the Narrative of Adversity Writing Rubric.• Ask for volunteers to read each of the criteria in Columns 3 and 4 of the Narrative Performance Delivery Criteria.• Tell students these three criteria focus on the narrative <i>performance</i> or the way they will portray the main character in the narrative. Remind students to use appropriate <i>eye contact</i> with their audience and to use clear pronunciation of words. Point out the difference between a 3 and a 4 in these three criteria.• Tell students they will now practice performing their narrative with a partner.	<ul style="list-style-type: none">• The review of the learning targets is yet another identifier of what is expected for the narrative performance.• Learning targets are a researched-based strategy that helps all students, especially challenged learners.• Posting the 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.



Work Time	Meeting Students' Needs
<p>A. Preparing to Perform My Narrative (5 minutes)</p> <ul style="list-style-type: none">• Ask students to take out their final drafts of narratives.• Form partnerships.• Tell students you will create a performance order. First, ask for volunteers and list their names on the board. After the volunteers are listed, complete the performance order using the rest of the students' birthdays.• Tell students they will now have 5 minutes to practice their narrative with their partners.• Circulate and support students during this rehearsal. Encourage eye contact, appropriate body language, and a confident voice that conveys expression.• Reconvene the class.	<ul style="list-style-type: none">• Some students may benefit from making a video recording of their narrative performance.
<p>B. Performance Task: Performing My Narrative for an Audience (33 minutes)</p> <ul style="list-style-type: none">• Remind students that in Unit 2, they read narratives in the medieval village, and in Unit 3, they've been reading concrete poetry that gave voice to children in the modern world. Both forms of writing expressed themes of adversity. Tell them they will now have a chance to give voice to their own adversity in the modern world.• Ask students to be a respectful audience. Explain that both performers and listeners benefit from a quiet atmosphere during a performance. Any movement or conversation can distract the performer and take away from the overall experience. A quiet audience also indicates the audience is enjoying the performance.• Remind students it is polite to applaud after each performance.• Distribute and display Performance Narratives: An Audience Note Sheet.• Ask students to complete the Note Sheet as students perform their narratives by writing the name of the presenter, the title of the narrative, the theme of adversity, and a descriptive detail that supports the theme.• For students performing concrete poems, consider displaying these on the document camera. This will give students the visual effects of the poems.• While students perform, complete the Narrative Performance Delivery portion of the Narrative of Adversity Writing Rubric for each student.	<ul style="list-style-type: none">• Asking students to take notes during the performances will develop students' listening skills and help the performer feel more comfortable.



Closing and Assessment	Meeting Students' Needs
<p>A. Self-assessment (5 minutes)</p> <ul style="list-style-type: none">• Distribute copies of the Narrative of Adversity Writing Rubric.• Ask students to use it to complete a self-assessment of their written narrative and their performance today.• Then, ask students to write a step on the back of the rubric.• Collect the Narrative of Adversity Writing Rubrics, Performance Narratives: An Audience Note Sheets, and students' final drafts.• Congratulate students for their hard work in preparing for their performances. Recognize specific talents you noticed.	<ul style="list-style-type: none">• 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">• Read independently for your goal. Complete your Reading Tracker and Reviewer's Notes.	



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Grade 6: Module 2B: Unit 3: Lesson 10

Supporting Materials



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Performance Narratives: An Audience Note Sheet

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Name:
.....

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

Student Name	Narrative Title	Theme of Adversity	Descriptive Detail Supporting the Theme