



EXPEDITIONARY
LEARNING

Grade 7: Module 3: Unit 3: Lesson 1

Introducing the Performance Task: The Children's Book



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



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

I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.7.3)

I can use correct grammar and usage when writing or speaking. (L.7.1a and b)

Supporting Learning Targets

- I can articulate the difference between a narrative and a summary.
- I can combine phrases into a complete sentence.
- I can identify where a modifier goes in relation to the noun it modifies.

Ongoing Assessment



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Introducing the Children's Book (10 minutes)</p> <p>2. Work Time</p> <p>A. Distinguishing Narrative from Summary (15 minutes)</p> <p>B. Introducing the Narrative Writer's Toolbox (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Sentence Practice (10 minutes)</p> <p>4. Homework</p> <p>A. Independent reading check-in: Complete a narrative arc diagram for an episode in your novel. This should be a basic summary—not a narrative.</p>	<ul style="list-style-type: none">• In this lesson, students learn the difference between a narrative and a summary. This will make it easier for them to turn their summary of an episode from <i>Narrative of the Life of Frederick Douglass</i> into an engaging story.• <i>Frederick Douglass: The Last Day of Slavery</i> serves as the model text for the performance task and is central to this lesson. Familiarize yourself with this text and be able to reference specific examples to illustrate the concepts on the How a Narrative Is Different from a Summary Reference Sheet. Students must understand that they are not using the tools of a narrative writer (i.e., sensory details, dialogue, etc.) randomly. Using the tools just for the sake of using them will make their stories unnecessarily long and difficult to write. There are several points in this lesson (and in future lessons) where you will have the opportunity to emphasize that the tools are only to “zoom in” on a few key moments in the story. You may wish to give them a more specific number if you think your students require more specific direction.• In Unit 1, students were given the “tools” in the Poet's Toolbox. In this lesson, they co-create the Narrative Writer's Toolbox anchor chart with you. Create some probing questions ahead of time to help this process.• This lesson closes with oral practice of sentence structure to help students prepare for the Mid-Unit 3 Assessment Part 2, which includes assessment of L.7.1a, b, and c. This activity may take longer than 10 minutes, especially if you have a high percentage of ELL students. Consider doing only the odd-numbered questions. Additionally, this activity can be transferred to word strips that students can manipulate before they share their sentence with a partner.• This lesson includes an independent reading check-in for homework. Pick up where you left off with the independent reading program in Unit 2, using whichever routine you have established with your class. For ideas, see the stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan; or use the suggested homework, which aligns nicely with the content and skills of Unit 3.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"> • This lesson uses a picture book called <i>Frederick Douglass: The Last Day of Slavery</i>. This book serves as the mentor text for the performance task. This children's book is integral to several lessons in this module. If your school does not have this book, it is widely available in public and school libraries. However, by January 15, alternate materials that use a free alternative children's book will be available on EngageNY.org and at commoncoresuccess.elschools.org. These alternate materials will accommodate any schools/districts that are not able to secure a copy of <i>Frederick Douglass: The Last Day of Slavery</i>. • If you use the alternate text, the lesson structure stays the same, but you will need to use Unit 3, Lesson 1, Work Times A and B (alternate) and How a Narrative Is Different from a Summary Reference Sheet (alternate) from the file of alternate materials that accompanies the book. • In Lesson 2, students will be looking at a variety of children's books. Make sure you have obtained one book per every two or three students. See the Unit Overview for a list of recommended titles. • Post: Learning targets.

Lesson Vocabulary	Materials
<p>summary, narrative, pacing, flashback, symbol</p>	<ul style="list-style-type: none"> • Entry Task: Introducing the Children's Book (one per student) • Excerpt 4 Analysis note-catcher (from Unit 2, Lesson 8) • <i>Frederick Douglass: The Last Day of Slavery</i> (book; one copy for teacher read aloud) • How a Narrative Is Different from a Summary Reference Sheet (one per student) • Chart paper • Narrative Writer's Toolbox anchor chart (new; co-created with students in Work Time B) • Narrative Writer's Toolbox anchor chart (for teacher reference) • Document camera • Sentence Practice worksheet (one to display) • Equity sticks



Opening	Meeting Students' Needs
<p>A. Entry Task: Introducing the Children's Book (10 minutes)</p> <ul style="list-style-type: none">• Distribute one copy of Entry Task: Introducing the Children's Book to each student.• After a few minutes, ask students to turn and talk:<ul style="list-style-type: none">* "What will you be doing for these assessments?"* "What will you need in order to be successful on this assignment?"* "What potential problems will you encounter? What will you do to overcome them?"• Ask a few pairs to share what they discussed. Clarify any confusion about the assignment.• Ask for a volunteer to read the learning targets. Tell students that today they will leave class with a firm understanding of the difference between a narrative and a summary.	<ul style="list-style-type: none">• Many students will benefit from seeing questions posted on the board or via a document camera, but reveal questions one at a time to keep students focused on the question at hand.



Work Time	Meeting Students’ Needs
<p>A. Distinguishing Narrative from Summary (15 minutes)</p> <ul style="list-style-type: none"> • Direct the students to get out their Excerpt 4 Analysis note-catcher (from Unit 2, Lesson 8). • Ask a student to summarize Excerpt 4. • Tell the students: “That was a <i>summary</i>. Now you are going to read a <i>narrative</i> version of the same event.” • Reread the Covey fight from <i>Frederick Douglass: The Last Day of Slavery</i>, which begins on page 13 with the sentence, “When Frederick was seventeen ...” • Draw a Venn diagram on the board and help the class generate a list of similarities and differences between the summary version of the story and the narrative version. Guide students to talk about craft and not just events in the story by asking probing questions like: “What details did the author choose to include that you wouldn’t include if you were summarizing the story?” • Distribute the How a Narrative Is Different from a Summary Reference Sheet. Direct students’ attention to the third column. Note that the narrative arc is the same for both a narrative and a summary. • Give examples of each item on the narrative side of the reference sheet. See the first column for some suggested examples. Feel free to point out more examples from <i>The Last Day of Slavery</i>. • Emphasize that not every event in a narrative is told with “show-not-tell” details or dialogue. Instead, the author chooses a few of the most important parts of the story to zoom in on. For example, on page 17, the author didn’t tell us many details about how Frederick ran away. Did he climb a fence? Did dogs bark at him? Did he hide in the barn all day? Instead, the author quickly moves the action to a more important moment—the night in the woods when Frederick feels trapped. This is called <i>pacing</i>—or the speed at which a story moves. • Explain that a narrative writer needs to pay close attention to pacing—when the action should move forward and when it should linger on what a character is feeling or thinking. Students should think of it as watching a movie versus looking at a picture. When the story is moving forward, it’s like a movie is playing. When the author zooms in on some action, it’s like he takes a picture or “snapshot” and wants the reader to look at it for a while. When the author zooms in on what a character is thinking or feeling, it’s like he takes a “thought-shot.” (See the book <u>After “The End”</u> by Barry Lane for more information). 	<ul style="list-style-type: none"> • Many students will benefit from seeing questions posted on the board or via a document camera, but reveal questions one at a time to keep students focused on the question at hand.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Point out that on page 17 there is a thought-shot because it is important for us to understand how Frederick is feeling because that will help the reader understand how he has the strength to fight Covey. It's not important to know how he ran away. Point out that in the book they are reading—which is a narrative—Douglass made the same types of decisions. He doesn't zoom in on every episode of his life, or every detail of every story. The students, as authors, will also need to decide where to zoom in as they retell an episode.• Ask students to turn and talk:<ul style="list-style-type: none">* "Why does an author zoom in on some parts of a story and not all?"• Listen for them to name both logistical reasons (e.g., "it would make the story too long") and stylistic reasons (e.g., "it makes the story more interesting," or "it emphasizes the most important parts and helps the reader understand the overall meaning").• Ask students to turn and talk:<ul style="list-style-type: none">* "How does an author zoom in on an event in the story?"• Listen for them to say things like: "by adding sensory details," or "by adding more about the character's thoughts." After asking one pair to share out, move on to Work Time B.	



Work Time (continued)	Meeting Students' Needs
<p>B. Introducing the Narrative Writer's Toolbox (10 minutes)</p> <ul style="list-style-type: none">• Tell students you would like to capture their thinking about how an author zooms in on a particular part of the story on an anchor chart. Post a piece of chart paper, on which you and the class will co-create the Narrative Writer's Toolbox anchor chart. Remind students that they worked with the Poet's Toolbox in Unit 1. On this anchor chart they are going to list the tools a narrative writer uses to craft his or her story. There will be some crossover, of course. Both storytellers and poets are using language to give their work power and have an effect on their reader. These tools help to create meaning, emotions, or beauty wherever they are used.• Co-construct the chart with the students—see Narrative Writer's Toolbox anchor chart (for teacher reference). Prompt students to use the How a Narrative Is Different from a Summary Reference Sheet to find some tools. Note: You need to define <i>flashback</i> and <i>symbol</i>.• Remind students that a writer doesn't randomly use these tools. Instead, he or she uses them deliberately in specific parts of the story to emphasize the action, develop the characters, or reinforce the theme. Point out the example on page 17, "Lying in the dark of the woods, he wished he were an animal himself: a creature with fur and claws to protect himself." This is a common tool—figurative language. The author is making a metaphor not to be entertaining, but because he wants to tell you something specific about what he is thinking now, which relates to something that will happen later in the story. He is scared and wishes he could protect himself. This is important because later in the story he does protect himself by fighting back.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Sentence Practice (10 minutes)</p> <ul style="list-style-type: none"> • Direct students’ attention to the document camera. Post the Sentence Practice worksheet. Read the first set of phrases, give students a moment to make their decision, and then ask them to turn and talk about their choice. • Using the equity sticks, cold call on a student. Ask the student to explain his or her choice. • Repeat this process for numbers 2–4. • Then model how to do number 5. Say something like: “First I locate the main clause. Then I ask myself: What noun does the dependent clause modify? Then I put the dependent clause after that noun and separate it with commas. So the sentence would read, ‘The ant, which was carrying a huge leaf, marched along the ground.’ An incorrect way of doing it would be to say, ‘The ant marched along the ground, which was carrying a huge leaf.’ Because the modifier is so far away from the noun, it makes it sound like the ground was carrying the leaf.” (See Unit 2, Lesson 2, where “modify” is introduced.) • Repeat this process for the remaining questions. 	<ul style="list-style-type: none"> • Consider putting the phrases on word strips that students can manipulate. • Students may find it easier to write their ideas on scratch paper before they turn and talk. • ELL students may need additional time for this activity. Consider doing only the odd numbers.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> • Do an independent reading check-in: Complete a narrative arc diagram for an episode in your novel. This should be a basic summary—not a narrative. 	



EXPEDITIONARY
LEARNING

Grade 7: Module 3: Unit 3: Lesson 1

Supporting Materials



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



Entry Task: Introducing the Children's Book

Name:

Date:

Directions: Complete this task individually. Read the prompt and underline five important verbs that clarify what you will do for these assessments. Then complete the sentence stems at the bottom of the page.

End of Unit 3 Assessment and Performance Task Prompt

Choose one episode from *Narrative of the Life of Frederick Douglass*. Write and plan the illustrations for a children's book that tells this story in a way that is appropriate to your audience, conveys a message that is broadly applicable to situations beyond the story, and uses language to create a powerful story. Your story should demonstrate your knowledge of the life of Frederick Douglass and of narrative techniques.

Then, revise your text and illustrate your children's book. Your **final, publishable version** will be assessed using the Module 3 Performance Task Rubric.

Learning Targets (from W.7.3, W.7.5):

- * I can write a narrative text about an event from *Narrative of the Life of Frederick Douglass* using relevant details and event sequences that make sense.
- * I can use effective narrative techniques to develop the character and events in the narrative.
- * I can provide a conclusion that reflects on the narrated experience of Frederick Douglass and connects it to a larger, more universal message.
- * With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed.



Entry Task: Introducing the Children’s Book

Audience: Upper elementary school

Purpose: To retell one of the events from the life of Fredrick Douglass in an engaging and creative way.

To connect Frederick Douglass’s experience to a universal human truth.

Book length: Six to eight pages (300–500 words)

Illustrations: Four (including cover)

Timing: You will have limited class time for planning, peer review, writing, and illustrating. You will be completing a portion of the work at home.

Your **Children’s Book Storyboards** with a polished version of your text and a rough sketch of your illustrations will be your end of unit assessment and is due _____.

In order to be successful on this project, I will need ...

A potential problem I see is ...



How a Narrative Is Different from a Summary Reference Sheet

Example from <i>The Last Day of Slavery</i>	A Narrative ...		A Summary ...
“He hid in the woods and ate wild berries, drank water from a shallow stream.” (page 17)	Develops setting with sensory descriptive detail	Establishes context	Names setting
“In front of the fire, he cleaned Frederick’s wounds, gave him Indian corn to eat.” (page 19)	Develops character with “show-not-tell” description—using some adjectives but also nouns, strong verbs, and dialogue		Names characters and describes them with adjectives and verbs
“He knew that Frederick had to be broken soon.... Even when he sat down to eat his lunch, Covey watched him with a cold eye.” (page 13)	Describes events that illustrate the conflict, but usually does not explicitly name it	Establishes conflict	Names the conflict
There are many examples. Here is one: “While they kicked and hit each other, while they wrestled in the dirt, the slaves watched in disbelief.” (page 23)	“Shows” the most important events unfolding by using sensory description, strong verbs, and dialogue		



How a Narrative Is Different from a Summary Reference Sheet

Example from <i>The Last Day of Slavery</i>	A Narrative ...		A Summary ...
There are many examples. Here is one: “While they kicked and hit each other, while they wrestled in the dirt, the slaves watched in disbelief.” (page 23)	“Shows” the most important events unfolding by using sensory description, strong verbs, and dialogue	Climbing steps: tells the story in logical sequence Has a clear climax	Names the important points of action Uses some description and strong verbs
“When Frederick was seventeen ...” (page 13) “One day ...” (page 15) “That night ...” (page 17)	Uses transitional words like then, next, etc.		Uses transitional words like then, next, etc.
“Lying in the dark of the woods, he wished he were an animal himself: a creature with fur and claws to protect himself.” (page 17)	Focuses on thoughts and emotions of the character		Mentions thoughts and emotions of characters in passing
“When the fight was over, the breaker looked at Frederick with new eyes. Fear was in his eyes, but also respect.” (page 26) “He told himself that he would never think or act like a slave again.” (page 27)	Shows the resolution of the conflict Shows character growth Implies a theme or universal truth but usually does not explicitly say it	Provides a conclusion	Sums up the events of the story Names the resolution of the conflict Directly states character growth and change



Narrative Writer's Toolbox Anchor Chart

Tool	Possible Function



Narrative Writer's Toolbox Anchor Chart
(For Teacher Reference)

Tool	Possible function
Sensory details	Establish setting or develop actions
Show-not-tell details	Establish setting or develop actions
Strong verbs	Develop plot or character
Dialogue	Develop plot or character
Figurative language (especially symbolism)	Establish setting, develop character or reinforce theme
Precise adjectives	Establish setting, develop character or reinforce theme
Logical organization (including flashbacks)	Develop plot
Transitional words	Develop plot
Vivid word choice	Establish setting, develop plot or character



Sentence Practice Worksheet

Directions: Read the following phrases. Pick the sentence that most correctly combines the phrases.

1. which was delicious

**The burrito
was full of black beans**

- a. The burrito, which was delicious, was full of black beans.
- b. The burrito was full of black beans which was delicious.

2. The burrito

**which were spilling out of it
was full of black beans**

- a. The burrito, which were spilling out of it, was full of black beans.
- b. The burrito was full of black beans, which were spilling out of it.

3. the black beans

**which were spilling out of the burrito
were spicy and delicious**

- a. The black beans, which were spilling out of the burrito, were spicy and delicious.
- b. The black beans were spicy and delicious, which were spilling out of the burrito.

4. I ate

**a burrito
one day for lunch
chips and salsa
that was full of black beans and cheese.**

- a. One day for lunch, I ate a burrito that was full of black beans and cheese and chips and salsa.
- b. One day for lunch, I ate chips and salsa and a burrito that was full of black beans and cheese.



Sentence Practice Worksheet

Now you try. Combine the dependent and independent clauses below into grammatically correct sentences. Then combine them into a grammatically incorrect sentence and be prepared to explain why it is incorrect.

5. the ant

**marched along the ground
which was carrying a huge leaf**

a. Correct sentence:

b. Incorrect sentence:

**6. as he marched along the ground
the ant
stumbled a little
which was carrying a huge leaf**

a. Correct sentence:

b. Incorrect sentence:



Sentence Practice Worksheet

Now you try. Combine the dependent and independent clauses below into grammatically correct sentences. Then combine them into a grammatically incorrect sentence and be prepared to explain why it is incorrect.

7. the ant

**who was spinning a web
which was marching along the ground
stumbled in front of a spider**

a. Correct sentence:

b. Incorrect sentence:

8. The ant

**the spider
which was carrying a large leaf
was attacked by
who was desperately hungry**

a. Correct sentence:

b. Incorrect sentence:



Sentence Practice Worksheet

Now you try. Combine the dependent and independent clauses below into grammatically correct sentences. Then combine them into a grammatically incorrect sentence and be prepared to explain why it is incorrect.

9. and won
an ant
fought a spider
one summer day
which was full of unusual events
who was carrying a huge leaf at the time

a. Correct sentence:

b. Incorrect sentence:
