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# Grade 8: Module 2B: Unit 3: Overview



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### Unit 3: Performance Task: Character Confessional Narrative

In this third unit, and after studying the thematic concept of control throughout *A Midsummer Night's Dream*, students will write a narrative that will act as a “confessional,” where a character from the play explains his or her attempts to control or manipulate someone else in the play. This writing piece will meet the criteria for an effective narrative, including a logical introduction, event sequence, and reflective conclusion; narrative techniques; transitions; description; and correct grammar. Students’ character confessionals will answer three guiding questions: “Why did you want to control someone else’s actions?”, “How did you try to control someone else’s actions?”, and “What were the results of your trying to

control someone else’s actions?” For the mid-unit assessment, students will write a short justification that explains why they chose the character and scenes from the play that they did, and how the confessional develops the theme of control. For the end of unit assessment, students will write a commentary on how their narrative is a response to *A Midsummer Night's Dream*, and how it connects to and diverges from the play. Finally, students will share their narratives with a small group of peers. **This performance task centers on standards NYSP12 ELA CCLS RL.8.2, RL.8.3, W.8.3, W.8.4, W.8.9a, and W.11b.**

#### Guiding Questions And Big Ideas

- **What motivates people to try to control one another’s actions?**
- **How do people try to control one another’s actions?**
- **What happens when people try to control one another’s actions?**

#### Mid-Unit 3 Assessment

##### **Justification for Character and Scene Selection**

This assessment centers on NYSP12 ELA CCLS RL.8.1and W.8.11b and serves as a scaffold toward students’ character confessional narrative. For the mid-unit assessment, students will write a short justification of why they chose the character they did and explain how the incidents they selected develop the theme of control.

#### End of Unit 3 Assessment

##### **Commentary on Confessional**

This assessment centers on NYSP12 ELA CCLS RL.8.2, RL.8.3, W.8.11, and W.8.11b. Students will write a short commentary on how their character confessional narrative (their Performance Task) is a response to *A Midsummer Night's Dream*, and how it connects to and diverges from the play. (Note that students are not formally assessed on their individual script itself, but only on their commentary.)



**Texts**

1. William Shakespeare, *A Midsummer Night's Dream*. Folger Shakespeare Library (ISBN: 978-0743482813).



**This unit is approximately 1 week or 4 sessions of instruction.**

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 1</b>	Mid-Unit Assessment: Justification for Character and Scene Selection	<ul style="list-style-type: none"> <li>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</li> <li>I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)</li> <li>I can create poetry, stories, and other literary forms. (W.8.11b)</li> </ul>	<ul style="list-style-type: none"> <li>I can explain why I chose my character and scenes from <i>A Midsummer Night's Dream</i>.</li> <li>I can explain how my narrative develops the thematic concept of control.</li> <li>I can begin to write a first draft of my character confession</li> </ul>	<ul style="list-style-type: none"> <li>Mid-Unit 3 Assessment: Justification for Character and Scene Selection</li> </ul>	
<b>Lesson 2</b>	Character Confessions: Peer Critique of Narratives	<ul style="list-style-type: none"> <li>I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)</li> <li>With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can add transitional words and phrases to connect ideas in a writing piece.</li> <li>I can use the rubric to provide feedback to my peers.</li> </ul>	<ul style="list-style-type: none"> <li>Character confessional narrative draft with revisions and transitions.</li> </ul>	<ul style="list-style-type: none"> <li>Character Confessional Narrative anchor chart</li> <li>Stars and Steps protocol</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 3</b>	End of Unit Assessment: Commentary on Confessional	<ul style="list-style-type: none"><li>• I can determine a theme or the central ideas of literary text. (RL.8.2)</li><li>• I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)</li><li>• I can objectively summarize literary text. (RL.8.2)</li><li>• I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)</li><li>• I can create a presentation, artwork or text in response to a literary work with a commentary that identifies connections and explains divergences from the original. (W.8.11)</li><li>• I can create poetry, stories, and other literary forms. (W.8.11b)</li></ul>	<ul style="list-style-type: none"><li>• I can explain how my narrative is a response to <i>A Midsummer Night's Dream</i>.</li><li>• I can explain how my narrative connects to the play and how it diverges from it and why.</li><li>• I can use a peer critique rubric to provide kind, specific, and helpful feedback to my peers</li></ul>	<ul style="list-style-type: none"><li>• End of Unit 3 Assessment: Commentary on Confessional</li></ul>	<ul style="list-style-type: none"><li>• Character Confessional Narrative anchor chart</li></ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 4</b>	Final Performance Task: Character Confessional Narrative	<ul style="list-style-type: none"><li>• I can determine a theme or the central ideas of literary text. (RL.8.2)</li><li>• I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)</li><li>• I can objectively summarize literary text. (RL.8.2)</li><li>• I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)</li><li>• I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)</li><li>• I can create poetry, stories, and other literary forms. (W.8.11b)</li></ul>	<ul style="list-style-type: none"><li>• I can read my narrative for an audience.</li></ul>	<ul style="list-style-type: none"><li>• Character confessional narrative</li><li>• Character Confessional Rubric Self-Assessment</li></ul>	



#### Optional: Experts, Fieldwork, And Service

**Experts:**

- Consider inviting actors from a local theater group to perform some of Shakespeare's works and/or work with students so that students may perform excerpts of Shakespeare's works. Local actors and directors might also provide expertise on staging, stage directions, and the choices they make when interpreting a script for a performance.

**Fieldwork:**

- Consider having students attend a live production of *A Midsummer Night's Dream* and analyze the choices made by the actor and directors.

**Service:**

- Arrange for students to perform excerpts, the entire play, or their confessionals for various audiences, including younger children, nursing homes, shelters, etc.

#### Optional: Extensions

- Teachers might collaborate with the librarian to support students in writing an advanced confessional in which students study the differences in the portrayal of genders in *A Midsummer Night's Dream*. Have students study how men and women possess different motivations for controlling others and use different methods in doing so.

#### Preparation and Materials

**Independent Reading**

See Unit 2 overview. This module introduces a more robust independent reading structure after students have finished reading *A Midsummer Night's Dream* (i.e., after the Mid-Unit 2 Assessment).



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

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



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

I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)  
I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)  
I can create poetry, stories, and other literary forms. (W.8.11b)

**Supporting Learning Targets**

- I can explain why I chose my character and scenes from *A Midsummer Night's Dream*.
- I can explain how my narrative develops the thematic concept of control.
- I can begin to write a first draft of my character confession.

**Ongoing Assessment**

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



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Collect End of Unit 2 Assessments (2 minutes)</li><li>B. Reviewing Learning Targets (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Mid-Unit Assessment (15 minutes)</li><li>B. Analyzing the Character Confessional Rubric (10 minutes)</li><li>C. Drafting the Character Confessional (12 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Previewing Homework (1 minute)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Finish writing the first draft of your character confessional narrative.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• Although this is the first official lesson of Unit 3, students began preparing in Unit 2, Lessons 16 and 17. Thus, in effect, this is the third lesson of this unit.</li><li>• In this lesson, students complete an on-demand mid-unit assessment. The questions posed in the assessment have been discussed at length in previous lessons, so students should be able to answer them confidently.</li><li>• Use Buffalo Discussion Appointments today.</li><li>• Students spend a portion of this lesson analyzing the rubric used to score the narrative.</li><li>• Assess student responses on the mid-unit assessment using the Grade Eight 2-Point Rubric—Short Response.</li><li>• Post: Learning targets.</li></ul>



Lesson Vocabulary	Materials
justifications	<ul style="list-style-type: none"><li>• Mid-Unit 3 Assessment: Justification for Character and Scene Selection (one per student)</li><li>• Mid-Unit 3 Assessment: Justification for Character and Scene Selection (sample response, for teacher reference)</li><li>• 2-Point Rubric: Short Response (for teacher reference; use to score students' assessments)</li><li>• Character Confessional Rubric (one per student and one to display)</li><li>• Document camera</li><li>• Lined paper (several pieces per student)</li><li>• Evidence of Control note-catcher (from Unit 1, Lesson 10)</li><li>• Character Confessional Narrative Planner (from Unit 2, Lesson 17)</li><li>• Performance Task Prompt (from Unit 2, Lesson 16)</li><li>• <i>A Midsummer Night's Dream</i> (book; one per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Collect End of Unit 2 Assessments (2 minutes)</b></p> <ul style="list-style-type: none"><li>Remind students that their homework assignment was to finish the final draft of their End of Unit 2 Assessment essay. Collect the final draft of the essays, along with the first draft, rubric, and planners.</li></ul>	
<p><b>B. Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>Invite students to read the learning targets aloud with you:<ul style="list-style-type: none"><li>* "I can explain why I chose my character and scenes from <i>A Midsummer Night's Dream</i>."</li><li>* "I can explain how my narrative develops the thematic concept of control."</li><li>* "I can begin to write a first draft of my character confession."</li></ul></li><li>Ask students to Mix and Mingle. Students stand up, circulate, and find a partner to talk through the question. They change partners multiple times.<ul style="list-style-type: none"><li>* "What does it mean for your narrative to develop the theme of control?"</li></ul></li><li>Listen for students to mention the three guiding questions from the prompt, related to motivation, methods, and effects of controlling or manipulating others from the perspective of characters in the play.</li></ul>	<ul style="list-style-type: none"><li>Gathering answers to key questions from multiple students helps all students better understand the requirements of an abstract task because they can hear it explained in multiple ways and practice explaining it to others.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Mid-Unit Assessment (15 minutes)</b></p> <ul style="list-style-type: none"><li>Remind students that the purpose of this narrative is to take on the perspective of a character from <i>A Midsummer Night's Dream</i> and give voice to the theme of control in the play. The scenes from the play that students choose to bolster their character confessional provide evidence for the character's motivations, methods, and the effects of attempting to control others.</li><li>Tell students:<ul style="list-style-type: none"><li>* "One way we can check our choice of evidence is to provide <i>justifications</i>. In the case of this narrative, if we can justify our use of particular scenes to illuminate the perspective of the character, then we will be able to write a good narrative using that character's voice."</li></ul></li><li>Distribute the <b>Mid-Unit 3 Assessment: Justification for Character and Scene Selection</b>.</li><li>Give students a couple of minutes to read through the questions on the handout and ask any clarifying questions.</li><li>Remind them that in an assessment, they have to work independently without talking to other students.</li><li>Tell students to begin.</li><li>Collect the assessments at the end of the time allotted.</li></ul>	
<p><b>B. Analyzing the Character Confessional Rubric (10 minutes)</b></p> <ul style="list-style-type: none"><li>Distribute and display the <b>Character Confessional Rubric</b> using the <b>document camera</b>. Tell students that it is based on the same rubric that was used to assess their argument and Module 1 essays. Draw students' attention to the last row, "4—Excellent." Ask them to notice things that might be different from what they did in the argument essay and Module 1 essay.</li><li>Cold call on students to share their ideas. Listen for: "The first row is focused on content and analysis and has to do with the motivation, method, and result(s) of a character's attempts to control another's actions."</li><li>Point out that the Coherence, Style, and Organization row has to do with the pacing and events of the narrative, and the Control of Conventions row requires students to use correct spelling, grammar, and punctuation.</li><li>Give students several minutes to review the rubric and answer clarifying questions as necessary.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>C. Drafting the Character Confessional (12 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute <b>lined paper</b> and invite students to use their <b>Evidence of Control note-catchers</b> (from Unit 1, Lesson 10) <b>Character Confessional Narrative Planners</b> (from Unit 2, Lesson 17), and <b>Performance Task Prompt</b> (from Unit 2, Lesson 16), as well as their copies of <b><i>A Midsummer Night's Dream</i></b> to draft their character confessional narratives.</li><li>• Remind students to follow the criteria on the Character Confessional Rubric.</li><li>• Circulate to assist students in writing their narratives. Ask guiding questions:<ul style="list-style-type: none"><li>* "Have you incorporated the quotes from the play in your narrative?"</li><li>* "Have you introduced your character and presented his or her motives?"</li><li>* "Does your narrative explain enough of the character's perspective so the reader isn't guessing?"</li><li>* "Have you answered the three guiding questions from the prompt?"</li><li>* "Have you given a lot of details and used sensory language?"</li></ul></li></ul>	<ul style="list-style-type: none"><li>• Asking questions linked to the criteria as students are writing can help to remind them of what is expected of their work and can push their thinking further by exposing things that are inaccurate or missing.</li></ul>

Closing and Assessment	Meeting Students' Needs
<p><b>A. Previewing Homework (1 minute)</b></p> <ul style="list-style-type: none"><li>• Tell students that for homework they will finish writing the first draft of the character confessional narrative for homework.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Finish writing the first draft of your character confessional narrative.</li></ul> <p><i>Note: Assess student responses on the mid-unit assessment using the <b>2-Point Rubric: Short Response</b>.</i></p>	



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

## Supporting Materials



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

Name:

Date:

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

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

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

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

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

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

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

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

**The following scenes were chosen:**

**Puck anoints Lysander with the magic flower so he will instantly fall in love with Helena.**

**Puck turns Bottom's head into the head of an ass, and Titania, upon waking up, sees the transformed Bottom and falls in love with him.**

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

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

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

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



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

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

<b>2-point Response</b>	The features of a 2-point response are:
	<ul style="list-style-type: none"><li>• Valid inferences and/or claims from the text where required by the prompt</li><li>• Evidence of analysis of the text where required by the prompt</li><li>• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt</li><li>• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt</li><li>• Complete sentences where errors do not impact readability</li></ul>
<b>1-point Response</b>	The features of a 1-point response are:
	<ul style="list-style-type: none"><li>• A mostly literal recounting of events or details from the text as required by the prompt</li><li>• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt</li><li>• Incomplete sentences or bullets</li></ul>
<b>0-point Response</b>	The features of a 0-point response are:
	<ul style="list-style-type: none"><li>• A response that does not address any of the requirements of the prompt or is totally inaccurate</li><li>• No response (blank answer)</li><li>• A response that is not written in English</li><li>• A response that is unintelligible or indecipherable</li></ul>

<sup>1</sup>From New York State Department of Education, October 6, 2012.



Character Confessional Rubric

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



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



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

## **Character Confessions: Peer Critique of Narratives**



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

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)  
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)  
With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)

**Supporting Learning Targets**

- I can add transitional words and phrases to connect ideas in a writing piece.
- I can use the rubric to provide feedback to my peers.

**Ongoing Assessment**

- Character confessional narrative draft with revisions and transitions



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Reviewing Learning Targets (2 minutes)</li><li>B. Connections between the Character Confessional Narrative and <i>A Midsummer Night's Dream</i> T-chart (18 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Peer Critique of Narrative Drafts (15 minutes)</li><li>B. Transition Words and Phrases (8 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Previewing Homework (2 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Revise your narrative using feedback from the peer critique and include the use of transition words and phrases.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• Students will need their essay drafts from Lesson 1 homework.</li><li>• The T-chart that students fill out at the beginning of this lesson is in preparation for their end of unit assessment in the next lesson.</li><li>• In this lesson, students peer-critique the character confession narrative of a peer against the Character Confessional Narrative anchor chart. To ensure that this is carried out productively without hurting anyone's feelings, set clear expectations by reviewing the peer critique guidelines beforehand.</li><li>• In advance: Prepare and post a chart with the peer critique guidelines, or be ready to distribute a copy of the guidelines for students to keep in their folders (see supporting materials).</li><li>• Post: Learning targets; Character Confessional Narrative anchor chart.</li></ul>



Lesson Vocabulary	Materials
transitional words, embellished	<ul style="list-style-type: none"><li>• Equity sticks</li><li>• Connections between the Character Confessional Narrative and A Midsummer Night's Dream T-chart (one per student and one to display)</li><li>• Document camera</li><li>• Connections and embellishments model response (one per student and one to display)</li><li>• Peer Critique Guidelines (one per student or one for display; see Teaching Notes)</li><li>• Character Confessional Narrative anchor chart (from Unit 2, Lesson 17)</li><li>• Stars and Steps recording form (one per student)</li><li>• Transition model for character confessional narrative (one per student)</li><li>• Writing Transitions excerpt (one per students and one for display)</li></ul>





Opening	Meeting Students' Needs
<p><b>A. Reviewing Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite the students to read along silently as you read the learning targets aloud:<ul style="list-style-type: none"><li>* “I can add transitional words and phrases to connect ideas in a writing piece.”</li><li>* “I can use the rubric to provide feedback to my peers.”</li></ul></li><li>• Ask:<ul style="list-style-type: none"><li>* “What are examples of <i>transitional words</i> and phrases in writing?”</li></ul></li></ul> <p>Use <b>equity sticks</b> to call on students to share their responses.</p> <ul style="list-style-type: none"><li>• On the board, collect these examples in a list.</li></ul>	<ul style="list-style-type: none"><li>• Creating a public access list gives all students choices to use in their writing and can alleviate feeling stuck.</li></ul>
<p><b>B. Connections between the Character Confessional Narrative and <i>A Midsummer Night's Dream</i> T-chart (18 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to discuss in their Character group:<ul style="list-style-type: none"><li>* “How are the scenes you use in your character confessional like the same scenes in the play? How are they different? Why are they different?”</li></ul></li><li>• Distribute the <b>Connections between the Character Confessional Narrative and <i>A Midsummer Night's Dream</i> T-chart</b> and display a copy on the <b>document camera</b>. Remind students that on a T-chart, the two columns represent the similarities and differences between the play and essay to enable comparisons.</li></ul>	<ul style="list-style-type: none"><li>• Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for students with lower levels of language proficiency and/or learning.</li></ul>



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Model how to fill out the chart using the model essay:<ul style="list-style-type: none"><li>* “The opening paragraph, when Puck is introducing himself, uses the greeting of the fairy just like in Act II, Scene 1 of the play, so I will write this information in the column asking about how the scene connects to the essay.”</li><li>* “I’ve <i>embellished</i>, or added special and interesting details from my imagination to this scene by removing the fairy from it altogether and letting all these tricks of Puck’s be told in his own voice as if he is thinking about them. I’ll write about this embellishment in the second column.”</li></ul></li><li>• Invite students to notice other connections and embellishments. Then distribute and display the <b>connections and embellishments model response</b>. Invite students to read over the model response independently.</li><li>• Next, have them reread the response and annotate each paragraph for the gist.<ul style="list-style-type: none"><li>* Ask: “What is the gist of the first paragraph?” Cold call on students to respond.</li><li>* Ask: “What question might this first paragraph be answering?”</li></ul></li><li>• Listen for students to say something like: “How is the character confessional narrative a response to the play?”</li><li>• Repeat with the next two paragraphs and listen for answers like: “How does the narrative connect with the play? Why?” for the second paragraph, and “How does it provide embellishments to the play? Why?” for the third paragraph.<p>Explain to students that they will be answering similar questions for their end of unit assessment, and they will have a chance to study how their narrative connects to and embellishes the play in today’s lesson.</p></li><li>• Ask groups to discuss:<ul style="list-style-type: none"><li>* “How does your narrative connect to the play? How is it similar?”</li><li>* “How does your narrative embellish, or enhance or add additional details to the play? How it is different?”</li></ul></li><li>• Invite students to fill out their own T-charts based on their discussion.</li></ul>	<p>When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.</p>



Work Time	Meeting Students' Needs
<p><b>A. Peer Critique of Narrative Drafts (15 minutes)</b></p> <ul style="list-style-type: none"><li>Explain that peer critiquing must be done carefully because we want to be helpful to our peers so they can use our suggestions to improve their work. We don't want to make them feel bad. Post or distribute the <b>Peer Critique Guidelines</b>:<ol style="list-style-type: none"><li>Be kind: Always treat others with dignity and respect. This means we never use words or tones that are hurtful, including sarcasm.</li><li>Be specific: Focus on particular strengths and weaknesses, rather than making general comments like "It's good" or "I like it." Provide insight into why it is good or what, specifically, you like about it.</li><li>Be helpful: The goal is to positively contribute to the individual or the group, not to simply be heard. Echoing the thoughts of others or cleverly pointing out details that are irrelevant wastes time.</li><li>Participate: Peer critique is a process to support each other, and your feedback is valued.</li></ol></li><li>Distinguish peer critique from proofreading. It is fine if they catch errors in each other's work, but the goal is to make the thinking in the writing as strong as possible.</li><li>Tell students that they will present feedback in the form of stars and steps. They will give two "stars" and two "steps." When looking at their partner's work, they are going to be using the criteria on the <b>Character Confessional Narrative anchor chart</b>.</li><li>Briefly model how to give two "kind, specific, helpful" stars. Be sure to connect your comments directly to the criteria on the anchor chart. For example:<ul style="list-style-type: none"><li>* "The scenes you have chosen to support your narrative make a lot of sense in explaining your character's motivations."</li><li>* "Have you answered the guiding question about why you try to control others? Have you thought about including some humor or gentle irony anywhere?"</li></ul></li><li>Emphasize that it is especially important to be kind when giving steps. Asking a question of the writer is often a good way to do this. For example: "I wonder if...?" or "Have you thought about...?"</li><li>Invite students to consider a question they would like their peer to consider when critiquing their work. Give them an example:<ul style="list-style-type: none"><li>* "How can I make sure my reader can create a mental picture when reading with sensory language?"</li></ul></li></ul>	<ul style="list-style-type: none"><li>Peer critiques simulate the experiences students will have in the workplace and help build a culture of achievement in your classroom.</li><li>Asking students to provide feedback a peer based on explicit criteria benefits both students in clarifying the meaning of the learning target.</li></ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Ask students to write their questions at the top of their scripts.</li> <li>• Distribute the <b>Stars and Steps recording form</b> for character confessional narrative peer critique. Explain that today students will record the stars and steps for their partner on this sheet so that their partner can remember the feedback he or she receives. They are to write the name of their partner at the top of their paper.</li> <li>• Invite students to pair up within character-alike groups. Invite pairs to swap narratives and spend 3 minutes reading them in silence.</li> <li>• Ask students to record stars and steps for their partner on the recording form. This form is designed to help them remember the feedback they want to give to their partner from the peer critique.</li> <li>• Circulate to assist those who may struggle with recording their feedback to ensure students are following the peer critique guidelines, and to reinforce expectations.</li> <li>• Ask students to return the essay and Stars and Steps recording form to their partner and to explain the stars and steps they recorded. Give them an opportunity to question their partner if they don't understand the stars and steps they have been given.</li> </ul>	
<p><b>B. Transitions Words and Phrases (8 minutes)</b></p> <ul style="list-style-type: none"> <li>• Remind students that a feature of good writing is to help ideas flow from one to the other with transitional words and phrases so that the reader can effectively “see” what is happening.</li> <li>• Tell students that now that they have their ideas on paper and scenes selected that help their character “confess,” they need to revise the flow of the narrative by adding transitional words and/or phrases so that it flows smoothly from one idea to the next.</li> <li>• Using a document camera, display the <b>transition model for character confessional narrative</b>. Invite students to read it with you. Ask them to discuss in their groups:             <ul style="list-style-type: none"> <li>* “How has one idea been connected to the next? Which transitional words or phrases have been used?”</li> </ul> </li> <li>• Select volunteers to share their responses. Listen for students to explain that the narrator says, “A few weeks later ...” at the beginning of Scene 2 to show the passing of time between the two scenes. Share with students that some of the transition words and phrases used in this essay are less formal and reflect more of a conversational tone.</li> </ul>	<ul style="list-style-type: none"> <li>• Providing models of expected work supports all learners, but especially challenged learners.</li> <li>• Providing examples of transitional words and phrases gives students a selection to choose from, ensuring that all are able to add appropriate transitional words and phrases to connect the scenes of their essay. Examples also provide guidance for students to think of their own ideas.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Display and distribute the <b>Writing Transitions excerpt</b>. Read the introductory paragraph aloud and invite students to read along silently. Read through the headings of each of the six transitional devices (to add, compare, show exception, show time, emphasize, or show sequence) and explain that the groups can spend some time reading the suggested words and phrases in these categories when they begin working. These transition words and phrases are more formal and may be used in the narrative along with more conversational transition words and phrases.</li><li>• Invite students to revise their narratives to include transitional words and phrases at the beginning and the end so that the narrative flows smoothly.</li><li>• Circulate to offer support as necessary. Ask:<ul style="list-style-type: none"><li>* “How does this scene connect with the previous scene? Which transitional words and phrases have you used?”</li></ul></li></ul>	

Closing and Assessment	Meeting Students' Needs
<b>A. Previewing Homework (2 minutes)</b> <ul style="list-style-type: none"><li>• Tell students that for homework they will revise their narratives using the Stars and Steps protocol from the peer critique and their knowledge of transition words and phrases.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Revise your narrative using feedback from the peer critique and include the use of transition words and phrases.</li></ul>	



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

## Supporting Materials



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Connections between the Character Confessional Narrative and  
*A Midsummer Night's Dream* T-chart

Name:

Date:

<b>Scene:</b>	
How does this scene connect to the narrative?	How did I embellish the scene?
<b>Scene:</b>	
How does this scene connect to the narrative?	How did I embellish the scene?
<b>Scene:</b>	
How does this scene connect to the narrative?	How did I embellish the scene?



### Connections and Embellishments Model Response

My character confessional narrative is a response to the play *A Midsummer Night's Dream*. It provides a humorous presentation of Puck's issue with controlling others. Puck is really a divided character on the theme of control, because he likes to control people to get a good laugh but is also directed by Oberon. He is controlled by Oberon, but doesn't mind too much because he finds amusement in the tasks Oberon assigns.

My narrative connects with the play since the scenes I chose to use to create the story of my confession all happened in the play. A fairy described Puck using the words I placed in the first paragraph of my essay. I accurately describe Puck's role in Oberon's plan for controlling Titania, as well as in turning an actor's head into that of an ass and the funny consequences Puck thought this event had for Titania. I also described the events with the four lovers from Athens rather faithfully.

My narrative also provides embellishment to the play because I wanted to really write Puck's voice well and with some humor, such as when I write about how much Helena complains. I tried to provide a sense of his tricky nature. My narrative diverges from the play when I use the fairy's description of Puck as Puck's own words to describe himself. I also gave a sense of Puck's view of his relationship with Oberon that embellished what was said in the play. I had him say that he is angry when he is seen as Oberon's servant.





### Peer Critique Guidelines

**Be kind:** Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.

**Be specific:** Focus on particular strengths and weaknesses, rather than making general comments like “It’s good” or “I like it.” Provide insight into why it is good or what, specifically, you like about it.

**Be helpful:** The goal is to positively contribute to the individual or the group, not to simply be heard. Echoing the thoughts of others or cleverly pointing out details that are irrelevant wastes time.

**Participate:** Peer critique is a process to support each other, and your feedback is valued.



**Stars and Steps Recording Form**  
(For Character Confessional Narrative Peer Critique)

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

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

**Star 1:**

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**Step 1:**

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**Star 2:**

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**Step 2:**

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**Suggestions to help answer question:**

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Transition Model for Character Confessional Narrative

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**Name:**

---

**Date:**

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



Transition Model for Character Confessional Narrative  
(For Teacher Reference)

The phrases or words in bold indicate the transitions used in this excerpt.

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



**Writing Transitions Excerpt**  
by Ryan Weber and Karl Stolley

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

## **End of Unit Assessment: Commentary on Confessional**



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

I can determine a theme or the central ideas of literary text. (RL.8.2)

I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)

I can objectively summarize literary text. (RL.8.2)

I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

I can create a presentation, artwork, or text in response to a literary work with a commentary that identifies connections and explains divergences from the original. (W.8.11)

I can create poetry, stories, and other literary forms. (W.8.11b)

Supporting Learning Targets

- I can explain how my narrative is a response to *A Midsummer Night's Dream*.
- I can explain how my narrative connects to the play and how it diverges from it and why.
- I can use a peer critique rubric to provide kind, specific, and helpful feedback to my peers.

Ongoing Assessment

- End of Unit 3 Assessment: Commentary on Confessional



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>End of Unit 2 Assessment Feedback (8 minutes)</li><li>Mid-Unit 3 Assessment Feedback (5 minutes)</li><li>Reviewing Learning Targets (1 minute)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>End of Unit 3 Assessment: Commentary on Confessional (20 minutes)</li><li>Peer Critique (10 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Previewing Homework (1 minute)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Take home your narrative, revise it, and practice reading it, considering the feedback given in the peer critique.</li></ol></li></ol>	<ul style="list-style-type: none"><li>In this lesson, students complete an on-demand end of unit assessment. They are required to write a commentary to answer specific questions about the connections between their narrative and the play <i>A Midsummer Night's Dream</i>. Students prepared for this in Lesson 2 by completing a T-chart of the connections and embellishments they made in their narrative.</li><li>Assess student responses on the end of unit assessment using the 2-Point Rubric: Short Response.</li><li>Students will read their narratives with their New York City discussion partners.</li><li>Note that students practice reading their narrative briefly in front of a group at the end of this lesson. This is to help them get more comfortable with reading their narrative, and so they can receive peer critique to help them improve their writing pieces. To ensure that this is carried out productively without hurting anyone's feelings, set clear expectations by reviewing the peer critique guidelines beforehand.</li><li>Post: Learning targets; Character Confessional Narrative anchor chart.</li></ul>





Lesson Vocabulary	Materials
response, diverges, commentary	<ul style="list-style-type: none"> <li>• End of Unit 2 Assessment with feedback (from Unit 2, Lesson 18)</li> <li>• Mid-Unit 3 Assessment with feedback (from Lesson 1)</li> <li>• End of Unit 3 Assessment: Commentary on Confessional (one per student)</li> <li>• End of Unit 3 Assessment: Commentary on Confessional (sample response, for teacher reference)</li> <li>• Connections between the Character Confessional Narrative and <i>A Midsummer Night's Dream</i> T-chart (from Lesson 2; students' own)</li> <li>• Lined paper (two pieces per student)</li> <li>• Character Confessional Narrative anchor chart (from, Unit 2, Lesson 17; one to display)</li> <li>• Peer Critique Guidelines (from Lesson 2; one to display)</li> <li>• 2-Point Rubric: Short Response (from Lesson 1; for teacher reference; use this to score students' assessments)</li> </ul>

Opening	Meeting Students' Needs
<p><b>A. End of Unit 2 Assessment Feedback (8 minutes)</b></p> <ul style="list-style-type: none"> <li>• Hand back the <b>End of Unit 2 Assessment with feedback</b> and invite students to spend time reading your feedback.</li> <li>• Congratulate students on having read a play by Shakespeare and for having written an essay that analyzed a theme in the play. Tell them that these are two challenging and sophisticated tasks!</li> <li>• Invite them to write their name on the board if they have questions about their essay, so that you can follow up either immediately or later on in the lesson.</li> </ul>	<ul style="list-style-type: none"> <li>• Giving students the opportunity to review assessment feedback helps them understand where and how they need to improve next time.</li> <li>• If students are reluctant to ask for help by writing their names on the board, consider another option more suitable to your students' needs.</li> </ul>



Opening (continued)	Meeting Students' Needs
<p><b>B. Mid-Unit 3 Assessment Feedback (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Hand back the <b>Mid-Unit 3 Assessment with feedback</b> and invite students to spend time silently reading and digesting your feedback.</li><li>• Invite them to write their name on the board if they have questions, so that you can follow up either immediately or later on in the lesson.</li></ul>	
<p><b>C. Reviewing Learning Targets (1 minute)</b></p> <ul style="list-style-type: none"><li>• Invite the class to read the learning targets with you:<ul style="list-style-type: none"><li>* “I can explain how my narrative is a response to <i>A Midsummer Night’s Dream</i>.”</li><li>* “I can explain how my narrative connects to the play and how it diverges from it and why.”</li><li>* “I can use a peer critique rubric to provide kind, specific, and helpful feedback to my peers.”</li></ul></li><li>• Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>* “What does the learning target mean by explaining how your narrative is a <i>response</i> to <i>A Midsummer Night’s Dream</i>?”</li></ul></li><li>• Listen for students to explain that it means how the narrative communicates how and why a specific character exerts control over others from the play.</li><li>• Ask:<ul style="list-style-type: none"><li>* “What does <i>diverges</i> mean?”</li></ul></li><li>• Listen for students to explain that it means “is separate” or “differs from,” so in this context it refers to how the narrative is different from the play and why.</li></ul>	



Work Time	Meeting Students' Needs
<p><b>A. End of Unit 3 Assessment: Commentary on Confessional (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Remind students that the idea of this narrative is to communicate the theme of control in <i>A Midsummer Night's Dream</i>, by choosing a character and specific scenes in the play that communicate that character's perspective in light of the theme.</li><li>• Distribute the <b>End of Unit 3 Assessment: Commentary on Confessional</b>. Focus students on the title. Ask them to Think-Pair-Share:<ul style="list-style-type: none"><li>* "What is a <i>commentary</i>?"</li></ul></li><li>• Listen for students to explain that a commentary is a kind of explanation of something that provides details about the choices made and why those choices were made.</li><li>• Invite the class to read the prompt with you.</li><li>• Ask students to take out their <b>T-chart: Connections between the Character Confessional Narrative and A <i>Midsummer Night's Dream</i></b> (from Lesson 2). Tell students they may use this to help them with their end of unit assessment. Remind students that in the last lesson, they read a sample paragraph that compared the model narrative and the play.</li><li>• Also, remind students that in an assessment, they have to work independently without talking to other students. Guide students to refer to the play, to their character confessional narratives, and to their T-charts to write a commentary for their essay that answers the assessment questions.</li><li>• Distribute <b>lined paper</b> and tell students to begin writing their commentary.</li><li>• Collect the end of unit assessments at the end of the allotted time.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>B. Peer Critique (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Refer students back to the Performance column on the posted <b>Character Confessional Narrative anchor chart</b>.</li><li>• Invite the class to read the criteria again.</li><li>• Tell students that they are going to have one more opportunity for a peer critique before sharing their narratives and turning them in for their final performance task in the next lesson.</li><li>• Invite students to meet with their New York City discussion partner.</li><li>• Remind students that peer critiquing must be done carefully because we want to be helpful to our peers so they can use our suggestions to improve their work. We don't want to make them feel bad. Post and review the <b>Peer Critique Guidelines</b>.</li><li>• Ask students to begin. Circulate to support as needed as students take turns performing and giving feedback.</li><li>• Once the first student has finished reading and his or her partner has finished writing feedback, invite them to switch so that the audience becomes the reader.</li><li>• Tell students to exchange feedback and to carefully read through each of the peer critiques they have been given so that they know how to improve for their final performance task.</li></ul>	<ul style="list-style-type: none"><li>• Critiques simulate the experiences students will have in the workplace and help build a culture of achievement in your classroom.</li><li>• Asking students to provide feedback to a peer based on explicit criteria benefits both parties in clarifying the meaning of the learning target.</li></ul>

Closing and Assessment	Meeting Students' Needs
<p><b>A. Previewing Homework (1 minute)</b></p> <ul style="list-style-type: none"><li>• Preview the homework with students and address any clarifying questions.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Take home your narrative, revise it, and practice reading it, considering the feedback given in the peer critique.</li></ul>	



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

## Supporting Materials



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### End of Unit 3 Assessment: Commentary on Confessional

Write a commentary to accompany your character confessional narrative, answering the following questions:

- “How is your character confessional narrative a response to the play *A Midsummer Night’s Dream*?”
- “How does your narrative connect with the play? Why?”
- “How does it provide embellishments to the play?”

Use evidence from the play and your essay to justify your answers. Your commentary should be no more than three paragraphs long.

End of Unit 3 Assessment: Commentary on Confessional  
(Sample Response, for Teacher Reference)

Write a commentary to accompany your character confessional narrative, answering the following questions:

- “How is your character confessional narrative a response to the play *A Midsummer Night’s Dream*?”

**My character confessional narrative is a response to the play, *A Midsummer Night’s Dream*, in that it provides a humorous depiction of one character's issue with controlling others. Puck is really a divided character within the theme of control because he likes to control people to get a good laugh, but is also a servant of Oberon. He is controlled by Oberon, but doesn't mind too much, as he can be so easily amused.**

- “How does your narrative connect with the play? Why?”

**My narrative connects with the play because the scenes I chose to create the story of my confession all happened in the play. I used passages from the text, for example, a fairy described Puck using the words I placed in the first paragraph. I accurately describe Oberon's plan for controlling Titania, as well as turning an actor's head into that of an ass and the funny consequences this had for Titania. Also, the events that led to the confusion with the Athenian lovers and how Puck was instrumental in resolving the issue were taken directly from the play.**

- “How does it provide embellishments to the play?”

**My narrative also provides embellishment to the play because I wanted to really write Puck’s voice well and with some humor, such as when I write about how much Helena complains. I tried to provide a sense of his tricky nature. My narrative diverges from the play when I use the fairy’s description of Puck as Puck’s own words to describe himself. I also gave a sense of Puck’s view of his relationship with Oberon that embellished what was said in the play. I had him say that he is angry when he is seen as Oberon’s servant.**

Use evidence from the play and your essay to justify your answers. Your commentary should be no more than three paragraphs long.



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# **Grade 8: Module 2B: Unit 3: Lesson 4**

## **Final Performance Task: Character Confessional Narrative**



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

I can determine a theme or the central ideas of literary text. (RL.8.2)

I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)

I can objectively summarize literary text. (RL.8.2)

I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)

I can create poetry, stories, and other literary forms. (W.8.11b)

**Supporting Learning Targets**

- I can read my narrative for an audience.

**Ongoing Assessment**

- Character confessional narrative
- Character Confessional Rubric Self-Assessment



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Reviewing the Learning Target (2 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Performance Task: Sharing the Character Confessional Narrative with a Small Group (35 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Self-Assessment (8 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>None.</li></ol></li></ol>	<ul style="list-style-type: none"><li>Before this lesson, divide students into new mixed groups, each containing one representative from each character. In this lesson, students have the opportunity to read-aloud a portion of their confessional or their entire confessional to a small group of peers. This is not a speaking and listening assessment, but rather provides students with an opportunity to further create a community of writers.</li></ul>

Lesson Vocabulary	Materials
	<ul style="list-style-type: none"><li>Character Confessional Rubric (from Lesson 1)</li><li>Character Confessional Self-Assessment (one per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Reviewing the Learning Target (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to read the learning target aloud with you:<ul style="list-style-type: none"><li>* “I can read my narrative for an audience.”</li></ul></li><li>• Tell students that in this lesson, they have an opportunity to read a self-selected portion of their narrative or their entire narrative to a small group of peers who have written confessionals about different characters.</li></ul>	
Work Time	Meeting Students' Needs
<p><b>A. Performance Task: Sharing the Character Confessional Narrative with a Small Group (35 minutes)</b></p> <ul style="list-style-type: none"><li>• Give students 5 minutes to select a portion of their narrative or decide if they would like to read the entire narrative.</li><li>• Invite students into their new mixed character groups. Have students determine the order of reading aloud based on their birthdays.</li><li>• Circulate as students read to their small groups.</li></ul>	
Closing and Assessment	Meeting Students' Needs
<p><b>A. Self-Assessment (8 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute copies of the <b>Character Confessional Self-Assessment</b> and have students pull out their copy of the <b>Character Confessional Rubric</b> (from Lesson 1) to use as a reference for their self-assessment. . Have each student fill out the rubric as a self-assessment of her/his narrative. Students will also need to write a short statement explaining why they scored themselves the way they did on the self-assessment sheet. Model if necessary.</li><li>• Collect student narratives and self-assessments.</li></ul>	<ul style="list-style-type: none"><li>• Developing self-assessment and reflection supports all students, but research shows it supports struggling learners most.</li></ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• None</li></ul>	



EXPEDITIONARY  
LEARNING

# Grade 8: Module 2B: Unit 3: Lesson 4

## Supporting Materials



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### Character Confessional Self-Assessment

Explain why you gave yourself the score you did for each category.

Content and Analysis: I gave myself a score of \_\_\_\_ (1, 2, 3, or 4) because:

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Cohesion, Organization, and Style: I gave myself a score of \_\_\_\_ (1, 2, 3, or 4) because:

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Control of Conventions: I gave myself a score of \_\_\_\_ (1, 2, 3, or 4) because:

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