# Doorways: Stories of Opportunity, Growth, and Change – A Unit for 10 Graders

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<table>
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<tr>
<th>Unit Title</th>
<th>Doorways: Stories of Opportunity, Growth, and Change</th>
<th>Length of Unit</th>
<th>4 weeks – 15 hours</th>
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| Focusing Lens(es) | Identity  
Storytelling  
Power | Standards and Grade Level Expectations Addressed in this Unit | Please see below |
| Inquiry Questions (Engaging-Debatable): | • How do we tell a good story? What are the key elements of good stories?  
• Why is story telling important? What is the power of a good story?  
• What do the stories that I choose to tell say about me? How do the stories I tell relate to my identity? How do the stories we tell reflect the culture we are a part of? |
| Unit Strands | Oral Expression and Listening, Reading for all Purposes, Writing and Composition |
| Concepts | In content: storytelling, identity, power of the story, theme  
In writing and reading: sequencing, summarizing, determining importance, visualizing, connecting, analyzing, transformation, communication, narration, experiences, craft, conventions |

## Generalizations

**My students will Understand that...**

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<th>Factual</th>
<th>Guiding Questions</th>
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<td>There is a process to telling good stories that makes a story more interesting to listeners. Each story that we tell about ourselves communicates an aspect of our identity.</td>
<td>What are the key elements to story telling? What are the key elements to performance? What is fabula? What is syuzhet?</td>
<td>Why is it important to tell stories well? How can sequencing reveal theme? How does personal word choice affect meaning?</td>
<td>What benefit is derived from understanding others’ identities and stories? How do cultural values influence identity?</td>
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<td>Storytelling is an important aspect of our history and culture and a powerful tool to communicate with others.</td>
<td>What is the definition of identity? Which identity trait does my story communicate?</td>
<td>Why is story telling important? What is the power of a good story? How do stories impact others? What does storytelling have to do with empathy? What does storytelling have to do with community?</td>
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<td>When and where are stories told? Why do stories connect people neurologically? Do we remember more when it is put in a story format?</td>
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<td>Critical Content: My students will <strong>Know</strong>...</td>
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| • Literature captures the lives, culture and heritage of the historical past. | • Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (CCSS: W.9-10.3)  
  o Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. (CCSS: W.9-10.3b)  
  o Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. (CCSS: W.9-10.3d)  
  o Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. (CCSS: W.9-10.3e) |
| • Making the connections to the past allows people to evaluate current events with more clarity. | • Use a variety of strategies to evaluate whether the writing is presented in a creative and reflective manner (e.g., reading the draft aloud, seeking feedback from a reviewer, scoring guides) |
| • As people get older, they become more conscious of their beliefs and how they influence others. | • Revise texts using feedback to enhance the effect on the reader and clarify the presentation of implicit or explicit theme |
| • The meaning of each of the key elements and how to use them. | • Writers find new ways to increase writing effectiveness by working to infuse more elegance in their wording and sentence fluency. |
| • Good discussions’ relationship to textual evidence | • Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. (CCSS: W.9-10.2) |
| • Fundamentals of grammar and writing | • Present writing to an authentic audience and gauge effect on audience for intended purpose |
| • How an author’s choices concerning the structure of a text, the order of events within the text, and the manipulation of time create mystery, tension, or surprise and communicate a theme | • Select organizational patterns and structures and choose precise vocabulary and rhetorical devices (WORD CHOICE, SEQUENCING) |
| • Specifics of effective technique, well chosen details, and well-structured event sequences in text | • Make decisions about how to establish credibility and enhance appeal to the audience (HOOK) |
| • When we tell a story, we reveal a piece of our identity | • Rehearse the presentation to gain fluency, to adjust tone and modulate volume for emphasis, and to develop poise (PERFORMANCE ELEMENTS) |
| • Storytelling is an important aspect of our culture and our history, and a powerful communication tool | • Use feedback to evaluate and revise the presentation (REVISION PROCESS) |
| | • Listen actively in groups to accomplish a goal (GROUP NORMS) |
Introduction To Lesson Plan

This unit approaches teaching and learning from a sociocultural perspective. Socioculturalism is a theory based upon the work of Vygotsky, which states that learning is a process influenced by culture and the co-construction of knowledge. It emphasizes that each student enters the classroom with experiences, cultural capital, and knowledge. Because the focus of this unit is non-fiction personal narrative, the identities and histories of students are honored through the connection between the content and the educational theory.

The rationales for basing a Storytelling unit in a sociocultural framework are manifold. To begin, the stories that we tell reflect the culture that we come from. Because stories are built upon language, and language is shaped by culture, a cultureless, valueless, perspective-less story is impossible. The stories we tell not only reflect our culture, but also our individual identities. Understanding the relationship between the stories we tell and our identity allows us to think critically about our verbal role in our community (Jackson, 2007). On a larger scale, as our world becomes increasing interconnected through globalization, intercultural storytelling has become a crucial tool for connection, understanding, and collaboration between cultures. Socioculturalism simultaneously honors the individual, while pushing that individual to impact others (Whitaker, 2014).

Storytelling also honors the human within humanity, while connecting the individual to others through shared experiences and common themes. Neurologically, the listener’s brain lights up in the same locations at the speaker’s brain during good storytelling (with metaphors and rich language), physically connecting two people (Paul, 2012). A sociocultural approach to teaching and learning best embodies empathy, connection through language, and the coconstruction of knowledge inherent in the practice of Storytelling.

This unit is designed to take place at the beginning of the academic year. Because sociocultural teachers place a high value on the identity of students, they believe that the learning process cannot begin without knowing one another. Learning is filled with risk and personal growth, which is why it is important for a teacher to know a student deeply before pushing them out of their comfort zone. By understanding what is happening outside of the classroom, a teacher can understand how that affects the student within the classroom. In a study done at San Jose State University, a professor gave her students a questionnaire to fill out that asked them if they worked full or part time and whether they have a parent who graduated from college – these, among other questions about their interests and accomplishments – gave the professor an insight into their lives. “Through a better understanding of the multiples roles and responsibilities the students are juggling, I have developed the utmost respect for their incredible tenacity…If nothing else, it is absolutely necessary for us to get to know our students better and to take an active interest in their lives. The less we generalize or make assumptions about students’ personal backgrounds and journeys to college, and the more we make an effort to get to know them on an individual basis, the better we are positioned to appreciate the collective cultural capital they bring to the classroom” (Barrera, 2014). The professor first got to know her students, then progressed through the rest of the material. This unit – “Doorways: Stories of Opportunity, Growth, and Change” – serves as that stepping stone; a chance for a teacher to understand the lives of his/her students at a deeper level which simultaneously covering content featured on the PARCC examine and in the Common Core Standards.

By valuing the identity of each individual in the classroom, coconstruction of new knowledge becomes possible. “In classrooms in which there is coparticipation, cooperative learning, and joint discovery, environments are created in which students are able to build upon the culturally shaped knowledge and value systems they bring to school” (John-Steiner and Mahn, 1996). Because socioculturalism is grounded in the coconstruction of knowledge, much of the learning in this unit takes place in groups. These groups are at times random, at times based upon student choice, and at times designated intentionally by the teacher. This grouping allows for many combinations of students. On the second day of the unit, students develop discussion guidelines in order to shape classroom norms, such as respecting the voices of others, being open minded, and responding to the statement, not the person. These guidelines allow students to take charge of their own learning and develop norms that make the classroom a safe, positive environment in which to coconstruct knowledge.

Assessments in a sociocultural classroom are based upon “...cognitive and social change...emphasizing process, development, and the multiple ways in which both can be revealed” (John-Steiner and Mahn, 1996). Due to this tenant of socioculturalism, one assessment will be based on growth from
the first version of their oral story to their final performance (students record themselves telling a story on the first day, in the middle of the unit, and during the Story Slam performance). Another assessment will be how students viewed their own growth. After the students tell their stories to an audience at the Story Slam, students must complete a reflection activity in class and then write an essay discussing how the essential questions of the unit relate to what they learned, how they learned it, why it matters, and what they will do with the knowledge. These process-based assessments emphasize a growth mindset, which encourages students to seek challenges and take pride in their effort.

Socioculturalism is grounded in a sociopolitical lens, meaning that explicit connections are made between the content and its impact and implications in the world. Throughout the storytelling process, students will ask themselves why these stories are worth telling and what they are contributing to this world. Students will also ask themselves how telling this particular story will change the way we talk to each other, and what we hope will happen from telling this story. These questions relate directly to two of the essential questions of the unit: what is the power of storytelling? And how do the stories we tell reflect the culture we are a part of? In the final reflection essay, students must answer the following questions: Why does what you learned matter? And what will you do in light of what you have learned? Questions like these ask students to embed their learning in the world outside of the classroom and act upon this newfound knowledge.

This unit addresses many Colorado Department of Education Standards and Common Core Standards (for more detail, please see lesson plan). The unit was designed with the PARCC test for grade 10 in mind. Many of the questions on the PARCC exam ask students to answer a question and then back up their previous answer with evidence. Throughout this unit students are asked to support their claims with evidence in order to familiarize them with the language of this question format, as well as give them practice answering these types of prompts. The PARCC also addresses theme frequently. Because our Story Slam Performance is based upon the theme “Doorways: Stories of Opportunities, Growth, and Change,” students will have to identify the meaning of this theme, brainstorm and select a story that fits within the theme, and justify why their story fits into this theme. Basing the unit and the stories upon one theme familiarizes students with the concept of theme and the language associated with theme.

During the unit planning, I discovered that no concise list of key oral story telling elements existed. After thorough research, it became clear that I must synthesize multiple important aspects of story and performance in order to develop a concise list of key elements. Oral storytelling requires different elements than written story telling. For example, students must learn to speak loudly and clearly, use their body to communicate, tell the story from memory, make eye contact with the audience, and pace their story correctly to fall within 3 minutes and add dramatic effect. The four key story elements that I selected were based primarily upon the Common Core Standards and story telling devices that make oral stories interesting.

This unit focuses on three main concepts: key elements of story telling, power of storytelling, and identity in storytelling. The key elements aspect of the essential questions/understandings stems from the Common Core and the PARCC assessment. After this unit, I wanted students to be able to confidently say that they understood a few key literary elements: the hook, metaphor, story sequencing, and word choice. The essential question regarding the connection between storytelling and identity derives from the psychology of Social Skill Development. By age fourteen, adolescents develop adolescent egocentrism, in which the teen exists in an “It’s all about me” mindset (Whitaker, 2014). They contemplate their ideal self, independently decide upon moral guidelines, and begin to explore their identity. This unit’s focus on identity is developmentally appropriate for this “All About Me” phase (Whitaker, 2014). Finally, this unit is grounded in exploring the power of storytelling. This essential question takes the theme of storytelling out of the classroom, and into the world. It makes students think about the history, importance, and impact of storytelling, basing the unit in a sociopolitical foundation, thus creating a sociocultural teaching and learning environment.
Essential Questions

Below are the essential questions and the essential understandings for the unit. Each essential question and its corresponding understanding is color-coded. This color-coding continues throughout the unit, so that it is clear which aspects of a lesson correspond with which essential question. These questions should be posted in the room, and color-coded, so that students can better remember them.

• How do we tell a good story? What are the key elements of good stories?
  o Key Story Elements: Hook, Metaphor, Story Sequencing, Word Choice
  o Key Performance Elements: Voice (loud and clear), Body (gestures, facial expressions), story told from memory, eye contact, pacing

• Why is story telling important? What is the power of a good story?
  o Stories and narrative organize the overabundance of information that we experience. The power of a good story is that it neurologically connects the speaker and the listener, which creates empathy. We are significantly more likely to remember a fact if it is set in a story than if it is presented to us in a powerpoint or outline form. Each culture, society, and religion has stories that define their morals, values, and histories.

• What do the stories that I choose to tell say about me? How do the stories I tell relate to my identity? How do the stories we tell reflect the culture we are a part of?
  o Because we cannot relay every detail of a story, we pick and choose what seems most important about that experience – this choice says something about who we are. When we tell a story, it is as if we are saying, “‘You want to know who I really am? I am the person who tells a story like this one’” (Jackson 2007, p 68). Our memory does not accurately reflect events that occurred in the past because we cannot accurately remember all of the details. Thus, the details that we do remember and the aspects that we choose to elaborate on say more about the “truth” of who we are in the current moment than the “truth” of the event that we are narrating. Each story that we tell is embedded in our culture.

Key for Color Coding

• Red = Key Elements
• Blue = Power of Story
• Green = Identity
10th Grade Common Core and Colorado Department of Education Standards Satisfied:

Standard 1: Oral Expression and Listening

- Select organizational patterns and structures and choose precise vocabulary and rhetorical devices (WORD CHOICE, SEQUENCING)
- Make decisions about how to establish credibility and enhance appeal to the audience (HOOK)
- Rehearse the presentation to gain fluency, to adjust tone and modulate volume for emphasis, and to develop poise (PERFORMANCE ELEMENTS)
- Use feedback to evaluate and revise the presentation (REVISION PROCESS)
- Listen actively in groups to accomplish a goal (GROUP NORMS)

Standard 2: Reading for All Purposes

- Determine the meaning of words and phrases as they are used in the text; analyze the cumulative impact of specific word choices on meaning tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). (CCSS: RL.9-10.4)
- Analyze how literary components affect meaning
- Readers like to read multiple perspectives because it causes them to think about their own thinking (metacognition) and be clear about what they really believe
- Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g. how the language of a court opinion differs from that of a newspaper). (CCSS: RI.9-10.4).
- By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9-10 text complexity band independently and proficiently. (CCSS:RI.9-10.10)
- Literature captures the lives, culture and heritage of the historical past.
- Making the connections to the past allows people to evaluate current events with more clarity
- As people get older, they become more conscious of their beliefs and how they influence others.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (CCSS: L9-10.5)

Standard 3: Writing and Composition

- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (CCSS: W.9-10.3)
  - Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. (CCSS: W.9-10.3b)
  - Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. (CCSS: W.9-10.3d)
  - Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. (CCSS: W.9-10.3e)
- Use a variety of strategies to evaluate whether the writing is presented in a creative and reflective manner (e.g., reading the draft aloud, seeking feedback from a reviewer, scoring guides)
- Revise texts using feedback to enhance the effect on the reader and clarify the presentation of implicit or explicit theme
- Writers find new ways to increase writing effectiveness by working to infuse more elegance in their wording and sentence fluency.
- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. (CCSS: W.9-10.2)
- Present writing to an authentic audience and gauge effect on audience for intended purpose
## Lesson Plan Day 1

**Materials:** copies of “Your Brain on Fiction” for each student = [http://www.nytimes.com/2012/03/18/opinion/sunday/the-neuroscience-of-your-brain-on-fiction.html](http://www.nytimes.com/2012/03/18/opinion/sunday/the-neuroscience-of-your-brain-on-fiction.html)


Essential questions written and color coded on a large piece of paper, and hung on a wall

Video recording device (i.e. cell phone) for each pair of students


**Student Skills:** Refer to evidence from text, read material, annotate texts, interpret figures of speech and analyze their role in texts, reading for different purposes

**Critical language:** metaphor, key elements, personal non-fiction narrative, theme

### Open (time: 14 minutes)
- Ask students to pair up with a safe friend that they can work well with – this will be their partner for the entire day
- Each partner in the pair will tell the other a “Scar Story”. This story is the story of how the student received a particular scar on their body; it could be a scar on their skin or in their heart.
- While one student is telling their Scar Story, the other student will record their story in video format on their phone (there needs to be one smartphone/pair)
- After each student tells and records their story, they will answer the following questions on a sheet of paper to turn in at the end of the day.
  - Did you think about your partner differently after they told their story? What did the story make you feel? What are two things that your partner did to tell their story well?

### Body (time: 40 minutes)
- Students Read “Your Brain on Fiction” by Annie Murphy Paul from The New York Times (10-15 minutes)
  - You may read individually or in pairs
  - As you read, look for answers to these questions:
    - What are the key elements of a good story according to this article?
    - Why is story telling important? What is the power of a good story according to this article?
- Teacher says: “After you have finished reading individually or in pairs, and finished answering the questions, please pair up (if you have not already) with your partner and discuss your answers (5 minutes)”
- “We will now come together as a class and discuss the article, your answers to the questions, and your evidence for your answers – teacher will make two columns, one for each set of questions, and write student answers on board, with paragraph with evidence next to answer (10-15 minutes)”
- Teacher will tell students that these questions are two of the essential questions of the unit – “We will be exploring these questions throughout the unit, so keep returning to them in your head as we move through the unit. They will be posted on the board and color-coded so you do not forget them. All of the activities that we do will help you reflect on these questions.” (3 minutes)

### Close (time: 30 minutes)
- Listen to Moth Story – “Kodi Witty & Truly Johnson: High School Program Favorites” (15 minutes)
  - While you listen, on the same piece of paper as before, please keep a list of reasons why you think this is a good story. Also, please write down moments when the speaker uses metaphor or talks about an action (reference to “Your Brain on Fiction” article).
- After Moth Story – whole class discussion, raising hands (15 minutes)
Teacher says: “We know that when a speaker uses a metaphor or describes an action, our brain experiences those things just like it would as if we were encountering them in real life. What were some moments in the stories that used metaphor or described an action?” Make list on board

- “Why do we care about what happens in our brain when we hear/read stories?”
- “Now that we know what happens in our brain when we read or listen to a good story, we can ask ourselves, what makes this a good story?”

**Assessment:** Students will turn in the piece of paper that they have been writing on for the day. This will serve as a pre-assessment for the unit to gage what students think makes a story a good story, what a story says about the person who tells it, and the power of a story on others. Teacher will assess for completion of all questions, but will not be looking for specifics due to the pre-assessment nature of the assignment. During the discussion at the end of the class, after listening to the Moth stories, the teacher will gage student understanding of how stories effect the brain and what makes a good story by listening for: examples of metaphor, explanation of how metaphor affects the brain, a list of what makes a story a good story

**Homework:**
Lesson Plan Day 2

Materials:
Teacher Resources:
http://themoth.org

Student skills: take notes, understand good discussions’ relationship to textual evidence
Critical language: metaphor/simile, key elements, theme

Open (time: 15 minutes)
- Teacher says…
  - “Yesterday we talked about one key element of story telling: metaphor/simile to describe the five senses; today, we are going to talk about other key elements of story telling”
  - “We will learn these key elements, and then use them in our final assessment: a Story Slam. The stories that we listened to yesterday are from a story telling venue called “The Moth”. In Story Slams with The Moth, there are rules: your story must be true, cannot be memorized, and must be under a certain number of minutes. For our story slam, your story will have to be under three minutes. We will share personal, true stories with our friends and families at the end of this unit.”
- Teacher will share important Moth Facts from The Moth Website: (pull up website on projector)
  - “The Moth is an acclaimed not-for-profit organization dedicated to the art and craft of storytelling. It is a celebration of both the raconteur, who breathes fire into true tales of ordinary life, and the storytelling novice, who has lived through something extraordinary and yearns to share it.”
  - “Moth shows are renowned for the great range of human experience they showcase. Each show starts with a theme, and the storytellers explore it, often in unexpected ways. Since each story is true and every voice authentic, the shows dance between documentary and theater, creating a unique, intimate, and often enlightening experience for the audience.”
  - “Moth stories dissolve socio-economic barriers, expose vulnerabilities, and quietly suggest ways to overcome challenges and see with new eyes.”

Body (time: 25 minutes)
- Discuss Key Elements of a Personal Nonfiction Story
  - Ask students to each generate a written list of what they think makes a good story (remind them to think of aspects of the story and aspects of the performance/delivery), they will then share their individual list with their partner (a different partner than yesterday), and together each pair will come up with the top three most important things, then write them on the board (10 minutes).
  - Students will each grab a dry erase marker and put a tick mark next to the two elements that they think are most important – this will generate a list of the Top 3 things the class thinks are most important
  - Teacher will add anything they see is missing (Teacher list includes: The story: Hook, Metaphors for senses, Word Choice, Story ordering. The Performance: Voice (loud and clear), Body (gestures, facial expressions), no memorization, eye contact, pacing)
Close (time: 40 minutes)

- Develop Classroom Discussion Guidelines – tell students why establishing these guidelines is important:
  - You want everyone to feel safe in this learning environments so that they feel comfortable taking risks
  - You want to make sure that everyone’s voice is heard
  - You want the students to determine what their classroom atmosphere is like (not just the teacher)
  - You want our interactions with each other to be intentional, and for everyone to think about how they are engaging each other before they interact (think about your thinking).

- Ask students to jot down in their notebooks two or three guidelines that would help them personally to stay on their learning edge (deal with fears, take risk in order to reach learning goals).

- Ask for volunteers to share their ideas as you write them on chart paper. Take all ideas, synthesizing those that are repetitive, until you have a long list of guidelines. Then ask students to read the ideas and think about which two guidelines would be most valuable for them. Take a straw poll noting number of votes next to each guideline. Write the top ones on the top of a clean sheet of chart paper. Then ask students to reread the first sheet and identify any other guidelines that are critical and add these to the new list. Read this list aloud, asking once more if any other guidelines should be listed. Here you should add any that you think are important. If no one has stated any of the following, we suggest that you add these as well:
  - Speak for yourself and about your own experience, using “I” statements rather than “you”, “they”, “those people” etc.
  - Listen respectfully to each other. It is ok to disagree and have differences of opinion, but important to hear each other out.
  - Be willing to change your mind if you are convinced by another perspective (Bell et. al 2008)
  - If you disagree with a statement, critique the statement and not the person

Assessment (10 minutes): On page 22 of this Lesson Plan is a worksheet for students to fill out as an exit ticket (or for homework if there isn’t time). Here – you will find what teacher should assess for based on each question.

- What does creating classroom discussion norms have to do with telling personal nonfiction stories in a Story Slam setting? (Teacher assesses for: creating a safe environment to be vulnerable with our stories, creating an environment to experience empathy, ensuring that everyone’s voice is heard)
- What would be a metaphor/simile to describe what we did when we developed our classroom discussion norms? (Teacher assesses for: proper use of a metaphor/simile to check for understanding of concept)
- Identify one suggestion for a classroom norm that a classmate said that you found contributed significantly to our list (Teacher assesses for correct reference to an actual suggestion that a classmate made)
  - Why was his/her suggestion important to creating a safe discussion environment? (Teacher assesses for a direction connection between this student’s suggestion and the qualities of a safe environment)
  - Hypothesize what would happen in a group discussion if we did not incorporate this person’s suggestion (Teacher assesses for logical hypothesis of a negative discussion environment)
  - Think of a class discussion you had in a different class that did not go well. Apply your classmate’s suggestion to this discussion and tell me how it would have changed what went on. (Teacher assesses for description of negative discussion in other class, application of discussion guideline, and logical prediction/description of how it would have affected the discussion to create a safer environment)
Lesson Plan Day 3

Isabel Allende Ted Talk = [https://www.youtube.com/watch?v=BXiY3lk5rbg](https://www.youtube.com/watch?v=BXiY3lk5rbg)

**Teacher Resources:**
* A Reason to Read: Linking Literacy and the Arts / Eileen Landay, Kurt Wootton 2008

**Student Skills:** refer to evidence from text, take notes, annotate texts, determine meaning of words and phrases; analyze impact of word choice (read and comprehend literary non-fiction), interpret figures of speech and analyze their role in the text

**Critical language:** identity, truth, metaphor, key elements, theme

**Open (time: 35 minutes)**
- Teacher says: “Yesterday, we established group discussion norms that would make sure that every student felt safe speaking in the classroom. Part of the reason that we did this was because we will each be telling personal stories, stories that happened to each of us, and this can be hard. We will need to respect the stories that everyone tells because that story will say something about that person’s identity (2 minutes). “
- “What is Identity? This is an important question. Let’s get into groups of three to discuss what we think identity is and practice the group norms that we developed yesterday. Each group will need to come up with a definition of identity, and each person in each group will need to come up with three aspects of their own identity (10 minutes). “
- “Now we are going to play a game called “I am…” (5 minutes to explain, 15 minutes to play, 20 minutes total)”
  - How the game works: Students put their chairs in a circle in the classroom. One student that volunteers will stand in the middle of the circle (take out his/her chair) and say “I am…” and then fill I the blank. For example: “I am a girl”, or “I am Latina” or “I am from Hawaii” or “I am the kind of person who likes being outside.” Everyone who identifies with/falls into the same category/agrees with the statement just made must move to a new spot in the circle of chairs. They cannot move to the chair next to them if it is open. You will have to a count of ten to switch chairs. Whoever does not get a seat must share an identity trait, and the process repeats. You cannot repeat identity traits that someone else has said.
  - Teacher reminds students: We will practice one of our Key Elements to the Performance of Storytelling during this activity: speaking with a loud and clear voice. If we cannot hear you speaking, we will remind you to use a loud and clear voice by cupping our ears.
  - Teacher says: “This activity will help us understand the identities of our classmates – we will see how we are similar to and different from one another. While we are playing this game, we will practice some of the discussion norms we developed yesterday so that everyone feels safe speaking about who they are as a person. Please look at our classroom norms list and identify the items on the list that will apply to this activity (Landay & Wootton 2012). “
**Body** (time: 40 minutes)
Watch Isabel Allende’s Ted Talk: “Tales of Passion” (25 minutes to watch + 15 minutes to write)

- Play beginning of video until…
  - Jewish Saying: “What is truer than truth? The story”. Then Allende says, “I’m a storyteller. I want to convey something that is truer than truth about our humanity.”
    - Pause and ask students: “What does she mean by this?”
  - Play rest of video. Have the following questions on the board. Student’s answers to these questions will be their ticket out. Tell them: we have been working in groups a lot today, so we are going to practice doing work individually now. We will watch the rest of the video, and then have about 15 minutes of silent work time to answer the questions on the board.”
    - What is Isabel Allende’s reason behind telling each story? Are her reason’s different for each story?
    - How has hearing her story, the woman in Congo’s story, and the woman in Bangladesh’s story changed you?
    - What do you think happened as a result of Allende telling her story?
    - What is her hook? Quote one metaphor she uses.
    - What do Allende’s stories say about her identity?

**Close** (time: 14 minutes)

- Listen to The Moth Podcast: “Ameera Chowdhury and Erin Barker: StorySLAM Favorites” (First story in the link above – 7 minutes)
- Students identify key elements that they heard in the story (7 minutes)

**Assessment:** Ticket out from Allende Video – answers to following questions

- What is Isabel Allende’s reason behind telling each story? Are her reason’s different for each story?
- How has hearing her story, the woman in Congo’s story, and the woman in Bangladesh’s story changed you?
- What do you think happened as a result of Allende telling her story?
- What is her hook? Quote one metaphor she uses.
- What do Allende’s stories say about her identity?

Teacher assesses for: correct identification of hook and metaphor/simile, ability to identify identity traits that Allende expresses in her stories

**Homework:**
Lesson Plan Day 4

Materials: Hook Worksheet
Teacher Resources: https://docs.google.com/document/d/1sTIYe14mG4s8VO1WEJOL9e472JtWDQQ-Dj4STOFvAH8/edit?pli=1

Student Skills: read material, refer to evidence from text, come to discussion prepared, rereading for different purposes
Critical language: hook, plot, fabula, syuzhet, sequencing/ordering, theme

Open (time: 10 minutes)
- Teacher says: “To start off the day, we are going to brainstorm personal non-fiction narratives around the theme of Doorways: Stories of Opportunity, Growth, and Change. This will be the theme for our Story Slam. Make a list of experiences that have to do with this theme. They can be short – a story that happened in only ten minutes – or long – a story that tracks your development with this theme. We will be doing this individually and silently. Examples include: learning a new skill, growing from a sad/disappointing experience, taking a chance and doing an activity you wouldn’t normally do.”

Body (time: 5 minutes to explain directions, 35 minutes to do activity and assessment = 40 minutes total)
- Teacher says: “Please put your brainstorm list away, we will come back to it later”
- “Now, we are going to dive into one of our key elements more deeply: the hook” (Worksheet on page 26)
- (Mini Chalk Talk) “In groups of three, each person will get a hand out with three story hooks. Each student in the group will start by reading a different story hook. Each story hook has a corresponding question. After you finish reading the story hook, answer the corresponding question in the margin. Then pass your story packet to the person next to you. You will read the story hook that your group member read and commented on, then comment on the hook yourself, also answering the corresponding question to that story hook. Then pass your packet to the right. Now, you will read the story hook that you still haven’t read and answer the corresponding question.”
  - See Worksheet for story hooks and questions
- “Now, individually, think of hooks for three of the possible personal narratives that are on your brainstorming list. Make sure you use one of the strategies from the list of hook strategies. This should help you figure out which story will be best to tell at the story slam, because your story will have to have all of the key elements that we are learning.”

Close (time: 40 minutes)
- Teacher says: “We are also going to look at another key element: Story sequencing.”
- “In the past, you have learned about plot (rising action, climax, falling action, resolution) and the beginning, middle, and end of a story. We are going to build on this knowledge by learning two new words
  - Fabula: the chronological order of events in a story, as they happened
  - Syuzhet: the order that the story teller decides to put the events in to best communicate a theme”
- “An example of this would be: Harry Potter and The Sorcerers Stone
  - If we told this movie in order, we would have begun with Nicolas Flamel creating the Sorcerer’s Stone, then moved to Voldemort killing Harry’s parents, then to Harry arriving at the Dursley’s, then Harry growing up over the years, then Voldemort meeting Professor Quarrel, etc. This is the fabula
  - The story is not told to us in this order, however. We first see Harry dropped off at the Dursley’s, then we watch him grow up, then we learn about the Sorcerer’s Stone, then we learn that Voldemort killed Harry’s parents, then we meet Professor Quarrel, then we learn how Voldemort and Professor Quarrel are connected, etc. This is the syuzhet of the story – how the author organizes the story to make it more interesting by including flash backs when necessary.”
Teacher will have written on board have four types of sequencing – A-Z, Start at Z and move to A, start at L, move to A, then move to Z.

Have students get into groups of four (groups will be predetermined by teacher based on intentional pairing of diverse identities) Remind students to review the class discussion norms and think about those norms during their group work (monitor their behavior).

Give each group a classic Disney story (Frozen, Cinderella, Finding Nemo, How to Train Your Dragon, Lion King, Despicable Me). They will map out the events of the story, and then reorganize the events in order to communicate a particular theme: transformation. It will be the same story, but told in a different order. Groups should change character names.

Example: Super fast version of Harry Potter books.

- “John had no idea he was going to die that day. He had no idea that everything had led up to this. He had fought so hard to stay alive so many times – every year in fact, since he was eleven. And once when he was a baby. That first time, when he had almost died, he had known nothing about who he was, or what he would become. For eleven years he lived in a world he did not understand, with relatives who treated him horribly. He followed directions, kept his head down, and let his cousin bask in the spotlight. But on his eleventh birthday, a giant man showed up, and told him that he was famous in another world, in another culture, because he had vanquished the biggest terrorist of the time. John was shocked. He didn’t remember the incident at all – how could he? He was a baby. This giant man gave him an entire history that he never knew he had. Then, he was flown off to a private school in the country where he would spend the next seven years. His schooling was not easy, but he learned how to defend himself, how to be brave, and how to think on his feet. Flash forward – and he is dead. Dead on the forest floor by the hands of the man who tried to kill him when he was a baby. John spends some time in heaven, discussing the merits of life and death with his mentor, and then decides to rejoin the world. He wakes up on the forest floor, no longer dead, but very much alive, and very much aware that he must kill the man who just killed him. When he finally kills the man who has defined John’s life more than anyone else has, John will need all of the courage, skills, and love that he learned in school. He was no longer the boy who lived meekly in his cousin’s house.

- Ask students what story they think this is. As them what order the story was told in (using alphabet analogy).

Students will tell their reorganized stories to the class, and the class will have to guess which Disney story it is based off of. If there were time, or if the teacher wanted to elaborate on the lesson, the students could perform their mixed up stories through tableaus, rather than just telling them.

Assessment: (Teacher will write the following on the board while groups are working) Think of hooks for three of the possible personal narratives that are on your brainstorming list. Make sure you use one of the strategies from the list of hook strategies. This should help you figure out which story will be best to tell at the story slam, because your story will have to have all of the key elements that we are learning. (Teacher will assess for use of three of the types of hooks from the work sheet)

Assessment of plot line understanding will occur during group presentations (Teacher will listen for syuzhets that mix the traditional order of the story up, clear expression of the theme of transformation)

Homework: Choose your story and write it out. Email your draft to me. Bring one copy to class.
### Lesson Plan Day 5

**Materials:** Blank sheets of paper for each student in the class, extra copies of hook story activity for kids who have lost theirs, key elements check list, Scar Story Recordings, thesauruses

**Teacher Resources:**
*A Reason to Read: Linking Literacy and the Arts / Eileen Landay, Kurt Wootton 2008*

**Student skills:** determine meaning of words and phrases; analyze impact of word choice, interpret figures of speech and analyze their role in the text, take notes, refer to evidence from the text

Critical language: fabula, syuzhet, metaphor, headline, essence, word choice, theme

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#### Open (time: 15 minutes)

- Teacher says: “Last night, you all chose your Story-Slam Story and wrote it out. Today we are going to develop your stories by doing the “Four-Square Brainstorming” activity” (Landay & Wootton, 2012).
- Instructions:
  - Fold your paper in half, and then in half again, creating four squares
  - In the first square, write how you grew or changed from your Doorway story. When I say go, start drawing circles around that word until you think of another word that describes what you learned from this experience. Then keep drawing circles until you think of another word. Do not take your pencil off the page; if you cannot think of another word along this prompt, than continue to draw circles until you do. You have three minutes – Go! (3 minutes)”
  - In the next square, write out the fabula of your story – the events of your story in the order that they happened. Then, mix them up in a variety of combinations that still make sense but tell your story in a more effective way to communicate your theme and keep the audience interested (5 minutes)”
  - In the third square, focus on your metaphors for the senses. Come up with a metaphor/simile for each of the five senses that relates to your story (3 minutes)
  - In the fourth square, write an eight word headline that captures the essence of your story (2 minutes).
  - Use these four squares to help you revise your story tonight

#### Body (time: 35 minutes)

- Teacher says: “Our fourth and final key element is Word Choice – the mix up of the everyday words we use to make our story a bit more interesting and practice specificity. You all have heard of word choice by now – we are going to expand on your knowledge of word choice by focusing on how to use word choice when telling your story”
- “We are going to begin by circling words that exemplify good word choice in the stories we read when we were learning about “hooks”; please pull those out now. For two of the words that you circle, please write why you think these words elevate the piece.” (10 minutes)
- “Now, we are going to watch the stories that we recorded on the first day of this unit. Please answer the following questions: Write down three jazzy/interesting words that you used. How was your word choice in this story? Where do you think you could spice up your word choice to make it more interesting? Change out two horrible words for two snazzy ones.” (10 minutes)
- “Now, we are going to analyze our written versions of our stories for word choice. Our goal is to replace enough words to make the story interested, but not so many words that the story no longer sounds like you. You should be replacing mundane verbs and adjectives like “went, good, big, bad, nice, talked”. Look these boring words up in the thesaurus book at the front of the room or on your phone. The words that you replace them with should be familiar, maybe words that you know but that you forget to use. This will ensure that your story maintains your voice but that the vocabulary is kicked up a notch. This exercise should also help you realize that your vocabulary is bigger than you think – you just forget to use the words you know!” (15 minutes)
**Close (time: 30 minutes)**

- Teacher says: “Just like when we got into partners and recorded our scar stories, we are going to pair up again (with someone you feel safe with and can work well with) and record our Story Slam Stories. This will be the first out loud version of your story, and we want to be able to see how your story telling skills improve for the Story Slam. Do not worry about time; just tell your story as best you can to your partner. Do not read from your draft. Tell your story from memory. While you tell your story, your partner will use the key elements check list to track which elements your story has. Then switch roles.
- After you have recorded the videos, please text or email them to me.”
- “Now, use the checklist that your partner created for you to evaluate which key elements your story does and does not have. Revise your written draft based on the checklist. If you do have the key elements, than improve upon them.”

**Assessment:**
During the body of this lesson, teacher will circulate around the classroom and check/watch for these things: replacing boring words with exciting words, replacing words with words that make sense in that particular location/context, proper use of thesaurus.  
Completion of video recording of story for StorySLAM.  
Teacher will glance at each student’s key elements checklist to make sure that they are evaluating which elements the story has and does not have.

**Homework:** Edit and retype your story, bring in two copies
Lesson Plan Day 6

**Materials:** highlighting guides, colored pencils/markers

**Teacher Resources:**
*A Reason to Read: Linking Literacy and the Arts* / Eileen Landay, Kurt Wootton 2008
http://sm mcclure.com/?page_id=932

**Student skills:** annotate texts, analyze nuance in word meaning with similar denotation, rereading for different purposes

**Critical language:** revise, setting, hook, fabula, syuzhet, theme

**Open** (time: 30 minutes) (Worksheet on pg 23)
- Teacher says: “We will be revisiting our key story elements and working on the performance of our story today”
- “First, we are going to do a highlighting/color coding activity to help us see what needs to be changed”
- Hand out the color coding guide and colors (hand out on pg 23 of this lesson plan)
- “Please follow the guidelines on the hand out to color code your draft. This should help you notice revisions that need to be made that you haven’t noticed before”
- “I’m going to move around the room and help you revise. I will be watching for how many changes you make and the quality of the changes that result from this activity”
- “Once you have finished, please answer the following question on a separate sheet of paper to turn in at the end of class: Why is revising important? Why do artists revise?”

**Body** (time: 50 minutes)
- Editing on your feet activity (Landay & Wootton 2012)
  - Move all of the desks to edge of the room so that there is a large open space in the middle
  - Students will have a piece of paper in their pocket and a pen to jot down ideas that they get from the activity
  - Students will line up standing shoulder to shoulder. They will “walk to the other side of the room and back telling their stories out loud but to no one in particular” (Landay & Wootton 2012).
  - Students will need to time their stories so that they are finished by the time they arrive back to their original spots
  - Once they return, give them a new lens to tell their story from
    - Emotions – what did you feel when this happened? What was happening in your head and your heart? What were your conflicting emotions? Tell the story from the emotional perspective
    - This time, we will focus on setting. Try to remember little details about the location that your story took place. What did it look/smell/sound/feel/taste like there? Tell the story through senses
    - Tell your story with an interesting hook
    - Tell your story in a different order
    - Condense your story; you must finish telling it by the time you reach the other side while still incorporating a beginning, middle, and end. You want to tell just the essential parts of your story.
  - Now, tell your story walking across the room and back, synthesizing all of the different prompts we just did. Mesh all of the new ideas you just had together and tell your story better than when you came in today
  - Get into pairs, and tell your story to your partner in 30 seconds. Now switch partners and do the same. Now switch partners again and do the same (Landay & Wootton, 2012, p 162).
  - Quick: write down a summary of the changes you will make in your draft based on this activity
**Close** (time: 10 minutes)
- “Make sure you write down all of the ideas that you developed during the editing on your feet activity. Your homework will be to go home and make the changes that you thought of today to your draft. Please save all of the copies that you have marked up.”

**Assessment:**
Once you have finished, please answer the following questions on a separate sheet of paper to turn in at the end of class: *Why is revising important? Why do artists revise?* (Teacher will write these on the board and will assess students on whether or not they generally answer “to improve upon the work that they have already done”)

Quick: write down a summary of the changes you will make in your draft based on this activity (Teacher will assess on whether the students are making concrete and significant changes).

**Homework:** Edit and Retype draft. Watch your recorded video of your telling your story, or thinking about the activities that we did today when we told our stories in the Editing on Your Feet Activity, and list a few aspects of performance that you think are important. When we get up on stage to tell our stories, what should we remember to do?
Lesson Plan Day 7

**Materials:** two personal stories (teacher), moth story video link = [https://www.youtube.com/watch?v=p63QVzQNoCA](https://www.youtube.com/watch?v=p63QVzQNoCA), checklist of elements, mark up key

**Teacher Resources:** [https://www.youtube.com/watch?v=p63QVzQNoCA](https://www.youtube.com/watch?v=p63QVzQNoCA)

**Student skills:** come to discussion prepared, refer to evidence from text, take notes, interpret figures of speech and analyze their role in the text, understand good discussions’ relationship to textual evidence

**Critical language:** metaphor, performance key elements, identity, pacing, gestures, revise, verbal and nonverbal communication, audience, theme

**Open (time: 60 minutes)**
- Split the class into two groups – 1s and 2s. The 1s will stay in the classroom and the 2s will go out of the classroom with the teacher. The class inside the classroom will be watching a woman telling a story, keeping notes on her performance, and having a discussion afterwards (Worksheet on page 24)
  - Give students the list of key elements of story and key elements of performance (on pg 24 of this lesson plan). By now, they should be able to identify the key elements of story rapidly, so the focus will be on the key elements of performance.
  - We will now watch a person tell a story at the Moth, and we will be analyzing her performance for these elements, and have a discussion afterwards. Students must record the discussion that they have with their peers – write down what stands out
  - Discussion among the students: Remember our class norms.
    - What did the performer do to perform their story well?
    - What makes this a good story?
    - How do you feel different after hearing this story?
    - What did this story say about her identity?
    - Why is her story powerful?
- The other half of the class will be outside of the classroom, with the teacher. The teacher will tell the students a story from his/her life. They will have to retell it, making sure to include all of the key story telling elements listed on the worksheet to their partners (who just watched the story telling video).
- The two groups will then get together, and the 2s will tell the story to the 1s.
- Then the teacher will work with the 1s and tell them a different story than he/she told the 2s, while the 2s watch the Moth video.
- The two groups will then get together again, and the 1s will tell the teacher stories to the 2s

**Body (time: 15 minutes)**
- Teacher says: “You all will now stay with your partner from the previous activity, and you are going to read your partner’s story to them."
- “As you listen to your story being read to you, listen for places that you need to say more slowly to add emphasis, or places where you should gesture to show what happened, or places where you should speak more quickly to convey action. Think about how you want to perform your story to convey what you want to convey.”
- “Then you will trade, and you will read your partner’s story to them, and they will listen for changes that they want to make.”

**Close (time: 15 minutes)**
- Teacher says: “After you have finished reading your stories, work individually with the Mark Up Key to write cues on your story. You will put the slow down symbol in places where you think you should speak more slowly, and the stop sign symbol in places you will pause. This will help you remember to perform your story a certain way. If you practice by reading this draft, and following your own written cues, than when you perform your story, the pacing, gestures, and voice will come naturally.”
**Assessment:**
Turn in sheet from the first activity. Teacher will look for recognition of elements that storyteller used in Moth video, as well as answers to the questions that took place in the discussion. The entire worksheet should be filled out with thorough and thoughtful answers.

**Homework:** Please answer the following questions. You can answer them by making a video of yourself answering them, or by writing the answers to them.

- Why is my story worth telling?
- What is my story contributing to the world?
- How will telling this particular story change the way that we talk to each other?
- What do I hope will happen from telling this story?

Be sure to practice telling your story as well.
Lesson Plan Day 8

**Materials:** Four Corners worksheet (on pg 25 of this lesson plan), Depth of Knowledge Identity Questions

**Teacher Resources:**
http://digitalcommons.trinity.edu/cgi/viewcontent.cgi?article=1253&context=educ_understandings
http://static.pdesas.org/content/documents/M1-Slide_19_DOK_Wheel_Slide.pdf

**Student skills:** come to discussion prepared, understand good discussions’ relationship to textual evidence

**Critical language:** identity, Depth of Knowledge questions, purpose (for telling my story), identify, identity trait, culture, evidence, observations, theme

<table>
<thead>
<tr>
<th>Open (time: 30 minutes)</th>
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<tbody>
<tr>
<td><strong>Teacher says:</strong> “Remember the work you did last night for homework? We will continue to explore our stories in this way today.”</td>
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<tr>
<td>“Four Corners Activity – this activity will remind us of what identity is and help us talk about identity in our stories” (Cason 2013) (Worksheet on page 25)</td>
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<tr>
<td>o Students will fill out worksheet individually</td>
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<tr>
<td>o After each student has finished, designate each corner of the room as Strongly Agree, Agree, Disagree, and Strongly Disagree</td>
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<tr>
<td>o Read each question out loud and ask students to move to the corner that they wrote on their paper</td>
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<tr>
<td>o Remind students to remember the classroom discussion norms, then after each question ask students to share why they moved to their corner and agree or disagree</td>
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<tr>
<th>Body (time: 30 minutes)</th>
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<tr>
<td><strong>Each student will answer the following identity questions individually – this will be turned in at the end of the class as an exit ticket and check for understanding. These questions are called Depth of Knowledge Questions, which means they assess your knowledge on the topic in multiple ways, getting more difficult with each question. The first question sees if you can simply pick a trait out, whereas the last question asks that you relate your identity to the larger world. These questions help me understand how you are thinking about identity in your story. (Worksheet on page 25)</strong></td>
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<th>Close (time: 30 minutes)</th>
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<tr>
<td><strong>Teacher instructs students to, “Practice your story (the final version) with three different partners”</strong></td>
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<tr>
<td>“After you tell them your story (with minimal reference to your written story), ask your partner ‘Why do you think I chose to tell that story? What does that story say about me?’”</td>
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<tr>
<td>“By asking your partner these questions, you will be able to ensure that your story is communicating what you want it to communicate”</td>
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**Assessment:** During the identity activity, teacher will assess for understanding of what identity means and ability to defend choices. Students will turn in their DOK answers. Teacher will assess using DOK wheel to make sure that students answer each level of the wheel.

**Homework:** Practice your story. Make changes if you need to.
### Lesson Plan Day 9

**Materials:** a stage (preferably, but it can be done in a classroom), a microphone, an audience of family and friends, chairs for audience, paper denoting the order that students will present, camera to record performances

**Teacher Resources:**
[www.themoth.org](http://www.themoth.org)

**Student skills:** come to discussion prepared, presentation skills

**Critical language:** audience, storytelling, Story Slam, reflection, presentation

### Open (time: 5 minutes)
- Teacher greets audience – “Welcome to our Story Slam! Our theme is… Doorways: Stories of Opportunity, Growth, and Change, and each story will revolve around that theme. This Story Slam is based upon The Moth, which is a nonprofit dedicated to storytelling based in New York City. The Moth hosts Story Slams frequently, in which members of the community stand up and tell a true, personal story to an audience. Our stories will be under three minutes today. As audience members, please listen actively, reflect on each story quietly, and applaud after each performance. Thank you and enjoy.”

### Body (time: 75 minutes)
- Each student will stand up on stage and tell their story with no paper to reference. Their story must be told from memory. After they finish their story they will say thank you and exit the stage. The teacher should have a predetermined order for students to tell their story.
- Someone must video the performances

### Close (time: 10 minutes)
- After each student has performed, ask that each student come onto the stage. All students will bow and thank the audience for coming.
- Teach will ask that students be reflecting on the experience of the Story Slam for homework, so that they will arrive to class prepared for discussion tomorrow.
- If there is time, the teacher may ask the audience to answer the following questions “How has hearing a particular story, or all of the stories, changed the way that you view the world? Why and how did these stories make an impact on you?”

### Assessment:
Students came prepared to tell their story and told their story to the audience.

### Homework:
Reflect on Story Slam experience.
Lesson Plan Day 10

**Materials:** a variety of images – photographs/paintings/photos of sculptures  
**Teacher Resources:**  
* A Reason to Read: Linking Literacy and the Arts / Eileen Landay, Kurt Wootton 2008

**Student skills:** come to discussion prepared, understand good discussions’ relationship to textual evidence  
**Critical language:** reflection, identity, reasoning, theme

### Open (time: 45 minutes)
- Speaking Through the Image Activity –  
  - Teacher says: “This activity will help us reflect on this unit and will get us thinking about our reflection essay” (Landay & Wootton, 2012, p 209).  
    - Teacher will collect a variety of images – photographs/paintings/photos of sculptures  
    - Scatter the images on a table  
      - Students will choose an image that best represents their experience in this unit – write down their thinking/reason for choosing that image  
      - Students will choose an image that best represents their experience telling their story at the Story Slam – write down their thinking/reason for choosing that image  
      - Students will choose an image that best represents what they learned – write down their thinking/reason for choosing that image  
      - Students will choose an image that best represents their understanding of the importance of story telling – write down their thinking/reason for choosing that image  
      - Students will choose an image that best represents what they will do with their new knowledge from this unit – write down their thinking/reason for choosing that image  
      - Students will choose an image that best represents their understanding of the connection between stories and identity – write down their thinking/reason for choosing that image

### Body (time: 45 minutes)
- Work on reflection essays, teacher will bounce around to help students

### Close (time: 5 minutes)
- The student’s homework is to finish their reflection essays. Before they leave, remind them to reflect for their own sake during this essay, not simply to compete the assignment. We learn and grow through reflection, which ties nicely into our topic for our Story Slam. Tell them that this is an opportunity for them to slow down during the school year and really take stock of what they learned, how they learned it, and why it matters.

**Assessment:**

**Homework:**  
Finish Reflection Essays
Exit Ticket for Day 2 – Check for Understanding
Please answer the following questions – your answers will help me know if you are understanding the material that we are covering in class.

What does creating classroom discussion norms have to do with telling personal nonfiction stories in a Story Slam setting?

What would be a metaphor/simile to describe what we did when we developed our classroom discussion norms?

Identify one suggestion for a classroom norm that a classmate said that you found contributed significantly to our list.

Why was his/her suggestion important to creating a safe discussion environment?

Hypothesize what would happen in a group discussion if we did not incorporate this person’s suggestion.

Think of a class discussion you had in a different class that did not go well. Apply your classmate’s suggestion to this discussion and tell me how it would have changed what went on.
Personal Narrative
Highlighting Guide

Please take out black, red, green, and blue colored pencils, crayons, or skinny markers. Then read over your essay and complete the following tasks:

Underline your hook in **red**.
Underline your metaphors/similes in **yellow**.
Underline places where you manipulated pacing in **green**.
Underline vivid adjectives and verbs in **blue**.
Underline all reflection in **purple**.
Underline all action in **orange**.

Make any changes necessary to your personal narrative at this time, using the rubric and this highlighting guide to help you. Too much purple means too much preaching, and too much green indicates that there is too much action and not enough interpretation.
Key Elements Checklist

Story Elements
- Hook
- Word Choice
- Metaphor/Simile for the senses
- Story Sequencing

Performance Elements
- Voice (loud and clear)
- Body (gestures and facial expressions)
- No memorization
- Eye contact
- Pacing

• What did the performer do to perform their story well?

• What makes this a good story?

• How do you feel different after hearing this story?

• What did this story say about her identity?

• Why is her story powerful?

Mark Up Key

Stop sign + number of seconds = pause
Sideways Arrow = speed up
Circle = slow down
Up Arrow = volume up
Down Arrow = volume down
X = sound effect
Name: ___________________________________________ Period: ______

Identity: Four Corners

Directions: read the following statements and decide if you strongly agree, agree, disagree, or strongly disagree with them. Be ready to support your decisions.

1. Most of my values and beliefs stem from what my family has taught me to be important.
   
   Strongly Agree Agree Disagree Strongly Disagree

2. You can usually figure out a person’s identity by looking at their appearance.
   
   Strongly Agree Agree Disagree Strongly Disagree

3. My true identity is not the same as what others might perceive it to be.
   
   Strongly Agree Agree Disagree Strongly Disagree

4. A person’s identity stays the same throughout his/her life.
   
   Strongly Agree Agree Disagree Strongly Disagree

5. You can learn a lot about someone by their friendships.
   
   Strongly Agree Agree Disagree Strongly Disagree

6. I consider my ethnicity to be a big part of my identity.
   
   Strongly Agree Agree Disagree Strongly Disagree

7. I consider my gender to be a big part of my identity.
   
   Strongly Agree Agree Disagree Strongly Disagree

Depth of Knowledge Identity Questions – please answer individually and turn it at end of class. You may answer these questions on the back of this piece of paper, or use a different piece.

Essential Questions: What do the stories that I choose to tell say about me? How do the stories I tell relate to my identity? How do the stories we tell reflect the culture we are a part of? (You don’t have to answer these, just a reminder that the following questions connect to these essential questions)

- Identify one aspect of your identity that your story exemplifies
- Make observations of where this trait is most apparent in story
- Cite Evidence of observations to say why this story relates to my identity
- Connect my story and my identity trait to my culture: Is my story similar to traits in a certain group, such as culture?
A WORKING LIST OF “HOOK” STRATEGIES

- Describe an unusual (interesting, funny, painful, awkward, etc.) person, place, or thing
- Tell a seemingly unrelated, random anecdote (really short story)
- Create a metaphor
- Establish juxtaposition
- Tell a joke
- Establish a conversation with your reader
- Create drama
- Establish irony
- Making an outlandish statement
- Telling a personal anecdote

DIRECTIONS: Re-read the following introductions and determine which introduction strategy they are employing. Be ready to defend two of these introductions as the MOST SUCCESSFUL. Have specific reasons ready for your position.

“Momento Mori” by David Sedaris
For the past ten years or so, I’ve made it a habit to carry a small notebook in my front pocket. The model I favor is called the Europa, and I pull it out an average of ten times a day, jotting down grocery lists, observations, and little thoughts on how to make money, or torment people. The last page is always reserved for phone numbers, and the second to last I use for gift ideas. These are not things I might give to other people, but things that they might give to me: a shoehorn, for instance—always wanted one. The same goes for a pencil case, which, on the low end, probably costs no more than a doughnut.

Question: Revise this hook to make it more interesting to you, then defend why you made that choice.

“A Son Returns to the Agony of Somalia” by K’Naan from The New York Times
One has to be careful about stories. Especially true ones. When a story is told the first time, it can find a place in the listener’s heart. If the same story is told over and over, it becomes less like a presence in that chest and more like an X-ray of it.
The beating heart of my story is this: I was born in Mogadishu, Somalia. I had a brief but beautiful childhood filled with poetry from renowned relatives. Then came a bloody end to it, a lesson in life as a Somali: death approaching from the distance, walking into our lives in an experienced stroll.

Question = Why is this hook effective? What about it made you want to continue reading?

“Leaving the Ground” by Anonymous
I didn't want to go. I knew I didn't want to go when I woke up. It was 7:45, an ungodly hour to wake up at, especially when it was a Saturday in the middle of August. I knew I didn't want to go when I was brushing my teeth, eating my breakfast, brushing my hair, packing my bag. I knew I didn't want to go, but I was still going. I still put on my shoes. I still walked up the street to my best friend's house and got in her car. I kept going because I knew she needed this. I knew her life was falling apart and she needed this. She needed one day when she didn't have to be the glue.

Question = Identify which kind of hook the author used (from the list of hooks at the top of the page) and provide evidence for why you believe it is that type.
<table>
<thead>
<tr>
<th>Story Slam Rubric</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hook</strong></td>
</tr>
<tr>
<td><strong>100-90</strong> Highly Effective</td>
</tr>
<tr>
<td><strong>90-80</strong> Effective</td>
</tr>
<tr>
<td><strong>80-70</strong> Sufficient</td>
</tr>
<tr>
<td><strong>70-60</strong> Below Average</td>
</tr>
<tr>
<td><strong>60-50</strong> Ineffective</td>
</tr>
<tr>
<td><strong>Story Sequencing</strong></td>
</tr>
<tr>
<td><strong>The story is organized to best communicate the teller’s purpose in an interesting and masterful order, rather than the traditional beginning/middle/end sequencing.</strong></td>
</tr>
<tr>
<td><strong>Story sequencing is used to communicate the storyteller’s purpose, but at points it is used incorrectly.</strong></td>
</tr>
<tr>
<td><strong>Story sequencing is employed, but it does not help to communicate a particular theme and the ordering is confusing.</strong></td>
</tr>
<tr>
<td><strong>Story is told in traditional beginning/middle/end format. Use of story sequencing to best communicate a theme is not employed.</strong></td>
</tr>
<tr>
<td><strong>There is no beginning, middle or end, nor any story sequencing.</strong></td>
</tr>
<tr>
<td><strong>Word Choice</strong></td>
</tr>
<tr>
<td><strong>Word choice is intentional and maintains the author’s voice. Language is vivid and helps the listener picture the events.</strong></td>
</tr>
<tr>
<td><strong>Word choice is intentional but sometimes does not sound like the way the storyteller would tell a story. Language is vivid.</strong></td>
</tr>
<tr>
<td><strong>Storyteller occasionally uses vivid language and intentional word choice.</strong></td>
</tr>
<tr>
<td><strong>Vivid language is only used once or twice. The listener cannot picture what is happening in the story.</strong></td>
</tr>
<tr>
<td><strong>Storyteller does not use interesting word choice.</strong></td>
</tr>
<tr>
<td><strong>Metaphor/Simile</strong></td>
</tr>
<tr>
<td><strong>Student frequently and appropriately uses metaphor and simile to engage the listener in the story.</strong></td>
</tr>
<tr>
<td><strong>Student uses metaphor and simile often. The listener is engaged and connected to story.</strong></td>
</tr>
<tr>
<td><strong>Student uses metaphor and simile often, but occasionally the uses do not make sense.</strong></td>
</tr>
<tr>
<td><strong>Student uses metaphor/simile only once, and the use is incorrect.</strong></td>
</tr>
<tr>
<td><strong>What is metaphor? What is simile?</strong></td>
</tr>
<tr>
<td><strong>Performance (On Stage, In Paper)</strong></td>
</tr>
<tr>
<td><strong>Student uses a loud and clear voice, uses gestures and facial expressions to communicate, tells their story from memory, makes eye contact, and paces the story well. Story is under 3 minutes. Story is incredibly engaging. Written story has few grammatical mistakes.</strong></td>
</tr>
<tr>
<td><strong>Student completes all requirements in the highly effective category, but story may be too long or is not engaging. Written story has grammatical mistakes.</strong></td>
</tr>
<tr>
<td><strong>Student does not complete all key performance elements, but those employed are used well. Story may be too long or too short. Written story has many grammatical mistakes, but is understandable.</strong></td>
</tr>
<tr>
<td><strong>Student only uses one or two of the key performance elements. The listeners are not engaged and do not understand what is happening in the story. Story is too long or too short. Written story has so many grammatical mistakes that it is not understandable.</strong></td>
</tr>
<tr>
<td><strong>Student does not perform story. Student does not turn in copy of written story.</strong></td>
</tr>
<tr>
<td><strong>Revision</strong></td>
</tr>
<tr>
<td><strong>All revisions show significant changes. Student demonstrates an understanding as to why revision is important. The final product is significantly better than the first draft.</strong></td>
</tr>
<tr>
<td><strong>Revisions are made to the first drafts that improve the quality. Thought has clearly gone into revisions.</strong></td>
</tr>
<tr>
<td><strong>Some revisions are made to the first draft. Final is better than first draft, but a lack of significant thought has gone into revision.</strong></td>
</tr>
<tr>
<td><strong>Draft is minimally revised. Words that were spelled incorrectly are changed, and some grammatical changes are fixed, but no major changes are made.</strong></td>
</tr>
<tr>
<td><strong>Draft is not revised.</strong></td>
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</tbody>
</table>
Reflection Essay Assignment
Directions: Please write a reflection essay by answering the following questions. In your essay, be sure to discuss your writing and learning in relation to our essential questions.

1. What did I learn?
   a. Identify and explain (so that someone who doesn’t know you can understand it) what you have learned in this unit – what you have learned about storytelling, identity, the power of stories, and yourself.
   b. Express the learning in general terms, not just in the context of the experience, so that it can be applied more broadly to other areas of your life.

2. How did I learn it?
   a. Clearly connect what you learned to specific learning activities that we did in class. Explain the activities and the “aha” moments that you experienced so that someone who was not in our class could understand your learning process.

3. Why does it matter?
   a. Think about how the learning has value over the short and long term, both in school and outside of school.

4. What will I do in light of it? What will I do with this knowledge now that I have mastered it?
   a. Consider the implications on what you have learned in this unit – How will you take what you have learned and use it to make the world a better place?
   b. Set specific goals and assessable goals (that you could come back to and check on to see if they are being met) that relate to what you have learned in this unit. They should be long-term goals and short-term goals.
   c. Consider the benefits and challenges associated with fulfilling these goals.

Rubric for Reflection Essay

<table>
<thead>
<tr>
<th>Clarity</th>
<th>100-90 Highly Effective</th>
<th>90-80 Effective</th>
<th>80-70 Sufficient</th>
<th>70-60 Below Average</th>
<th>60-50 Ineffective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consistently provides examples, illustrates points, defines terms, and/or expresses ideas</td>
<td>Usually but not always provides examples, illustrates points, defines terms, and/or expresses ideas</td>
<td>Only occasionally provides examples, illustrates points, defines terms, and/or expresses ideas</td>
<td>Consistently fails to provide examples, to illustrate points, to define terms, and/or to express ideas</td>
<td>No assignment completed</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Depth</th>
<th>Thoroughly addresses all questions; avoids over-simplifying when making connections, considers the full complexity of the topic.</th>
<th>Addresses some but not all questions, rarely over-simplifies when making connections, considers some but not all of the fully complexity of the topic.</th>
<th>Addresses few questions, often over-simplifies when making connections, considers little of the complexity of the topic.</th>
<th>Fails to address all questions, consistently over-simplifies when making connections, fails to consider any of the complexities of the topic.</th>
<th>No assignment completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breadth</td>
<td>Gives meaningful consideration to alternative points of view and other ways of thinking about the topic and makes good use of them in shaping the learning being articulated.</td>
<td>Gives some consideration to alternative points of view and other ways of thinking about the topic and makes some use of them in shaping the learning being articulated.</td>
<td>Gives minimal consideration to alternative points of view and other ways of thinking about the topic and makes very limited use of them in shaping the learning being articulated.</td>
<td>Ignores or superficially considers alternative points of view and other ways of thinking about the topic.</td>
<td>No assignment completed</td>
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<td>------------------------------------------------------------------------------------------------</td>
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<tr>
<td>Essential Questions</td>
<td>Thoroughly connects answers to essential questions. Deep thinking about the essential questions is clear.</td>
<td>Connects answers to essential questions. Some thinking about the essential questions is apparent.</td>
<td>Rarely connects answers to essential questions. Minimal thinking about the essential questions is clear.</td>
<td>Essential questions are never addressed. No thinking has occurred regarding the essential questions.</td>
<td>No assignment completed</td>
</tr>
</tbody>
</table>

(Ash & Clayton, 2009, p 40-46)
References


http://0www.tandfonline.com/tiger.coloradocollege.edu/doi/pdf/10.1080/15348431.2013.849596


