

Lesson 1

Unit EQ = How can a fact-based personal narrative best communicate a small moment in time?

Specific Lesson Focus/objectives:

Students will recall prior knowledge of good writing and begin to answer the EQ by listing on the board skills that they know good writers use. Students will look at art cards to think through 3 prompts and write at least 3 seeds for at least 3 personal narratives, so that students can generate ideas for writing that include emotions and details.

Materials, visuals needed, technology involved, manipulatives for students and application (how/when to use each):

- Journal for seeds (ideas) sometimes called writers' notebooks, or lifebooks, or seed books... These notebooks serve as a writer's incubator for ideas, a place where they can sketch their thoughts and play with words.
- Art cards – 1 set per group of 5-6 students to use as they search for answers to writing prompts
- Sign: A model of a seed with detail when looking at a specific artcard* use this to model what students should write in their journals. They will use these later as well when revising their seed ideas.
- Sign for prompts – fold in half so only first three prompts are seen for lesson 1

Opening (hook / anticipatory set / lesson launch)

time: 15-20 minutes

Teacher shares the motivation for writing:

The Fine Arts Center museum wants to know what their art work makes you think about in your own life. The museum wants to know the connections between their art and your lives!

To do this, each of you will be writing personal narratives about a connection you have to a work of art on the art cards. We will start by generating seeds for our journals today and tomorrow, then choose a connection to develop into a narrative that you will read aloud in front of that artwork when we go on a fieldtrip to the FAC on ____ (date of fieldtrip). Those of you who get a permission slip signed will be video taped as you read so that other visitors to the museum can watch you reading your personal narrative!"

PASS OUT PERMISSION SLIPS AND TELL STUDENTS WHEN THEY NEED TO BE RETURNED

Direct Instruction:

Personal narratives are small moments – not an entire experience. For example, I may have vacationed in Hawaii, but I should pick one moment from the trip (like seeing the ocean for the first time) as my story. These small moments are sometimes called "seed stories" and the entire experience is like a watermelon. You are going to write seed stories as a personal narrative – a memory you have of something that really happened to you.

Seeds can start with turning points or strong feelings: a first or last time we did something, a time we learned something, or a time we had a problem and discovered a solution. (Calkins, 2006).

Put up sign with the 3 prompts*

- Which card reminds you of a story about yourself? Why?
- Which card reminds you of your family? Why?
- Which card reminds you of a place you have been? Why?

Teacher models:

When I looked at the art cards while thinking of the questions, I saw this art card (hold up sculpture____) and it reminded me of going to the farmer's market with my mom when I was young.

Put up sign My seed is from the artist - Arguilar Family. It reminds me of when I went to the farmers' market with my mom when I was young. My details include: big, red strawberries, waiting behind a tall man to look at all the fruit, the red beets that are darker than the red strawberries, my mom saying I was going to like beets*

Now you all get a chance to look at the art - While thinking of the 3 prompts, look through the art cards until you find an artwork that makes you think of an answer. Try to think of turning points and strong feelings* (point to 3 reminders on*

sign above day one prompts). *Write your seeds in your journal. Include details. Write the artist's last name, which you can find on the back of each card by the seed."*

Give students time to sort through cards and write ideas into journals.. Teacher(s) circulate to ask what details were included; challenge students to write at least 3 details and strong emotions and find seeds for at least 3 different works of art.

Learning Experience / Lesson

time: 15 min

Direct instruction:

The best written personal narrative are told with such specific sensory details that the reader feels like he/she is living the moment themselves.

Listen to this story and be ready to share what the author did to make you feel like you are living that moment.

Eleven by Sandra Cisneros (entire story in anthology "Women Hollaring Creek" provided in curriculum packet)

... today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

... This is when I wish I wasn't eleven, because all the years inside of me – ten, nine, eight, seven, six, five, four, three, two, and one – are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't mine.

That's when everything I've been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lets go, and all of a sudden I'm crying in front of everybody. I wish I was invisible but I'm not. I'm eleven and it's my birthday today and I'm crying like I'm three in front of everybody. I put my head down on the desk and bury my face in my stupid clown-sweater arms. My face all hot and spit coming out of my mouth because I can't stop the little animal noises from coming out of me, until there aren't any more tears left in my eyes, and it's just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast. ...

Brainstorm literary devices by listing on board: strong emotion, use of senses, similes... Highlight (or underline) the places in the text that students notice – and write name of strategy next to it.

Now, look at my seed ideas for the artwork that reminds me of the farmers market (refer to poster again) Is there emotion? Senses? How could I improve it? Listen to student ideas. Add "bullets" of senses, emotion, similes... that don't have to be full sentences.

Now, look at your seeds – are there emotions or senses that go with any of your seeds? Spend time adding some of those details to each possible seed.

Closure

time: 2 minutes

Pair-share one emotion you connected to a seed with a partner. Listen to your partner's idea.

Formative Assessment

Formative Assessment tool/method: Look at a few of your students' seeds to determine if they are making connections between their own experiences, the art cards, details and emotions. Use the running record (included in this unit) to quickly mark students' skill level, so you can use this informal assessment to determine areas of support in future lessons.

Learning indicators of success:

Determine if seeds have at least 3 details for each seed and if at least seed has an emotion attached to it. If not, start the next lesson modeling an example of student work that has all components. Then ask students to pair-share their seeds in order to support each other by giving ideas for details and emotions.

Words in italic are ideas for what teacher can say during the lesson

* refers to signs to use that are included with lesson