

Exploring Injustice through Narrative

Narrative Prototype

Developed for the LDC Template Task System

Kentucky Writing Project



Exploring Injustice through Narrative



Developed by the Kentucky Writing Project

Module title:	Exploring Injustice through Narrative
Module description (overview):	<p>Students explore how people respond to injustice, specifically bullying, from the perspectives of the victim, perpetrator, and witness. They reflect on how this specific sort of “trouble” has played out in their personal lives, and use this as the basis for their own narratives. This module can be used as a springboard for the exploration of any number of historical topics, in which injustice has occurred. This thematic module might also serve as an accompaniment to a school-wide anti-bullying campaign. The importance of this topic lends itself well to beginning-of-the-year norm-setting, community-building, and relationship-strengthening. Reading and writing is integrated, with an emphasis on using models that</p> <ul style="list-style-type: none"> • Support reader “dress rehearsal” for real-life decision-making; • Highlight narrowed narrative target skills—using narrative elements to manipulate pacing, using details and diction to support narrative perspective, etc.
Template task (include number, type, level):	<p>Template Task Number “31” Type: Narrative/Sequential</p> <p>[Insert Question] Share a narrative that describes _____ (content). After reading other stories in which _____ (content), write a _____ that depicts the story as it happened or portrays it as you now wish it happened.</p> <p>L2 In a separate reflection, students describe the impact of applying targeted narrative techniques highlighted in the mentor text(s) in their own writing.</p> <p>L3 Working as pairs, students incorporate both narratives in an informational piece about _____ (content).</p> <p>L4 In a separate reflection, students describe how their narratives changed when used for a different purpose.</p>

Teaching task:	How do people respond to injustice? Share a narrative that describes your response to personal mistreatment. After reading other stories in which people have experienced unkindness, write a narrative that depicts the story as it happened or portrays it as you now wish it happened.
Grade(s)/Level:	7 th grade
Discipline: (e.g., ELA, science, history, other?)	ELA
Course:	7 th grade English
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Section 1: What Task?

TEACHING TASK

Teaching task:	How do people respond to injustice? Share a narrative that describes your response to personal mistreatment. After reading other stories in which people have experienced unkindness, write a narrative that depicts the story as it happened or portrays it as you now wish it happened.
Reading texts:	<p>Picture Books:</p> <ul style="list-style-type: none"> • <u>Each Kindness</u> by Jacqueline Woodson, illustrated by E.B. Lewis <p>Short Stories:</p> <ul style="list-style-type: none"> • “The Day I Followed” by Eric Luper, excerpted from <i>Dear Bully: 70 Authors Tell Their Stories</i>, edited by Carries Jones and Megan Kelley Hall. Appendix A <p>Website:</p> <ul style="list-style-type: none"> • http://dearbully.com/ <p>Speech:</p> <ul style="list-style-type: none"> • “George Saunder’s Advice to Graduates” : http://6thfloor.blogs.nytimes.com/2013/07/31/george-saunderss-advice-to-graduates/?_r=0

Background to share with students:	Woodson writes, “At some point in our lives, we are all unkind. At some point, we are all treated unkindly...I think too often we believe we’ll have a second chance at kindness- and sometimes we don’t.” As we consider our own experiences with unkindness, let’s examine the impact of our decision-making on our outcomes. Just as authors intentionally craft a narrative to convey a message, we author the narratives of our real life stories through the decisions we make.
Extension	<p>L2 In a separate reflection, students describe the impact of applying targeted narrative techniques highlighted in the mentor text(s) in their own writing.</p> <p>L3 Working as pairs, students incorporate both narratives in an informational piece about _____(content).</p> <p>L4 In a separate reflection, students describe how their narratives changed when used for a different purpose.</p>

CONTENT STANDARDS FROM STATE OR DISTRICT

Standards source:	7 th Grade Common Core ELA Standards
NUMBER	CONTENT STANDARDS
RL 7.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
W 7.3	<p>Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a) Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. b) Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. c) Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. d) Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. e) Provide a conclusion that follows from and reflects on the narrated experiences or events.

COMMON CORE ANCHOR STANDARDS

READING STANDARDS FOR NARRATIVE	
“Built In” Reading Standards	“When Appropriate” Reading
4 - Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	1 - Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
5- Analyze the structure of texts, including how specific sentences, paragraphs and larger portions of the text (e.g. a section, chapter, scene or stanza) relate to each other and the whole).	2- Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
6 - Assess how point of view or purpose shapes the content and style of a text.	3 - Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
10 - Read and comprehend complex literary and informational texts independently and proficiently.	7- Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.
	9 - Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
WRITING STANDARDS FOR NARRATIVE	
“Built In” Writing Standards	“When Appropriate” Writing Standards
3- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.	6- Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
4- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	
5- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	
9- Draw evidence from literary or informational texts to support analysis, reflection, and research.	
10- Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a	

day or two) for a range of tasks, purposes, and audience.	
LANGUAGE STANDARDS	
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	1- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	2- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

SCORING RUBRIC FOR NARRATIVE TEMPLATE TASKS

Scoring Elements	Not Yet		Approaches Expectations		Meets Expectations		Advanced	
	1	1.5	2	2.5	3	3.5	4	
Focus	Attempts to address prompt, but lacks focus or is off-task.		Addresses prompt appropriately, but with a weak or uneven focus.		Addresses prompt appropriately and maintains a clear, steady focus.		Addresses all aspects of prompt appropriately and maintains a strongly developed focus.	
Controlling Idea	Theme is not carried throughout the narrative		Establishes a theme or storyline that is carried throughout the narrative		Establishes a theme or storyline that is carried throughout the narrative		Establishes a strong theme or storyline that is carried throughout the narrative	
Reading/ Research	Demonstrates weak use of reading materials, interviews and/or visual materials		Demonstrates generally effective use of reading materials, interviews and/or visual materials		Demonstrates generally effective use of reading materials, interviews and/or visual materials		Demonstrates accurate and effective use of reading materials, interviews and/or visual materials	
Development	Lacks descriptive elements that describe or relate experiences, individuals, and/or events. Attempts to employ narrative techniques to develop a factual or informative purpose. Lacks a satisfactory ending or conclusion. (L2) Uses few or no stylistic devices (e.g. imagery, tone, humor, suspense) to develop narrative.		Describes or relates with sufficient detail experiences, individual, and/or events. Employs some narrative techniques to develop a sense of time, place or character that illustrate a factual or informative purpose. Provides a conclusion or ending that follows from and/or reflects on the narrative. (L2) Uses some stylistic devices (e.g. imagery, tone, humor, suspense) to develop narrative.		Describes or relates with sufficient detail experiences, individual, and/or events. Employs some narrative techniques to develop a sense of time, place or character that illustrate a factual or informative purpose. Provides a conclusion or ending that follows from and/or reflects on the narrative. (L2) Uses some stylistic devices (e.g. imagery, tone, humor, suspense) to develop narrative.		Describes or relates in detail experiences, individual, and/or events. Employs effective narrative techniques to develop a sense of time, place or character that illustrate a factual or informative purpose. Provides a conclusion or ending that follows from and/or reflects on the narrative. (L2) Uses stylistic devices (e.g. imagery, tone, humor, suspense) to develop narrative..	
Organization	Applies a weak narrative structure; composition is disconnected or rambling.		Applies a theme or storyline that is carried throughout the narrative.		Applies a theme or storyline that is carried throughout the narrative.		Applies a complex narrative structure that develops the context or storyline as a description or chronology	
Conventions	Attempts to demonstrate standard English conventions, but lacks cohesion and control of grammar, usage, and mechanics. May be unreadable. Little or ineffective use of transitions.		Demonstrates an uneven command of standard English conventions and cohesion. Uses language and tone with some inaccurate, inappropriate, or uneven features. Makes transitions between sentences and paragraphs to connect ideas.		Demonstrates an uneven command of standard English conventions and cohesion. Uses language and tone with some inaccurate, inappropriate, or uneven features. Makes transitions between sentences and paragraphs to connect ideas.		Demonstrates and maintains a well-developed command of standard English conventions and cohesion, with few errors. Response includes language and tone consistently appropriate to the audience, purpose, and specific requirements of the prompt. Makes effective transitions between sentences and paragraphs to connect ideas.	
Content Understanding	Attempts to include disciplinary content in explanations, but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.		Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.		Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.		Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.	

Section 2: What Skills?

SKILL	DEFINITION
SKILLS CLUSTER 1: CONNECTING	
ACTIVATING PRIOR KNOWLEDGE	Respond to an On-Demand Prompt about bullying.
READ and COMPREHEND	Make text connections for the purpose of reading comprehension.
SKILLS CLUSTER 2: COMPOSING TO PLAN	
SHARE and PLAN	Share personal connections and plan a story about injustice through the lenses of one character's experience.
NOTICE and NAME CONVENTIONS	Identify author's use of apostrophes, recognizing when they act as place-holders and when they signal possession. Use both types of apostrophes appropriately in writing.
PLAN	Construct a plot map in which choices for the beginning, middle, and end of the narrative are made in accordance with the author's message.
SKILLS CLUSTER 3: COMPOSING TO PRACTICE	
NOTICE and NAME TECHNIQUES	Identify 4 focus narrative elements, including dialogue, action, thoughtshots, and snapshots, in the mentor text(s).
PRACTICE and REFLECT	Use the 4 focus narrative elements to practice. Reflect on how the draft has changed, what elements were missing, which building blocks were added, etc.
ANALYZE	Discuss the function these elements of craft and structure play in shaping the text, specifically plot and pace (understanding authorial time manipulation).
CONFER and REFLECT	Determine how to manipulate time in order to impact characters, pacing, and plot
ANALYZE and PRACTICE	Use the 4 narrative elements to enhance the plot and pace (revealing importance through elaboration).
SKILLS CLUSTER 4: COMPOSING TO DRAFT AND REFINE	
DRAFT EXPOSITION	Draft opening to narrative that orients the reader and establishes point of view.

STRUCTURE	<p>Construct a completed draft that reflects attention to</p> <ul style="list-style-type: none"> • using strategically the 4 focus narrative elements to build the story that has a recognizable beginning, middle, and end • selecting, arranging, compressing, and elaborating the 4 focus narrative elements to convey purpose • creating a sustained perspective using selective word and content choice
CONFER	Receive and provide feedback on the degree to which student narratives effectively attained structural criteria.
REVISE for MEANING USING CONVENTIONS	Use conventions to reinforce pacing and importance.
REWRITE	Revising, based on feedback from peers and teacher.
EDIT	Polishing the final draft.
PUBLISH	Sharing the final draft with an audience.
SKILLS CLUSTER 6: COMPOSING TO TRANSFER	
L2 and L4 Extensions	

Section 3: What Instruction?

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING	INSTRUCTIONAL STRATEGIES
SKILLS CLUSTER 1: CONNECTING				
DAY 1	ACTIVATING PRIOR KNOWLEDGE	PROMPT: On-Demand Prompt with Writing Situation and Writing Directions- See Instructional Strategies column	LDC NARRATIVE RUBRIC	<p>Provide Students with 40 minutes to respond to the following prompt.</p> <p>Writing Situation:</p> <p>The state of Kentucky has been asking school districts to participate in an anti-bullying campaign. As part of the campaign, students are asked to sign a pledge to “Be Part of the Cure Against Bullying.” The state has provided districts with an informational poster to highlight some key information (see the back of this sheet). To promote the campaign, your school’s newspaper is seeking articles that bring awareness to the issue.</p> <p>Writing Directions:</p> <p>Write an article for the school newspaper about a time when you or someone you know experienced bullying. The incident might involve you or the person you know bullying someone, being bullied, OR witnessing bullying.</p> <p style="color: red;">Appendix 1A and 1B (prompt and poster)</p>

<p>Day 2</p>	<p>READ and COMPREHEND: Make text connections for the purpose of reading comprehension.</p>	<p>Target: I can analyze how elements of a story interact (setting, character, and plot). RL 7.3</p> <p>I can analyze the character before and after the “trouble” occurs to see how the character changes.</p>	<p>Students “meet expectations” if they:</p> <ul style="list-style-type: none"> participate in accountable talk during Think-Pair-Share using their listening and speaking skills complete adapted WAGS activity complete graphic organizer 	<p>Setting purpose for reading Picture Book: “As you listen to <u>Each Kindness</u> by Jacqueline Woodson, think about experiences that you may have had that are similar to the one described in the story. Does the way the writer ends her account of this experience satisfy you?</p> <p>Read-Aloud: Teacher reads aloud the picture book by Jacqueline Woodson to help students build schema and make connections to the own lives.</p> <p>Think-Pair-Share: Did the ending of the story satisfy you? Why or why not?</p> <p>WAGS activity (Do It Together with the Teacher): Teacher and students look at the main character closely. They work together to complete WAGS activity (Fredricksen, Wilhelm, & Smith, 2012):</p> <p>W-World of the character: Where does this character spend a lot of time A-Action of the character: What does the character do? G-Goal of the character: What does the character want? S-Stakes of the goal to the character: What bad thing does the character think will happen if the goal is not reached?</p> <p>Appendix 1C (Adapted WAGS organizer for Character Analysis and Character Development)</p> <p>Think-Pair-Share: How do people respond to injustice? (explore possible scenarios with students from the perspective of the victim, perpetrator, bystander, and rescuer)</p> <p>Teacher asks, “How did the main character in <u>Each Kindness</u> respond? (Answer: She joined in on the act of injustice)</p> <p>Teacher asks, “What would have happened if she took a stand?”</p>
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<p>Day 3</p>	<p>READ and COMPREHEND: Make text connections for the purpose of reading comprehension.</p>	<p>Target: I can analyze how elements of a story interact (setting, character, and plot). RL 7.3</p> <p>I can analyze the character before and after the “trouble” occurs to see how the character changes.</p>	<p>Students “meet expectations” if they:</p> <ul style="list-style-type: none"> participate in accountable talk during Think-Pair-Share using their listening and speaking skills complete adapted WAGS activity complete graphic organizer 	<p>Setting purpose for reading Mentor Text: “As you read <u>The Day I Followed</u> by Eric Luper, think about experiences that you may have had that are similar to the one described in the story. Does the way the writer ends his account of this experience satisfy you?</p> <p>Reading: Students read <u>The Day I Followed</u> independently or with partners.</p> <p>Think-Pair-Share: Did the ending of the story satisfy you? Why and why not?</p> <p>WAGS activity (Do It Together with a Partner): With a partner, students look at the main character closely. They complete WAGS activity (Fredricksen, Wilhelm, & Smith, 2012): Appendix 1C – fill out second row for Eric</p> <p>Whole class discussion: What are some examples of mistreatment, abuse: verbal or physical? Possible answers may include:</p> <ul style="list-style-type: none"> Name calling Blaming people for the actions of others Making prejudiced comments Harassment based on race, religion, ethnicity, etc. Cruelty to animals <p>How did the characters in both of our mentor texts respond to injustice/mistreatment? How else might people respond to unkindness? Generate a list with students in writer’s notebooks.</p> <p>What type of person was each main character? (Perpetrator, victim, bystander, rescuer, or a combination?)</p>
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PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING (PRODUCT "MEETS EXPECTATIONS" IF IT...)	INSTRUCTIONAL STRATEGIES
SKILLS CLUSTER 2: COMPOSING TO PLAN				
Day 4	SHARE AND PLAN: Share personal connections and plan a story about injustice through the lenses of one character's experience.	Graphic Organizer used to develop the main character of injustice narrative	<ul style="list-style-type: none"> ✓ Students participate in accountable talk during Think-Pair-Share using their listening and speaking skills ✓ Students complete adapted WAGS activity 	<p>Think-Pair-Share: Remember Woodson's quote: "At sometimes we are all unkind...at some time we are all treated unkindly..." Think of a time when you participated in, fell victim to, or witnessed mistreatment. Were you the bully, victim, witness, rescuer, or a combination? What happened and how did you respond? You may share the story you wrote about during your On-Demand, or you may tell a different experience.</p> <p>WAGS activity (Do It on Your Own): Students fill our Appendix 1C (from previous cluster) for the main character in the story they just shared with a partner. This is the first pre-writing for their draft. They work independently to complete adapted WAGS activity (Fredricksen, Wilhelm, & Smith, 2012):</p> <p>Students share their plan with a larger group and discuss what story they want to tell, what message they are trying to convey, and what POV they will use.</p>

<p>Day 5</p>	<p>NOTICE and NAME CONVENTIONS: Identify author’s use of apostrophes, recognizing when they act as place-holders and when they signal possession. Use both types of apostrophes appropriately in initial drafts.</p>	<p>Product: Categorized list of words with apostrophes</p> <p>Prompt: Why do authors use apostrophes?</p>	<p>“Meets Expectations” if:</p> <ul style="list-style-type: none"> ✓ list is correctly categorized ✓ Students can differentiate between apostrophes used as contractions (place-holders) and to signal possession (possessives) ✓ Highlighted apostrophes in draft are used correctly 	<p>Guiding Questions: Why do authors use apostrophes? What are the different purposes of apostrophes?</p> <ol style="list-style-type: none"> 1. In a group, make a list of the words in the story that use apostrophes. 2. Divide these words from the story into two groups : Contractions and Other 3. Students analyze function of the words in the “other” category. Introduce vocabulary “possession” and “possessives” 4. Students make notes in the grammar section of their Writer’s Notebooks by exploring guiding questions (Appendix 2A) 5. Students check for correct use of apostrophes in their On-Demand responses.
<p>Day 6</p>	<p>PLAN: Construct a plot map in which choices for the beginning, middle, and end of the narrative are made in accordance with the author’s message.</p>	<p>Product: Create a plot map of your story, considering which events and experiences will best develop your theme.</p> <p>Learning Target: I can organize an event sequence that unfolds naturally and logically.</p>	<p>Plot Map Includes:</p> <ul style="list-style-type: none"> ✓ Exposition with a clear POV ✓ Conflict/“Trouble” ✓ Rising Action ✓ Climax ✓ Falling Action ✓ Resolution ✓ A Theme that reflects the character’s response to conflict and resulting change 	<ol style="list-style-type: none"> 1) Teacher models creating a plot map of his or her “injustice” story. 2) Teacher discusses how each choice made in the narrative should somehow develop the character, reveal the trouble, or influence the theme. 3) Students create a plot map of the major events of their stories, jotting down ideas for how they will “build” each scene, character, event. Students explain why each event is included, as it relates to character development, conflict, or theme.

SKILLS CLUSTER 3: COMPOSING TO PRACTICE

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING	INSTRUCTIONAL STRATEGIES
<p>Day 7</p>	<p>NOTICE and NAME TECHNIQUES: Identify 4 focus narrative elements, including dialogue, action, thoughtshots, and snapshots, in the mentor text(s).</p>	<p>Guiding Question: How does the story unfold?</p> <p>Prompt: Examine the Anchor Text for the Barry Lane’s Building Blocks of Narrative/4 Literary Elements</p> <p>Product: Highlighted Text</p> <p>Target: I can identify the narrative building blocks that are used to craft a story. RL7.3/</p>	<p>Exceeds: All of “meets”, plus able to articulate shifts in time and place and the techniques the author uses to accomplish these shifts; considers the impact of these choices on pace</p> <p>Meets: Student correctly identifies most of the narrative building blocks used in each paragraph, signaling through use of highlighted text:</p> <ul style="list-style-type: none"> • Dialogue- yellow highlighter • Action- blue highlighter • Thoughtshots- green highlighter • Snapshots- purple highlighter 	<ol style="list-style-type: none"> 1) Students number paragraphs for Close Reading Activity. 2) Students read the text closely to identify which of the 4 Narrative Elements (building blocks) are used in each paragraph. Scaffold students’ thinking using the gradual release of responsibility <ul style="list-style-type: none"> • “I do, you watch”-Teacher models the first half of the first page, thinking aloud about what the author is doing in each paragraph to reveal the story, and annotating special circumstances (such as when action is remembered from ACTION past). • “I do, you help”- Students help teacher with second half of the first page, explaining their thinking aloud • “You do, I help”- Students work in pairs on the first half of the second page and complete the rest of the story independently or with partners 3) CREATE ANCHOR CHART on the 4 Building Blocks of Narrative 4) Exit Slip Question: On which technique does Luper most heavily rely? Which is least used? Why? (use for formative assessment/flexible groups: Which students are seeing that the 4 building blocks impact pacing?- this will be explored more during “composing to plan”) 5) Exit Slip Question 2: Return to your plot map from yesterday. What building blocks might you use to capture the events and develop your characters?

<p>Day 8</p>	<p>PRACTICE TECHNIQUES:</p> <p>Use the 4 narrative elements to develop experiences, events, and characters.</p>	<p>I can use the narrative building blocks to develop experiences, events, and characters. W.7.3b</p>	<p>Meets: Effectively utilizes each narrative building block to convey an experience.</p> <p>Not yet: Unable to identify any examples of using the narrative element.</p>	<ol style="list-style-type: none"> 1) Review the 4 building blocks from the day before. Review mentor sentences for each building block. 2) Model for students how to use each building block to reveal a moment in the injustice story. 3) Students practice using each of the narrative building blocks in their writer's notebooks, to develop an experience, event, or character.
<p>Days 9-10</p>	<p>ANALYZE: Discuss the function these elements of craft and structure play in shaping the text, specifically plot and pace (understanding authorial time manipulation).</p>	<p>Product: Discussion</p> <p>Prompt: Compare story as told by Eric Luper to the actual chronology of the events as they happened in real life.</p> <p>Learning Target: I can analyze how an author's manipulation of time impacts the plot, pacing, and character development in a story.</p>	<p>Activating Schema "Meets": Students are able to identify how the author manipulates time in order to capitalize on important moments in the story.</p> <p>Discussion/Seminar: "Meets": Students contribute to the discussion, citing textual evidence to support their assertions about the structure of the plot and pace of the story.</p>	<p>Guiding Questions: How does an author manage time? What slows down and speeds up pace? What interrupts the forward motion of the story?</p> <p>Activating Schema:</p> <ol style="list-style-type: none"> 1. Provide students with sections of the text that are cut apart. Appendix 3A 2. In partners, students arrange story in the order that it actually happened, instead of how it is told. <p>Discussion/Seminar:</p> <ol style="list-style-type: none"> 3. When you compared the actual story to its chronological order, what did you notice? 4. Where does Luper start his story? (in the middle of the action) 5. Why doesn't he begin with a description of Sam, or Eric's previous experience being bullied? 6. Why did Luper break from his linear story? 7. What moments in the story seem to move fast? Where does Luper slow down the plot? <p>Conclusion:</p> <p>Students should mark a few notable moments on their plot maps (in the middle of action, or leading up to the "trouble", etc.) Tomorrow, students will consider which of these places would be best to use as a hook or lead in.</p> <p>Accelerated Learners should also consider which moments in their stories are most important and should be emphasized. How can they achieve this? Which are less important and can be compressed?</p>

Day 11	<p>CONFER and REFLECT:</p> <p>Determine how to manipulate time in order to impact characters, pacing, and plot.</p>	<p>Learning Target:</p> <p>I can manipulate the chronology of my narrative to enhance plot, pacing, and character development. W7.3b</p>	<p>Exceeds:</p> <p>Implements multiple elements the author used in order to enhance plot and pacing.</p> <p>Meets: Implements an element the author used in order to enhance plot and pacing.</p> <p>Not yet: May be able to identify a structural element but unable to incorporate it in own writing.</p>	<ol style="list-style-type: none"> Students share their plot maps with their Writer Response Groups. Discuss how manipulating the chronology of narratives impacts the development of the characters, the plot and pacing. Modification: Students cut up their narratives and move around in an order that creates desired impact. Students share multiple openings options in their writing response groups and evaluate advantages and drawbacks of each.
Days 12-13	<p>ANALYZE and PRACTICE:</p> <p>Use the 4 narrative elements to enhance the plot and pace (revealing importance through elaboration).</p>	<p>Learning Target: I can use narrative techniques and sensory language to fully convey an experience. W7.3b/d</p>	<p>Analysis: See Appendix 3E for scoring criteria for analyzing an exploded moment</p> <p>Practice: Use graphic organizer to brainstorm sensory details to fully convey an experience in your story.</p>	<p>Explode the Moment Lesson: See Appendix 3B for lesson, 3C for graphic organizer, 3D for model</p>

SKILLS CLUSTER 4: COMPOSING TO DRAFT and REFINE

<p>Days 15</p>	<p>DRAFT EXPOSITION: Draft opening to narrative that orients the reader and establishes point of view.</p>	<p>Learning Target: I can use narrative building blocks to orient my reader and establish a POV. W7.3a/b</p>	<p>Exceeds: All of “meets,” plus demonstrates sophistication and control in the use of the elements that have been studied.</p> <p>Meets: Demonstrates specific attempts to incorporate one or more narrative element.</p> <p>Not yet: Unable to identify any examples of using the narrative element.</p>	<p>Guiding Question: How can I use the narrative building blocks to engage and orient my reader and establish a POV?</p> <ol style="list-style-type: none"> 1) Teacher models creating the exposition of his or her narrative, retelling a personal account related to bullying. 2) Teacher thinks aloud about what choices for building blocks and POV . See teacher model example exposition/first draft (Appendix 4A) 3) Students commit to one or more building blocks to use engage their readers. Students write one draft of their exposition, utilizing one or more of the building blocks.
<p>Days 16 and 17</p>	<p>STRUCTURE: Construct and refine a completed draft.</p>	<p>Prompt: Construct a completed draft with a beginning, middle, and end that strategically uses each of the 4 narrative building blocks to convey purpose and perspective.</p>	<p>“Meets” Expectations if:</p> <ul style="list-style-type: none"> ✓ Draft includes each of the 4 narrative building blocks with evidence of strategic selection, arrangement, and elaboration. ✓ Draft includes a recognizable beginning, middle, and end ✓ Draft includes a sustained perspective through use of selective word and content choice 	<p>Students are given time to synthesize the skills practiced in their mini-lessons to construct and refine a complete draft.</p>

Day 18	<p>CONFER:</p> <p>Receive and provide feedback on the degree to which student narratives effectively attained structural criteria.</p>	<p>Prompt:</p> <p>Read your draft aloud twice to your writer's response group, referring to protocol (Appendix 4B)</p>	<p>Exceeds: All of "meets," plus identifies one or more concerns the writer has about the draft and frames questions that will elicit specific feedback.</p> <p>Meets: Prepares for feedback by using or adapting these questions: "In what ways did I hit the mark (match the model)? How could I use this craft element more effectively?"</p> <p>Not yet: Fails to focus on questions that will elicit specific feedback.</p>	<p>Adapted from Abell and Atherton Educational Consulting:</p> <ol style="list-style-type: none"> 1. The writer first reads his or her entire piece to the group. The job of the group is to listen to the piece, just to find out what happens. 2. After the writer completes his or her first reading, the group members write what they think the message/theme of the piece is. 3. The writer rereads his or her piece to the group. This time, the group is actively engaged in responding, noting on paper what they like, what they have questions about, what doesn't work so well in the narrative. 4. As each member of the response group shares with the writer his or her impressions about the narrative, the writer jots down what the group says. 6. After the members of the group have offered their opinions, the writer may take over the session in order to explain, to question the group about his or her own misgivings, to ask a responder to go into more depth, to get help on a part that confuses or stumps him or her, etc. 7. After all response and questioning is over, the group moves on to another writer and the process begins again. 8. After workshop time, the ending moments of class are for general discussion and reflection on how the groups went, what they talked about, how the process worked, etc.
Day 19	<p>REVISE FOR MEANING USING CONVENTIONS:</p>	<p>GUIDING QUESTION:</p> <p>How many ways can a writer deliver the same information?</p> <p>Prompt:</p> <p>Restructure student-selected sentences from student narratives in a variety of ways.</p>	<p>Student attempt similar experiments with sentences in students' narratives.</p>	<ol style="list-style-type: none"> 1. Model sentence experimentation referencing <i>Sentence Examination and Manipulation (Appendix 4C)</i>. 2. Ask students to conduct similar experiments on sentences in their own narratives. 3. Share a couple student samples of sentence manipulation. Ask: How does "revised" sentence(s) change pace of sentence? change emphasis/focus of sentence?

Day 20	<p>REWRITE: Revise, based on feedback from peers and teacher.</p>		<p>Exceeds: All of “meets,” plus revisions demonstrate control of the new craft/structural elements.</p> <p>Meets: Revisions demonstrate the influence of feedback and of the study of the mentor text.</p> <p>Not yet: Not attempted or revisions make the narrative weaker rather than stronger.</p>	<p>Students continue refining their narratives, inspired by the specific feedback from both peers and teacher. It is helpful to have the mentor text at hand. Remind students that they are not copying the text, but rather attempting to apply the strategy in the context their own <i>different</i> story. (Taken from KWP Read like a Writer Template Task)</p>
Day 21	<p>EDIT: Polish the final draft.</p>	<p>Edit your draft in progress.</p>	<p>Exceeds: All of “meets,” plus corrections demonstrate attention to and emulation of mechanical elements of the mentor text.</p> <p>Meets: Edited draft shows identification and correction of most or all mechanical errors.</p> <p>Not yet: Not attempted or editing ignores grade-level expectations for correctness and/or spell-checking introduces new errors.</p>	<p>Keeping in mind grade-level expectations for correctness, students will review and edit their narratives. A specific editing conference and/or peer editing activities will aid this process. The mentor text can also be used to examine the ways authors use punctuation and syntax, for example, so that students again use a model to inform changes they make in their own drafts.</p> <p>(Taken from KWP Read like a Writer Template Task)</p>
Day 22	<p>PUBLISH: Sharing the final draft with an audience.</p>	<p>Completed draft: Share your narrative with your intended audience.</p>	<p>Exceeds: Seeks multiple audiences for the narrative.</p> <p>Meets: Shares final piece with an audience.</p> <p>Not yet: Narrative not completed and/or does not share with an audience.</p>	<p>While there are multiple ways to publish writing (authors’ chair, class anthology, gallery walk with pieces on display, mailing to an audience, open mic, submission to a publication, etc.), the importance of celebrating the work cannot be emphasized enough. The motivation students have for the process of writing is largely driven by the realness and satisfaction of delivering it to its intended audience.</p> <p>(Taken from KWP Read like a Writer Template Task)</p>

Section 4: What Results?

STUDENT WORK SAMPLES

[Include at least two samples of student work at each scoring level.]

Teacher Work Section

Here are added thoughts about teaching this module.

- ✓ After looking at the pre-assessments, I noted that students needed explicit instruction on story-showing versus story-telling. To address these needs, I added a lesson set on Exploding the Moment to the “Composing to Practice” skill cluster.
- ✓ I also quickly realized that our first draft of the LDC attempted to tackle too much content. As a result, I eliminated an entire skill cluster on POV and why it matters. Though I believe that instruction would be very valuable, it was too much to take on for our first narrative of the year. I plan on returning to that cluster for our second narrative.
- ✓ Next year I plan to have students word process their drafts in order to streamline the revision and editing process.
- ✓ Students need more help on the “So What?” of why we tell a story. They need to identify what they learned from the story they are sharing and what message they want to convey to their readers. Then, they need to make intentional choices as a writer to best develop this theme. I need to add more mini-lessons on this next year.
- ✓ REVISION: Add mini-lessons for each part of ARMS (adding, removing, moving, substituting)
 - A- adding/elaboration- exploding the moment
 - R- removing/compression- shrinking a century and what to cut; transitional phrases and clauses
 - M- moving- chronology
 - S- substituting, sentence manipulation; playing with conventions for meaning

Appendix

The attached materials support teaching this module.