EXPEDITIONARY LEARNING

Grade 5: Module 1: Unit 3: Lesson 10
Our Group Readers Theater: Managing the Sequence of Events in Our Group Script

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write narrative texts. (W.5.3) I can introduce the narrator/characters of my narrative. (W.5.3a) I can organize events in an order that makes sense in my narrative. (W.5.3b) I can use transitional words, phrases, and clauses to show passage of time in a narrative text. (W.5.3d) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.5.5)

Supporting Learning Targets	Ongoing Assessment
• I can revise my script, based on feedback. • I can create a script with a logical sequence. • I can add appropriate transitional words and phrases to a script.	• Note-catcher: Group Script Sequence • Readers Theater script draft with revisions and transitions

Agenda	Teaching Notes

1. Opening
 	
   A. Reviewing Learning Targets and Sharing Out (10 minutes)
 	
2. Work Time
 	
   A. Modeling: Storyboarding to Combine Our Script Scenes (15 minutes)
 	
   B. Group Work: Storyboarding to Combine Our Script Scenes and Organize a Clear Event Sequence (15 minutes)
 	
   C. Group Work: Adding Transitions to Our Group Script (15 minutes)
 	
3. Closing and Assessment
 	
   A. Exit Ticket (5 minutes)
 	
4. Homework
	• In advance: Students will need their scripts from the end of unit assessment, with written feedback based on script criteria, as well as their self-assessments from Lesson 9.
	
	• If your students are already familiar with 6 + 1 traits writing, there are many opportunities in this unit to reinforce that work. In this module, students become familiar with more basic aspects of the writing process, including critique and revision.
	
	• Review: Catch and Release (see Appendix).

Lesson Vocabulary	Materials
revise, storyboard, combine, sequence, transitions	• Students' individual scripts and self-assessments (from Lesson 9) • Group Script Sequence note-catcher (one per student) • Writing Transitions excerpt (one per student and one to display) • Narrator Lines with Transitions (one per student and one to display) • Note cards (one per student)

Opening	Meeting Students' Needs
A. Reviewing Learning Targets and Sharing Out (10 minutes) • Read the learning targets aloud, then ask students to restate in their own words. Clarify any terms as necessary. • Have students join their group members and recall the titles they came up with for the charades game in Lesson 9. Once students are with their teammates, they will participate in a group go-round in which each student shares the title. The group members will give brief feedback to each peer regarding how well the script title connects to their group's UDHR language. Clarify as necessary, with examples of feedback such as: "Your title makes a clear connection to our UDHR Article 17 because you used the words 'Uncles Take Mama's Land,' which shows how her rights were violated." Create or choose other relevant examples as needed for students to understand.	• ELLs may be unfamiliar with Tier 2 vocabulary words (e.g., *revise*, *create*, *logical*). Clarify vocabulary with students as needed.

Work Time	Meeting Students' Needs

A. Modeling: Storyboarding to Combine Our Script Scenes (15 minutes)
• Tell students that today in their Readers Theater groups, they will combine each student's **individual "scene script"** into part of a larger group script. It will be important to think about the most logical sequence of those scenes, but there is no one "right" way for students to organize the scripts. Students will need to evaluate the best way to arrange scripts based on the following criteria:
   – Clearly identified settings in each scene
   – Characters clearly identified in each scene
   – Consistent connections to the same UDHR in each scene
   – A chronological sequence of events
   – A flow of events that the audience can understand even if they are not familiar with the story *Esperanza Rising*
• Explain to students that in order to figure out the best sequence for their scripts, they are going to do a *storyboard.* Ask students to think about the two parts of this compound word: *story* and *board*. Then define the word: a series to show the order. Today, they are going to do their storyboard physically, by standing up and moving around to see different ways they could organize the individual scenes into one group script.
• Demonstrate in front of the class (10 minutes). Distribute one copy of the **Group Script Sequence note-catcher** to each student group, and display for group modeling. Read through the instructions, prompts in each box, and sentence starters at the bottom of the page.
• Ask one group to volunteer, and invite them up to the front of the classroom. Move through the following steps:
  1. Label each individual script with a different letter (A, B, C, D, E).
  2. Skim each script to determine when each scene may have taken place (early in the book, middle, end, etc.), and what events are taking place (ranch burning, leaving Mexico, worker strikes, etc.).
  3. Group members stand up, holding their scripts.
  4. Group members trade places to put their scripts into a sequence, or order, that might make sense. First, have them try chronological order—based on which scene happened first in the novel. For example, say: "I may try to place the scripts in the order B, D, A, C, E, based on when each script's events take place in the novel." [Move the scripts into order.]
  5. Students read their scripts aloud to evaluate how the script flows with scenes arranged in this order. Ask:
    * "Will this order of events make sense to an audience?"
	• Provide anchor charts for processes such as How to Create a Storyboard. This would include question words with nonlinguistic representations and a question frame.
	
	• Students needing additional supports may benefit from partially filled-in note-catchers.

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Work Time (continued)	Meeting Students' Needs
* "Is any important information missing at the beginning that my audience may need to know to understand the rest of the scenes (e.g., setting, characters, UDHR problem, etc.)?" 6. Model how to complete the note-catcher: * "On my note-catcher, I will write the order of the scripts in the first top left-hand box." [Write the order according to the labels at the top of the scripts.] * "Next I will write what I like about this sequence." [Under the question "What did you like about this sequence?" model a response by writing: "I saw that the UDHR challenge is identified right away, which I think will help the audience understand the purpose of our script."] * "Next, I am going to write down any problems with this sequence. [Under the question "What problem(s) were there with this sequence?" model the answer: "I think it will confuse our audience to have the characters start in Mexico at the beginning, but go to America in the middle, then back to Mexico."] • Ask students to turn and talk about how to complete the note-catcher. • Then model how the same group might try to put their scenes in a different order. Follow the same process as above. Clarify instructions, as needed, before students begin working with their group members.	

B. Group Work: Storyboarding to Combine Our Script Scenes and Organize a Clear Event Sequence (15 minutes)
• Review the steps for storyboarding (above):
  1. Label each individual script with a different letter (A, B, C, D, E).
  2. Skim each script to determine when each scene may have taken place.
  3. Group members stand up, physically holding scene scripts.
  4. Group members trade places to put their scripts into a sequence, or order, that might make sense.
  5. Read the scripts aloud to evaluate how the script flows with scenes arranged in this order.
  6. Complete the note-catcher.
• Ask students to gather with their group and begin storyboarding.
• Use the Catch and Release strategy to support student groups.
	• Consider writing and breaking down multistep directions into numbered elements. ELLs can return to these guidelines to make sure they are on track.

Work Time	Meeting Students' Needs

C. Group Work: Adding Transitions to Our Group Script (15 minutes)
 	
• Once student groups have determined the sequence of their scenes, they will need to determine how they will revise existing narrator lines between each script by adding transitional words and/or phrases so that the group script flows smoothly from one scene to the next.
 	
• Display the **Writing Transitions excerpt page**, and distribute one copy to each group. Read the introductory paragraph aloud to help students understand the purpose for using transitional words and phrases in their writing. Read through each of the six transitional devices (to add, compare, show exception, show time, emphasize, or show sequence). Clarify any terms as needed.
 	
• Now display the **Narrator Lines with Transitions**, pausing after each example to ask students: "Which type of transitional device am I using? Why do you think I used this transitional word/phrase in this scene? For example, am I trying to show time? Emphasize my UDHR?"
 	
• Lead a brief group discussion by posing the following questions to students:
 	
    * "Which of the transitional devices do you think would help your group most with connecting one scene to another?"
 	
    * "Which of these words/phrases would you add to the narrator line(s) between your scenes? Share an example of your thinking."
 	
• OPTIONAL: Before students begin adding transitional words/phrases, cross out several of the most highly used words from student writing (e.g., first, next, then, etc.) and tell students they may not use these words in their revisions. This will create a greater challenge for students and increase their vocabulary.
 	
• As students work with their groups to add transitions to the narrator lines of scenes, move throughout the room to offer support as necessary.
	• Visuals can help ELLs and other students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.
	
	• ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket (5 minutes) • Distribute one **note card** to each student and ask them to write a response to the following question: "What was most difficult about combining individual scripts to create a group script?" • Distribute one additional note card to the group and have them record the following information: Write *Narrator* on the far left side of the note card and then list all the names of characters in your script, below. Next to the narrator and each character's name, write the name of each group member who will be reading the lines for that role during the performance practice in the next lesson. • Collect group scripts with transitions and note cards.	• Consider allowing students who struggle with language to dictate their exit ticket to a partner or teacher.
Homework	Meeting Students' Needs
• Tell someone at home about your upcoming performance and the role you will play. *Note: Review group scripts and provide written feedback about the sequence and/or transitions.*	• For students needing additional supports producing language, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.

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Supporting Materials

Group Member Names: _____

Label the top of each individual's script with a different letter, A, B, C, etc.

Try different sequences: What order would make the most sense to your audience?

Use the note-catcher to make notes about each storyboard sequence your group tries.

List the order you try placing the scripts in and then evaluate what you like about the sequence and what problem(s) there may be with the sequence (for example, "time sequence is wrong," "order of events is confusing," etc.). Then, write the order your group decides to use for the scenes (your individual scripts) and why you chose that sequence.

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Group Member
Names: _____

List the order you placed the scripts in first (for example, A, C, D, B, E).	What did you like about this sequence? What problem(s) were there with this sequence?
List the order you placed the scripts in second.	What did you like about this sequence? What problem(s) were there with this sequence?
List the order you placed the scripts in third.	What did you like about this sequence? What problem(s) were there with this sequence?

Group Member Names:

We are going to place our scripts in this order:

We chose to place the scenes in this order because:

Transitional Devices

Transitional devices are like bridges between parts of your paper. They are cues that help the reader to interpret ideas a paper develops. Transitional devices are words or phrases that help carry a thought from one sentence to another, from one idea to another, or from one paragraph to another. And finally, transitional devices link sentences and paragraphs together smoothly so that there are no abrupt jumps or breaks between ideas.

There are several types of transitional devices, and each category leads readers to make certain connections or assumptions. Some lead readers forward and imply the building of an idea or thought, while others make readers compare ideas or draw conclusions from the preceding thoughts.

Here is a list of some common transitional devices that can be used to cue readers in a given way.

To Add:	and, again, and then, besides, equally important, further, furthermore, nor, too, next, lastly, what's more, moreover, in addition, first (second, etc.)
To Compare:	whereas, but, yet, on the other hand, however, nevertheless, on the contrary, by comparison, where, compared to, up against, balanced against, vis a vis, but, although, conversely, meanwhile, after all, in contrast, although this may be true
To Show Exception:	yet, still, however, nevertheless, in spite of, despite, of course, once in a while, sometimes
To Show Time:	immediately, thereafter, soon, after a few hours, finally, then, later, previously, formerly, first (second, etc.), next, and then
To Emphasize:	definitely, extremely, obviously, in fact, indeed, in any case, absolutely, positively, naturally, surprisingly, always, forever, perennially, eternally, never, emphatically, unquestionably, without a doubt, certainly, undeniably, without reservation
To Show Sequence:	first, second, third, and so forth, A, B, C, and so forth, next, then, following this, at this time, now, at this point, after, afterward, subsequently, finally, consequently, previously, before this, simultaneously, concurrently, thus, therefore, hence, next, and then, soon

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Scene 1 (Opening)

Original Line: NARRATOR – The uncles came every day to "take care of family business."

Line with Transition: NARRATOR – Soon after Papa died, the uncles came every day to "take care of family business."

Scene 2 (Middle)

Original Line: NARRATOR – Luis threatened to make Mama's life difficult. He owned the land now because she was a woman, and land was never given to women.

Line with Transition: NARRATOR – Of course Luis threatened to make Mama's life difficult. He owned the land now because she was a woman, and land was never given to women.

Scene 3 (End)

Original Line: NARRATOR – Mama decided to take Esperanza away from the uncles and El Rancho de las Rosas, to start a new life in America.

Line with Transition: NARRATOR – Finally Mama decided to take Esperanza away from the uncles and El Rancho de las Rosas, to start a new life in America.

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