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Introduction

Who isn't captivated by a good story? Homer mesmerized his listeners with the exploits of Odysseus. Ira Glass's *This American Life* makes us linger over Sunday morning breakfast to hear all three stories on the weekly radio program. A good story is timeless. We are natural storytellers. We listen to conversations—on the bus, the man next to us on his cell phone, the two people standing in line, the mother and child in the elevator, the table behind us, as we eat—that entertain and turn us into slightly guilty but deliciously satisfied eavesdroppers. Our natural ability to share stories is the inspiration for this unit.

High school freshmen typically begin their freshmen year by *writing* a personal narrative. We offer this unit as a prequel to writing the personal narrative. The unit addresses the theme of personal identity. Students will explore how identity is both consciously and unconsciously created by themselves in relationship with community and the larger society. They will look at outward displays of identity, i.e. dress, ornament, language, along with social constructs of identity, such as race and intelligence. Introductory activities will focus on how identity can be manipulated, for example, with *Facebook* or *MySpace*, for certain personal and social outcomes. They will realize that fiction and truth are connected. A *true* story can manipulate and embellish fact for the purpose of telling a good story.

Students will then reflect and *quickwrite* on significant experiences that have also shaped their personal identity. They will read short stories from the Holt text to further analyze the elements of narrative structure. Specifically, they will look at the technique of hooking and holding an audience and closing the story with focus on the importance of the experience. Students will ready themselves for the culminating project by listening online to stories from *The Moth*, a New York City based non-profit organization that sponsors live storytelling. Finally, they will craft a short oral narrative that defines some aspect of their personal identity for the culminating project. We suggest small-group storytelling for this final assessment. Students can use a criteria sheet to peer edit and offer feedback, and then, select one or two stories from their group to be presented to the class. In the Holt anthology, there are some very practical suggestions for delivering an oral narrative on pp. 86-87.

After this three-week unit, students are ready to adapt their story to a written personal narrative essay. Students are asked to extend their understanding of the art of storytelling by analyzing the changes they will make when they transition from the spoken to written story.

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Oral Storytelling Unit Template

Stage 1: Desired Outcomes

<p>Priority Standards: 9.03. Summarize sequence of events 9.06. Draw conclusions about the author’s purpose. 9.07. Analyze characterization 9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions. 9.13. Establish a situation, point of view, conflict, and setting. 9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance. 9.18. Make informed judgments about television, radio, and film productions.</p>	
<p>Understandings: Students will understand that:</p> <ul style="list-style-type: none"> • Story telling and identity are a part of our daily lives and it is the conscious act of refinement and creation that bring them into the realm of artistry. • Identity is both consciously and unconsciously created by individuals in relationship with community and the larger society. • Most non-fiction (including that found on radio, television, and websites) as well as fiction creates an identity for its narrator. This narrator is a key player in the unfolding narrative. The narrator is created—in much the same way that people create a personal identity—for the purposes of telling a story. • Facts are used and manipulated for the purposes of telling a <i>true</i> story 	<p>Essential Questions:</p> <ul style="list-style-type: none"> • To what extent does and individual construct his/her identity? • What does it mean to belong to more than one community? • In what way does experience shape identity? • In what ways do others define a person's identity? • How is identity manipulated by artists and politicians to achieve certain ends? • How can the stories we tell make us a part of our community?
<p><i>Students will know:</i></p> <ul style="list-style-type: none"> • How to use elements of a narrative for specific effects • How point of view and conflicts affects an audience’s reaction. • How to choose a topic appropriate for an oral narrative • How to analyze for characterization • How to determine the author's purpose. • How to listen carefully to radio broadcasts in order to determine the speaker’s purpose. 	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> • Define specific identities in works of literature and the accoutrements employed in creating that identity. • Articulate how identity can be used to manipulate a reader. • Name the events, affiliations, experiences, history, etc., that have created their personal identity. • Craft a short oral narrative that defines some aspect of their identity. • Perform a short oral narrative using verbal and non-verbal strategies to enhance the content of the story.

Stage 2: Assessment Evidence

Culminating Assessment <i>(learning task)</i>	Other Evidence
<p><u>About Me?</u> Students will tell a story about a memorable event that has shaped who they are, using the elements of narrative and verbal and non-verbal presentation strategies to engage listeners.</p>	<ol style="list-style-type: none"> 1. Quickwrites—students respond to topics/themes that will anchor discussions 2. Graphic organizers—students will take notes while they listen to and read stories in order to analyze narrative structure and devices. 3. Poems—students will write list poems and a pantoum to explore self-identity 4. Outlines—students will create detailed outlines of the stories they will perform, identifying where they will make use of specific performance techniques

Stage 3: Learning Plan

Activity Title	Priority Standards	Page
Pre-Assessment	<p>9.03. Summarize sequence of events 9.05. Infer an author’s unstated ideas, analyzing evidence that supports those unstated ideas and make reasonable generalizations about text. 9.06. Draw conclusions about the author’s purpose 9.07. Analyze characterization 9.13. Include sensory details and concrete language to develop (plot and) character. 9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.</p>	11
Self-Portrait	<p>9.05. Infer an author’s unstated ideas, analyzing evidence that supports those unstated ideas and make reasonable generalizations about text. 9.06. Draw conclusions about the author’s purpose 9.07. Analyze characterization</p>	14
Facebook Activity:	<p>9.05. Infer an author’s unstated ideas, analyzing evidence that supports those unstated ideas and make reasonable generalizations about text. 9.06. Draw conclusions about the author’s purpose 9.07. Analyze characterization 9.13. Include sensory details and concrete language to develop (plot and) character.</p>	17

Activity Title	Priority Standards	Page
	9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.	
Identity and Culture	9.06. Draw conclusions about the author’s purpose 9.07. Analyze characterization 9.13. Include sensory details and concrete language to develop (plot and) character.	24
Self-identity Pantoum	9.06. Draw conclusions about the author’s purpose 9.13. Include sensory details and concrete language to develop (plot and) character.	26
Listening to and analyzing stories from The Moth	9.05 Infer an author’s unstated ideas, analyzing evidence that supports those unstated ideas and make reasonable generalizations about text. 9.18. Make informed judgments about television, radio, and film productions.	28
Reading and Re-Telling Myths Jigsaw	9.05 Infer an author’s unstated ideas, analyzing evidence that supports those unstated ideas and make reasonable generalizations about text.	30
Moving from Writing to Performance	9.05 Infer an author’s unstated ideas, analyzing evidence that supports those unstated ideas and make reasonable generalizations about text. 9.18. Make informed judgments about television, radio, and film productions. 9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.	32
Theme: On your own	9.03. Summarize sequence of events 9.05. Infer an author’s unstated ideas, analyzing evidence that supports those unstated ideas and make reasonable generalizations about text. 9.06. Draw conclusions about the author’s purpose 9.07. Analyze characterization	33
Writing a Short Story	9.07. Analyze characterization 9.08. Describe the function and effect upon a literary work of common literary devices 9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.	36
Presenting an Oral Narrative	9.06. Draw conclusions about the author’s purpose 9.07. Analyze characterization 9.13. Include sensory details and concrete language to develop (plot and) character. 9.18. Make informed judgments about television, radio, and film productions.	37
Prewriting and	9.07. Analyze characterization	38

Activity Title	Priority Standards	Page
Drafting an Oral Narrative	<p>9.13. Include sensory details and concrete language to develop (plot and) character.</p> <p>9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.</p> <p>9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.</p>	
Culminating Assessment: Writing and Presenting a Narrative	<p>9.13. Include sensory details and concrete language to develop plot and character.</p> <p>9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.</p> <p>9.13. Establish a situation, point of view, conflict, and setting.</p> <p>9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.</p> <p>Speaking: Demonstrate and apply knowledge of the elements of an effective oral presentation</p>	42

Student	9.05. Infer an author’s unstated ideas, analyzing evidence that supports those unstated ideas and make reasonable generalizations about text.				9.07. Analyze characterization				9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.				Recognizes and demonstrates knowledge of effective oral presentations.							
	9.06. Draw conclusions about the author’s purpose				9.13. Include sensory details and concrete language to develop (plot and) character.															
	E	M	D	n/e	E	M	D	n/e	E	M	D	n/e	E	M	D	n/e	E	M	D	n/e

Academic Vocabulary

The vocabulary used extensively in this unit:

Analysis
Anecdote
Characterization
Dialogue
Identity
Monologue
Narrative
Narrator
Oral tradition
Pantoum
Parody
Persuasion
Satire
Social networking
Theme
Thesis statement
Tone
Topic sentences

Pre-Assessment: Oral Narrative Unit

Student learning: the purpose of this pre-assessment is to determine your students' prior knowledge and skill with identifying elements of an effective narrative and listening actively.

Materials: an audio version of a short narrative from the Holt CD collection. See suggestions.

Time: 45-90 minutes, depending upon the length of the audio selection

Steps:

1. Select a short story from the Holt materials or another source that is available on audio. Stories that might work well are:
 - a. An excerpt from *Jurrassic Park*
 - b. The Gift of the Magi p. 348.
 - c. The Lady or the Tiger p. 360
 - d. The Sniper p. 261
2. Play the audio version of the narrative. Students should listen, but not read along. Direct students to take careful notes on the action, characterization, and setting of the story. You should plan on stopping the audio only once or twice during the playback.
3. Afterward, ask students to respond to the questions on the following page.
4. Be sure to take time for students to self-reflect on their assessments, both immediately after the assessment and when you return their work. Students should use the assessment as a way for them to know the objectives of the unit and where they currently stand in relation to those objectives.

Pre-Assessment Oral Narrative Unit

1. List – in order – the five most important plot points from the narrative you listened to:
2. Describe the main character. Why did the author include these details of the character?
3. What are the elements that the author included that make this an effective story?
4. What do you think is the author's purpose in this story? How do you know?

Pre-Assessment Scoring Guide

Priority Standard	6-5 Exceeds	4-3 Meets	2-1 Does not yet meet
9.03. Summarize sequence of events	Writer provides a thorough and accurate accounting of the most significant and relevant events from the story	Writer provides a mostly accurate summary of the events from the story	Some significant elements from the writer's summary are missing and/or inaccurate
9.05. Infer an author's unstated ideas, analyzing evidence that supports those unstated ideas and make reasonable generalizations about text. 9.06. Draw conclusions about the author's purpose	The writer makes an insightful inference of the author's purpose based on a detailed analysis of the evidence from the story.	The writer makes reasonable inference of the author's purpose based on a some analysis of the evidence from the story.	At this point, the writer does not make an inference about the author's purpose or the inference cannot be supported with the evidence.
9.07. Analyze characterization 9.13. Include sensory details and concrete language to develop (plot and) character.	Through analysis and evidence, the writer demonstrates a sophisticated knowledge of the elements of characterization, including use of dialogue, blocking, and narration.	Writer demonstrates an awareness that authors develop characters through various devices, though the analysis and evidence at this point may be somewhat limited.	While the writer may be able to describe the main character, at this point, he or she has not demonstrated an awareness of the craft that authors use to develop characters.
9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.	Through a detailed analysis, the writer recognizes that effective narratives include such elements as suspense, dialogue, blocking and others.	The writer recognizes that effective narratives include such elements as suspense, dialogue, blocking and others, though the evidence to support may be limited at this point.	At this point, the writer is not able to articulate significant elements from a narrative that make it effective.

Self Portrait: Exploring Self-Identity

Student Learning: To ask “Who am I?” means among other things, to ask: “What do I look like to others? How do they perceive me and define me?” Students will observe and discuss Picasso’s *Girl before a Mirror* to explore these questions. Picasso’s painting suggests his concern with something that happens when we see the mirror of ourselves—the image we reflect to others compared to our private self. Students will explore the defining aspects of their self-identity that are evident to others and the hidden self-portrait that others might not know about themselves. The lesson is the first activity that builds on subsequent activities exploring public versus private self-identity. Picture is available at: <http://www.sauer-thompson.com/junkforcode/archives/2007/12/30/Picassogirlbeforemirror.jpg>

Materials Needed: A colored transparency of Picasso’s *Girl before a Mirror* (or other similar artwork available in the Fine Arts transparency packet of Holt materials.)
An overhead projector/or projector with laptop

Approximate Time: 50 minutes

1. Students will answer the question “What do I look like to other people?” In a *quickwrite*, students will list the traits that distinguish them and that others can see and hear, i.e., physical traits, dress, ornament, gestures, facial expressions, dialect, the words I speak, etc.
2. Introduce Picasso’s painting by title and after students have had a minute to study the painting, ask them “What might the artist be trying to share with us about the nature of the woman’s identity?”
3. The following questions may also be used to explore the difference between public and private self-identity:
 - a. Why would Picasso use the device of the mirror to show us two views of this woman?
 - b. How are the depictions of the woman different? How are they similar?
 - c. In what ways might we interpret the differences in the image and its reflection to be symbolically or metaphorically expressing the nature of her identity?
4. Share with the students that the woman is Marie-Terese and that Picasso was in a relationship with her at the time that he painted this image. (or provide additional context for a different picture)
5. Discuss that there is potentially a hidden self-portrait in this painting. Discuss the concept of an alter ego, and introduce the harlequin figure. Where is the element of a harlequin/clown/jester’s costume incorporated into this painting? Also, discuss the

connection between the colors of the Spanish flag, the background color scheme, and Picasso's Spanish heritage/identity.

6. Direct students to return to their quick write that listed their *public* self. Ask them to close the lesson with a quick write of traits that define their *private or inner self*—aspects that others might not know about them. Prompt them with aspects to consider: the music they listen to; the music they make; what they've been through and how they feel now; where they live and where they belong; the things they love (hate); their passions, politics and beliefs; their family and friends; the things that make them laugh (cry); the places they like (fear); the people they admire (trust); the messages they write (receive); the words they write and the images they create; and their dreams, ambitions, future plans.

Self-Portrait: Exploring Self-Identity Day Two (optional)

Student Learning: Students will express various aspects of their identity in a *visual* display of the traits they discussed in their quick writes from the previous lesson. They will use language, i.e. words and phrases, symbols, and drawings (pattern, shape, color) to express the things that are stored inside their brain that define who they are. The activity can also be presented as an extended or challenge activity.

Materials Needed: a *head silhouette* handout. A simple sphere, divided down the center, so that students can organize traits between private and public self.

Approximate Time: If used as a follow-up activity, allow 15-20 minutes at the beginning of class for students to begin the activity. The activity can be used as an opener over several days' activities on the theme of self-identity.

Steps: Students will reference the public and private traits they listed about themselves in their two *quick writes*. They will translate the information to words, phrases, symbols, and drawings (including pattern, shape, and color) to express their self-identity.

The Psychology of Facebook

Student Learning: Students will explore the construction of personal identity through a discussion of *Facebook*, a social networking site. How do students use *Facebook* to further their understanding of identity? What is the psychology of *Facebook*? Students will analyze how *Facebook* taps into fundamental drives—like the need to be socially accepted and the flip side—to not be rejected—and how they use the site to define themselves. Finally, they will identify the use of parody as a technique for social commentary about the social networking site. Note: you can substitute “MySpace” or “other social networking site” for “Facebook.”

Materials Needed: Copies of any front page of a *Facebook* entry (PPS blocks access to this site)

Approximate Time: One or two 50- minute classes

Steps:

1. What is *Facebook*? Who has *Facebook*? Introduce this discussion by calling on students to describe the culture of *Facebook*. Write a few *Facebook* terms on the board for students to identify and explain:
 - *Profile Pictures, The Wall, Status Updates, What’s on your mind?, Facebook Friend, Send a friend request, Friend suggestion, etc.*
2. Pass out copies of any front page of a *Facebook* entry, for a visual. Ask students “What makes *Facebook* so engaging, even addictive?”
 - “How much time do they spend on *Facebook*, daily?”
 - “What motivates students to spend time each day on *Facebook*?”
3. Next, focus the discussion on one aspect of *Facebook*, the use of profile pictures, on the front page of every *Facebook* entry. What is the psychology of *Facebook*? In other words, why is it appealing to so many people? In the discussion about profile pictures, ask students to explain what happens if they do not post a picture, i.e., the default picture it puts up if they don’t post their own. How does the *Facebook* ‘question mark’ persuade users? Answer: Who wants a question mark in place of their face and what questions does that raise about them? Like, why are they on *Facebook*? And so basically, *Facebook* sets up an environment where their friends do the persuading to get them to post a picture. What human drive is *Facebook* tapping into? The need to be socially accepted. Then, ask students “Why students use a certain type of picture and why they constantly change it or not.
4. To illustrate the point that profile pictures *impress* others and manipulate personal identity conduct an experiment with students.
 - Ask students to write out how they want to be regarded based purely on their profile mugshot. Have students read out their descriptions of themselves. Behind even the innocent act of posting a profile picture, the psychology of persuasion in managing the impression they give off is at play.

5. Finally, assign students “25 Random Facts About Me”. Students will
- list facts, habits, or goals—25 things they can share about themselves. The activity is an adaptation of a *Facebook* prompt. Point out the effects of repetition in the form of the samples, along with the kinds of details the writers include to reveal themselves to their friends. What is the effect of the repetition of form? Of language? In what ways are the responses similar? In what ways do they differ?

25 Random Things to Share

Rules: Once you've been tagged, you are supposed to write a note with 25 random things about you: facts, habits, or goals you have. At the end, choose 25 people to be tagged. You have to tag the person who tagged you. If I tagged you, it's (in theory) because I want to know more about you.

(To do this, go to "notes" under tabs on your profile page (might have to click the + to the right, then find "Write a Note"), paste these instructions in the body of the note, type your 25 random things, tag 25 people (in the right hand corner of the app) then click publish.)

1. I never participate in things like this "25 Things" tagging exercise, EXCEPT when John makes me.
2. I enjoy playing video games with my nephew. Really.
3. I am owned by two cats.
4. Chocolate pudding is my comfort food.
5. I majored in French, but I teach English.
6. I love cherries.
7. I love to cook and do so nearly every night.
8. I am so blind, I need glasses to find my glasses in the morning.
9. Music is one of the most important things in my life.
10. Netflix is genius.
11. I adore 1920s American literature.
12. I am 5'2" tall.
13. I begin every day with the New York Times and NPR.
15. The best days off are spent reading.
16. I believe that conversation is an art form.
17. I don't fake it well when I don't like someone.
18. I have never wittingly eaten a waterbug.
19. My first dog is and always will be my role model.
20. I love dogs.
21. I love cats. But my cats are not my role models.
22. I replaced all of my doorknobs because of my cats.
23. Knitting is my favorite form of therapy.
24. The best days include some morsel of cheese.
25. My family, my friends, my family.

25 Random Things to Share

1. I am a Facebook hermit. I rarely visit my Facebook page, and this is (I believe) the first Facebook-generated activity in which I have participated. I have to admit I still don't "get" it.
2. I have a boss who blogs for The Huffington Post on the side, and one of his articles is a diatribe against Facebook. (http://www.huffingtonpost.com/peter-schwartz/facebook-face-plant-the_b_149497.html)
3. I am just enough of a stickler/curmudgeon to point out that a list like this is hardly "random." If it were literally random, it would contain items such as "I am right-handed" or "On October 5, 1991, I re-organized my sock drawer."
4. Like Sarah, I am somewhat troubled that this is a platform for narcissistic indulgence; but also like Sarah, I am not so troubled by that notion that I refused to create this list.
5. I was once stung by a jellyfish while swimming in the Indian Ocean.
6. I once had my blood sucked by a leech while hiking in Nepal.
7. I am the son of a preacher man.
8. I know the capitals of all 50 states.
9. My high school years were marked by many thousands of hours of TV watching. Nothing else, really.
10. With my friend Wade, I spent two weeks one summer working harvest in Eastern Washington, transporting wheat and barley by truck from combine to grain elevator.
11. Most of the clothes I own are from garage sales or thrift stores.
12. For a while when I was quite young, maybe first or second grade, I had an obsessive fascination with Muhammad Ali.
13. I was one of the last in my age group to learn to tie my own shoes.
14. While I've always known of my German, Scottish, Welsh, and Danish heritage, I learned only last week that I can also claim some Italian blood, through my paternal grandfather.
15. I once sued my landlord in small claims court (and won).
16. My first car was a 1977 Chevrolet Vega. My second car was a 1975 Dodge Dart. Long story short, I wrecked them both.
17. Although I love reading, I have never been a bookworm, or voracious reader by any other name.
18. With my friend Dan Shea, I once walked into a crowded restaurant at 1 AM and passed out ears of corn to strangers.
19. I have spent memorable New Year's Eves with Buddhist monks in Japan (1992-93, with my friend Rocco), dodging firecrackers on the Champs-Élysées in Paris (1989-90), and watching fireworks over the Manhattan skyline from a rooftop in Brooklyn (2002-2003, with my wife Erin).
20. For a brief period I was registered to vote as a Socialist.

21. With my friend Rocco, I once jumped a fence to avoid the galling irony of paying an admission fee to visit the grave of Karl Marx.
22. I once stole a tin of mustard from King Henry VIII.
23. My very first memory, age 2, is of lying in the back of my parents' station wagon, feverishly sick, as the neon lights of the Las Vegas strip wheeled across my field of vision.
24. Lately, I have noticed that I am inexplicably (and probably unjustifiably) bothered when people sit, inexplicably (and probably unjustifiably), in parked cars.
25. I've decided I enjoyed this exercise in narcissistic self-indulgence. Will I be cursed because I only tagged 10 people?

****Extension:** Have students choose one of the items from their list of 25 random things about themselves and tell the story of one of those items. Tell the story of a time when your height contributed to your identity or sense of self, for example (if you're looking at sample list #1).

The Psychology of Facebook (continued)

Materials:

- Projection system to project YouTube “Facebook in Reality”—
idiotsofants.com and BBC’s *The Wall*:
<http://www.youtube.com/watch?v=nrlSkU0TFLs>
- Copies of “You Can’t Friend Me, I Quit!” by Steve Tuttle,
Newsweek, 4 February 2009:
<http://www.newsweek.com/id/183180/page/1>
- Copies of the SOAPS+Tone handout
<http://www.mistergweb.com/soapstone.pdf>

Steps:

1. Review or introduce the term *parody* with students. Before you play YouTube’s “Facebook in Reality”, prompt students by asking them to answer, “What aspects of *Facebook* are parodied?” “What is the film saying about reality and *Facebook*?”
2. Introduce the Pre-AP strategy of SOAPS + Tone
3. Read aloud “You Can’t Friend Me, I Quit!” by Steve Tuttle. Students will highlight key pieces of text to identify *Subject, Occasion, Audience, Purpose, Speaker, and Tone*.
4. Closing questions: Is the author critical of *Facebook*? How does he use humor to comment about its impact on his life? What distinction does he seem to be making about “real” life and “virtual” life? To what extent do you agree with this distinction? Why or why not?

SOAPSTone Analysis

SOAPSTone is a way to begin to analyze any text. Reading for SOAPSTone facilitates the kind of critical thinking that leads to the writing of essays whose purpose is to argue or evaluate. SOAPSTone stands for:

- *Speaker*
- *Occasion*
- *Audience*
- *Purpose (theme)*
- *Subject*
- *Tone (attitude of speaker to subject)*

Use the space below to record your observations about the text we read in class.

Speaker	In nonfiction it is not enough for to identify the speaker/ author by name. You must also include important facts about the speaker that will help the audience assess the point of view; that is, the assumptions underlying the speaker's position.
Occasion	Writing does not occur in a vacuum. What is the context that encouraged the writing to happen? Think about the environment of ideas and emotions that swirl around a broad issue as well as the immediate occasion: an event or situation that catches the writer's attention and triggers a response.
Audience	The audience may be one person, a small group, or a large group; it may be a certain person or certain people. Finding out who an author is speaking to will help you understand the point of the text.
Purpose	Consider the purpose of the text in order to examine the argument and its logic. Ask yourself, "What does the speaker want the audience to think or do as a result of reading this text? "
Subject	You should be able to state the subject in a few words or a phrase.
Tone	Describe the attitude of the author toward the subject. Tone extends meaning beyond the literal, and You can determine tone by examining the author's diction (choice of words), syntax (sentence construction), and imagery (vivid descriptions that appeal to the senses).

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Identity and Culture

Student learning: Students will be able to analyze a text and infer the author’s meaning in relation to the determination of identity and culture.

Materials: “Internment” p. 288 and “American Hero” p. 552 in Holt, 3rd Course

Time: 45 minutes

Steps:

1. Ask students to do a quickwrite on the role that race and culture might play in identity. How much of their self identity is determined by race, gender, religion, culture, etc.?
2. After students have shared with a partner or a small group, ask students to read “American Hero” by Essex Hemphill on p. 552 silently to themselves.
3. Next, ask them to return to the poem and every 5 lines, ask students to paraphrase the speaker’s self-identity. Discuss the changing sense of self, especially what causes the change. How is the speaker looked at differently?
4. Students should complete a TP-CASTT template for the poem; this is a perfect strategy by which to analyze this poem because it has such a recognizable speaker, tone, and shift.
5. Another way that people determine their identity is through religion and culture. Ask students to read “Internment” p. 288. As they read, they should mark the text (if possible, or use sticky notes) for two elements:
 - Words and phrases that characterize the author’s self-identity
 - Words and phrases that make this an effective narrative: concrete language, sensory details, blocking, strong opening/closing, etc.
6. Last, ask students in groups to create a “found poem” by writing down and re-arranging the most striking words and phrases from the narrative that reflect the author’s identity. Students should present their poems to the rest of the class.

TP-CASTT Analysis

Poem Title _____

Author _____

Title: What do you think the title means before you read the poem?

Paraphrase: Restate the poem in your own words.

Connotation: What do you think the poet is trying to say in this poem? Go beyond the literal meaning or the plot of the poem.

Attitude (tone): Describe the speaker's attitude or tone toward the subject. Use specific adjectives to describe your ideas.

Shifts: Describe where the poem appears to shift, either in subject, speakers, or tone.

Title: Re-examine the title. What do you think it means now in the context of the poem?

Theme: What do you think is the overall idea?

Self-Identity Pantoum

Student Learning: Students will use their quickwrites generated in previous lessons and their “25 Random Facts About Me” to create a self-identity “The Truth of Who I Am” Pantoum. Students will learn the structure of Pantoum and read aloud a student model before they begin to construct their own.

Materials Needed: A student model—“The Truth of Who I Am”

Approximate Time: 50 minutes

Steps:

- Introduce the structure of the Pantoum and explain to students that their objective is to incorporate information about themselves from quick writes and their *Random Facts* list into a “The Truth of Who I Am” Pantoum.

1 2 3 4	Lines in first quatrain
2 5 4 6	Lines in second quatrain
5 7 6 8	Lines in third quatrain
7 9 8 10	Lines in fourth quatrain
9 3 10 1	Lines in fifth and final quatrain

- Read aloud the student model*. Ask students to look at each line more closely. Do any facts *stretch* the truth? What details might be fact? Fiction? Do we know? Does embellishing or *stretching* the truth compromise the piece? Why? Why not? Finally, have them code (1 2 3 4, etc.) the poem. Is it consistent with the structure that defines a Pantoum? *student model is a *composite of students* model—a class Pantoum.
- Discuss the role of repetition in the pantoum. How does the repetition of particular lines impact or change their meaning? What conclusions can we draw about how language and the relationships between words can change what we try to say in our writing?
- Writing time. Suggest that students mine their quickwrites from the “Girl before a Mirror” session and the “25 Random Facts” activity to develop a pantoum that represents the multiple parts of themselves. They might start by highlighting lines or phrases that they like from those assignments.
- Allow 10 minutes at the end of class to pair-share a quatrain of their pantoum or share aloud in a class read around.

Class Pantoum
Period 2

Name _____

Directions: After you have read the following Pantoum, number each line (1 2 3 4...2 5 4 6, etc.) to verify whether or not the poem follows the standard structure of a Pantoum.

The Truth of Who I Am

I don't show people my emotions.
My mom lost a 42 million dollar lottery ticket.
I'm not sad today.
I have twenty gold teeth.

My mom lost a 42 million dollar lottery ticket.
I have died and lived again as green eggs and ham.
I have twenty gold teeth.
I never lied in my life.

I have died and lived again as green eggs and ham.
I haven't seen my mother in fourteen years.
I never lied in my life.
I shot someone when I was ten years old.

I haven't seen my mother in fourteen years.
I lived in a bus for a year.
I shot someone when I was ten years old.
On my shoulder is a birthmark shaped like an aardvark.

I lived on a bus for a year.
I'm not sad today.
On my shoulder is a birthmark shaped like an aardvark.
I don't show people my emotions.

Moth Stories

Student Learning: Students will listen to stories from *The Moth*, a New York, non-profit storytelling organization <<http://www.themoth.org/>> Students will learn the historical background of the organization, i.e. how one man brought people together for the purpose of sharing stories and then listen to one of the stories. The basic requirements of these online stories are that the storytellers share a true story from their lives—live without notes, for 10 minutes. Students will note the building sequence of actions that culminate in a climatic moment and then the ending, specifically, the importance of the experience to the storyteller. They will use a graphic organizer to note the storyteller’s structure of the story. The notetaking will reinforce the key elements that they will incorporate into their own stories for the culminating oral narrative.

Materials Needed: a projection system
Oral Narrative Criteria sheet for organizing listening notes

Approximate Time: 50 minutes + additional class time or computer lab time, if students individually listen to additional stories.

Steps:

- Go to <<http://www.themoth.org/>>
Introduce historical background of *The Moth* and
Share with students the metaphor of the organization’s name—
i.e. “drawn to storytelling as moths to a flame”.
- Give students basic requirements for participants , i.e. a true story from the tellers’ lives—live without notes—for 10 minutes.
- A particularly good story to share is “Drowning on Sullivan Street” by Ed Gavagan (14 minutes). Another good one is “Anthony The Hat” by Richie DiSalvo. Each story is high-interest, and students will easily track the sequence of actions.

Suggestion: since this is the first story that they will hear, assign only one part (i.e., Beginning, Middle, Transitions, End) of the *Oral Narrative Criteria* sheet to sections of the class, as they listen. Students will be able to enjoy the story and be responsible for part of the class discussion that follows.

Name _____

Narrative Criteria Sheet

Story “ _____ ”
Author _____

Narrative Structure: As you read, record key parts of the story under the appropriate categories.

Beginning

How does the story begin? **Circle one** and support your answer with evidence from the story.

- *Question* _____
- *Dialogue* _____
- *Anecdote* _____
- *Setting Details* _____
- *Other* _____

Middle

An effective story contains **Action**. As you read, record **significant** actions that build suspense in the story.

- _____
- _____
- _____
- _____
- _____

What is the *conflict* in this story? _____

Blocking is what a character is doing while s(he) is talking. **Find 2 examples** of blocking in this story and write each example (dialogue + blocking) in the space below.

- _____
- _____

Ending

Briefly describe the story’s ending _____

Theme _____



Reading and Re-Telling Myths Jigsaw

Student learning: students will recognize and apply the elements of effective storytelling.

Materials: Re-told stories, fables, myths from Holt anthology. See list below.

Time: 90 minutes

Steps:

1. Ask students to brainstorm a list of fairytales, fables and/or myths that they remember. Choose one that most of the class knows well (Tortoise and the Hare, Goldilocks and the Three Bears, The Three Little Pigs, etc.) and ask a few students to tell the story, filling in the details for each other as they recount it to the rest of the class. Then, ask students to make lists of the elements of a story that make it memorable: good details, conflict, a moral, etc.
2. Next, form students into three groups and assign them to read one of the following myths from the Holt Anthology:
 - The Trapper Trapped p. 194
 - The Princess and the Tin Box p. 394
 - The Happy Man's Shirt p. 466
 - The Fenris Wolf p. 826
3. As they read, students should complete one of the Narrative Criteria sheets for the story as a group.
4. Next, each student should partner with someone who read a different story and re-tell the story he or she read. The key of this exercise is NOT that they *summarize* the story, but rather that they *re-tell* the story. Students should recognize the details and word choice that are most compelling to the listener. Then, they should pair with one other person who read a different story and re-tell the story a second time, adjusting and modifying the details that make the story interesting to their audience.
5. Last, they should return to their home groups (the original one in which they read the story) and discuss the difficulties in re-telling the story. What did they have to change, add, or eliminate to make the story interesting to the listener? Why? They should return to the list they made at the beginning of the activity about elements that make a story compelling and add to that list after reflecting on their experiences with storytelling.

Name _____

Narrative Criteria Sheet

Story “ _____ ”

Author _____

Narrative Structure: As you read, record key parts of the story under the appropriate categories.

Beginning

How does the story begin? **Circle one** and support your answer with evidence from the story.

- *Question* _____
- *Dialogue* _____
- *Anecdote* _____
- *Setting Details* _____
- *Other* _____

Middle

An effective story contains **Action**. As you read, record **significant** actions that build suspense in the story.

- _____
- _____
- _____
- _____
- _____

What is the *conflict* in this story? _____

Blocking is what a character is doing while s(he) is talking. **Find 2 examples** of blocking in this story and write each example (dialogue + blocking) in the space below.

- _____
- _____

Ending

Briefly describe the story’s ending _____

Theme _____

Moving from Writing to Performance

Student Learning: After listening to multiple stories on **The Moth. Com**, students are ready to work on the story that they will orally present in small groups. In preparation, they will listen to Ira Glass of “This American Life” share what he thinks are the two essential building blocks of a great story.

Materials Needed: A projection system
YouTube “Ira Glass on Storytelling #1 and #2”
#1: <http://www.youtube.com/watch?v=n7KQ4vkiNUk> (five minutes)
#2: <http://www.youtube.com/watch?v=3qmtwalyZRM> (five minutes)
“Shooting Dad,” Sarah Vowell, This American Life Episode 81 (4:31-15:13) (eleven minutes)
http://audio.thisamericanlife.org/player/CPRadio_player.php?podcast=http://www.thisamericanlife.org/xmlfeeds/81.xml&proxyloc=http://audio.thisamericanlife.org/player/customproxy.php

Approximate Time: 50 minute class session

Steps:

1. Each section is self-explanatory. Glass’s advice is simple and therefore easy for students to recall when they are choosing a suitable story to present. Storytelling #2 addresses the difficulty of finding a decent story that is worthy of telling—which will come in handy when your students tell you that they have nothing worthy to share. Ask students to record and then share the advice Glass offers about storytelling. (Fifteen minutes)
2. Listen to Vowell’s “Shooting Dad”; identify the elements of storytelling Glass discussed in his pieces. What elements of the story stand out or make the story “worth telling”? How does she hook us in? What details stand out? In what ways is her story about her identity? What is the plot of her story? In other words, what is the climax? What is the resolution? How can you tell? (Eighteen minutes)
3. An appropriate follow up to the video is to have students begin to brainstorm a list of characters students might include in their stories; settings where their stories might occur; time-frames for the stories; problems or conflicts that might occur; inner traits that might lead to conflicts or resolutions in the stories; solutions to the conflicts (resolutions or conclusions); and endings for stories. Students should be thinking about *sequence of actions* that will form the center of their story. What is the *bait*? What questions will the listener ask as the sequence unfolds? And finally, what does it mean? Brainstorm lists in journals. (Ten minutes)
4. Have students share out lists, create class lists on board under the headings “Characters,” “Settings,” “Time-frame,” “Conflicts,” “Negative inner traits,” “Positive Inner Traits,” “Solutions” Students should add to their lists as ideas are put on the board. (Seven minutes)

Theme: On Your Own

A collection of short stories

Student Learning:

Students will read stories from Holt's *Elements of Literature* that examine the theme of standing on one's own. Students will read stories that "focus on people who assert their identities or discover who they are." The culminating oral narrative project requires that students craft their story about a significant experience in their life. In these stories, students will look at use of dialogue, interior monologue, suspense, and narrative actions, and beginning and ending techniques. Analysis of these elements will prepare students for structuring their own oral narratives.

Materials Needed:

Holt short stories, pages 95 – 149:
"Harrison Bergeron," Kurt Vonnegut
"Thank You, M'am," Langston Hughes
"Helen on Eighty-Sixth Street," Wendi Kaufman
"Marigolds," Eugenia W. Collier
Graphic organizer to record narrative elements

Approximate Time: Flexible, depending on story length and how many stories are read

Steps:

1. Begin the lesson by having students write a thematically relevant Quickwrite and then bridge pair-shares or share outs to the story. For example, before they read "Helen on Eighty-Sixth Street", prepare students by asking them to write about a time that they wanted something badly. Did they get it? Why? Why not? What happened?
2. As students read, they will use the organizer to analyze and then record narrative elements.
3. You may also prefer students to work through two or more of these short stories by having them participate in Literature Circles. See the sheet that follows for roles appropriate for this activity.
4. After the completion of the activity, students should be able to write a short analysis of: narrative elements, theme, or characterization.

Note: this is also an ideal place for differentiation based on reading level and/or topic interest. The flexible groups can be arranged and re-arranged based on your students' need. For your planning purposes, "Harrison Bergeron" and "Marigolds" are fairly challenging stories, while "Thank you, Ma'm" and "Helen on Eighty-Sixth Street" are at or slightly below grade level. Last, "Marigolds" appears in the Holt Adapted Reader, rewritten at a slightly lower reading level.

Overview of Roles in a Literature Circle

Discussion Leader: Your job is to develop a list of questions you think your group should discuss about this story. Be sure that the questions you develop are questions that cannot be answered with one or two words. Try to create questions that encourage your group to consider many ideas. Help your group talk over these important ideas and share their reactions. You will be in charge of leading the day's discussion. Sample question ideas: What questions did you have about this story? What did you think about this event? Did this section surprise you? What would you have done in this character's place?

Narrative Detective: Your job is to examine carefully the elements of narrative in this story. While you are reading, try to search for words and phrases that are especially descriptive, powerful, funny, thought-provoking, surprising, or even confusing as they relate to characterization. Make a chart to list the words or phrases, and write an explanation of why you made these selections. What is compelling about the opening, the setting, and closing? What about dialogue, description, blocking, etc. What is most compelling about the conflict(s)?

Bridge Builder: Your job is to build bridges between the events of the story and other people, places, or events that you know of in school, the community, or your own life. Look for ways to make connections between the text, yourself, other texts, and the world. Also, review what has happened to the main character in this story. Look for the internal and external conflicts the main character faces and how the conflicts influence his or her choices that might relate to you and your peers. Think about possible bridges that the character can build between his or her conflicts and their resolution.

Storyteller: Your job is to re-tell this story as an interesting and compelling oral narrative. Feel free to add, delete and modify details from the original as you re-tell it, but you will be asked by the Discussion Leader what you changed and why.

Artist: Your job is to draw a picture related to the story. It can be a series of sketches, cartoons, diagrams, flow charts, stick figures, or other depictions. It can be of a scene, an idea, a symbol, or a character, as long as it relates to the nature of the Hero's Journey. Begin by showing your picture to the group without any explanation. Ask each person in the group to respond in some way to your picture, either by making a comment or asking a question. After everyone has responded, then you may explain your picture and answer any questions that have not been answered.

Name _____

Narrative Criteria Sheet

Story “ _____ ”

Author _____

Narrative Structure: As you read, record key parts of the story under the appropriate categories.

Beginning

How does the story begin? **Circle one** and support your answer with evidence from the story.

- *Question* _____
- *Dialogue* _____
- *Anecdote* _____
- *Setting Details* _____
- *Other* _____

Middle

An effective story contains **Action**. As you read, record **significant** actions that build suspense in the story.

- _____
- _____
- _____
- _____
- _____

What is the *conflict* in this story? _____

Blocking is what a character is doing while s(he) is talking. **Find 2 examples** of blocking in this story and write each example (dialogue + blocking) in the space below.

- _____
- _____

Ending

Briefly describe the story’s ending _____

Theme _____

Writing a Short Story

Student Learning: Students will review the key elements of writing a narrative, including plot, character, point of view, setting and theme.

Materials: Holt Anthology, pp. 154-156
Copies of the “Elements of Narrative” from Reading, Writing and Rising Up found in General Section of Guide
Eight large pieces of poster paper, one for each of the following headings: characterization, setting, dialogue, blocking, point-of-view, flashback, theme, conflict
Post-it note squares – ten per student
Pens or pencils
Journals

Approximate Time: 50 minute class period

Steps:

1. With the class, read through the process for writing a short story on pages 154-156 of the Holt Anthology. Ask students to take turns reading passages from the text. Ask students to recall places from the stories previously read or listened to in order to provide examples of each of the elements. *Alternative: use the “Elements of Narrative” handout from Reading, Writing for the same purpose. (Seven minutes)
2. Pass out sticky notes to students. Ask students to find passages from the “On Your Own” stories that represent really strong examples of the elements represented on posters around the room. Students will have around fifteen minutes to retrieve as many good examples as they can, writing the passage on the sticky note—one passage per note. (Fifteen minutes)
3. When you call time, students will place their sticky notes on the poster that corresponds with the element reflected in the passage. (Eight minutes)
4. Have students gallery-walk the posters, reading the passages their peers have posted. Ask them to record at least one strong passage as a “mentor text” in their journals. (Eight minutes) For each piece they record, they should write an explanation of what makes that passage a strong example of the element it represents—in other words, is there something about the use of detail, syntax, vocabulary, etc., that makes it a strong example? (Twelve minutes)
5. End class with students sharing out passages and explanations for each category. Students may copy down observations of classmates in their journals as they listen to one another share. (Eight minutes)

Leave the posters up in the classroom so that students have examples of each element of literature on the walls to refer to as they move toward the “writing” process. You may have students add samples of strong passages from student work at a later point in the activity to supplement the examples, and to “publish” student work.

Presenting an Oral Narrative

Student Learning: Students will practice using verbal and non-verbal techniques to relate a story.

Materials: “Sherman Alexie in Tulsa”: YouTube video of Sherman Alexie telling the story of why he chose to attend Reardon High School (<http://www.youtube.com/watch?v=ah9UDcLDRaw>) (5 minutes)
Eric Bogosian’s “Upgrade” from the DVD Wake Up and Smell the Coffee (4 minutes)
“Presenting an Oral Narrative,” Holt Anthology, pp. 86-87

Approximate Time: One 50-minute class period

Steps:

1. Quickwrite prompt: What are the differences between telling a story orally and writing a story? What tools does the oral storyteller rely upon, as opposed to the writer? What elements of those kinds of storytelling are similar? What tools does the oral storyteller have that the writer does not? What tools does the writer have that the oral storyteller does not?
2. Have students share out their responses; list ideas on a T-chart on the board. Have students take notes in their journals.
3. Tell students they will be watching two storytellers practice their art; ask students to look for the elements of oral storytelling they have listed on the board (and in their journals). Students should list the techniques they see/hear Alexie use as they follow along. Play the Alexie piece; after viewing, discuss the things Alexie does to enhance his story. Focus on pace, gesture, and facial expression. Play the Bogosian piece, and follow up with a discussion that supplements the consideration of body language and intonation.
4. As a class, read around “Presenting an Oral Narrative”; ask students to provide examples of each technique in the “show and tell” section.
5. Ask students to make a list of the top five funniest, scariest, or strangest things they’ve seen in school (school appropriate, of course) in their journals. Pair-share lists with a partner, taking turns and beginning to tell each story.
6. Students should choose ONE of their stories to expand for practice performance. Emphasis should be on the use of pitch, volume, rate/pace, and non-verbal techniques in the storytelling. The story need not be written out, but students may want to make notes about details or specific gestures they intend to emphasize in their performances. Ask students to be prepared to share ONE line of their story that involves ONE of the verbal or non-verbal techniques discussed in class in the final minutes of class.
7. A/B share: At timed intervals, one student shares while the other listens. Students offer NO FEEDBACK—the A partner tells the story, and the B partner serves as audience. Teacher serves as time-keeper, starting with 30-second intervals. After each partner has taken a turn, partners switch to a new pairing. Each storyteller should think about what he or she wants to add or change in his or her performance as he goes through each telling.
8. In the final minute of class, students should record in their journal the verbal or non-verbal technique they feel they use BEST and the one they most need to work on.

Pre-Writing/Shaping the Oral Narrative

Student Learning	In this pre-writing/speaking activity, students will begin their search for a viable event that they can shape into an oral narrative that will explore the subject of personal identity.
Materials	Student Photo Sheets of paper Paperclips
Approximate Time	1-2 hours
Steps	<ol style="list-style-type: none">1. In a previous class, ask students to bring in a dynamic photograph of themselves. (This activity can be modified by having students bring in a photograph or advertisement of another person, of necessary)2. Divide two pieces of paper into three columns. One paper is for their personal observations, the other is for the observations of their classmates. Label each column on each sheet:<ol style="list-style-type: none">a. Direct/Physical Observation, or What I See.b. Indirect/Inferential Observations Based on Evidence, or What I Think.c. Subjective Feelings, or What I Feel.3. Students then use the photograph to fill in the three columns on their personal sheet.4. The student paperclips his/her photo to the blank paper—the one for their classmate's observations—and passes it to another student. Students begin filling in the columns. It is important that the teacher establish common ground rules related to classroom norms—this is not an opportunity for students to be mean or cruel to one another.5. Once the papers have had some time to move around the room, return them to their owner.6. Students then compare the two lists. They may then spend several minutes silently writing about any observations, consistencies or inconsistencies between the lists.7. Homework: Make a list of at least 10 events that have either shaped your identity, or point to some important aspect of your identity. Remember that this can be either your personal identity or your perceived public identity. Or some grey area in between.8. Follow up: In the next class, students listen to examples of oral narrative. Then they select three or four of their 10 events and begin figuring out which will make the best oral narrative by sharing them to their one or two classmates.

Drafting an Oral Narrative

Student Learning: Students will engage in the process of crafting an oral narrative for performance, with a particular awareness toward the elements of speaking that enhance an oral performance.

Materials: Journals
Color highlighters
Pens/pencils

Approximate time: One 90-minute class session

Steps:

1. Quickwrite: What are the elements of a good oral narrative? What makes a story entertaining? What makes characters strong and interesting? How does a conflict contribute to the strength of a story? What are the important qualities of the resolution to a conflict? What makes a setting memorable or realistic? (Five minutes)
2. Review responses, create a criteria list on the board for a good oral story. Let students know that they will be drafting their oral narratives today, and that they should keep the guidelines they discussed in mind as they begin to plan and write. (Five minutes)
3. Since students have chosen a memorable event from their experiences to develop as an oral performance piece, have the following procedure posted on the board or on chart paper:
 - Outline the story (us the Narrative Criteria sheet, if appropriate)
 - Identify key scenes, settings and characters
 - Compose a script
 - Identify places in the story where pace, intonation, repetition, and body language can enhance the story
 - Practice, practice, practice
4. Outlining: Suggest that students create a plot diagram or a basic outline of the main events of their story. Review the basic shape of a plot (exposition, rising action, climax, falling action, resolution); ask them to consider how much time and detail to use as they craft each part of their story. Remind students of the importance of key sensory details to establish setting and characterization. (Ten minutes)

5. Spot-check outlines; let students know you will check their outlines before they begin drafting their scripts. Circulate to help students in the outlining stage.
6. Once students are ready, they should move from diagramming to composing the script for their narrative. Let them know that they will not have to memorize their scripts, but that the better they know the story they intend to tell, the stronger the performance will be. Remind them of the elements of narrative that have been discussed throughout this unit and the significance of using language to show, not tell, the events and significance of the story. Remind students that they will be performing these pieces, so they should be considering the places where tone of voice, word choice, pace, and body language might convey elements of the story. Let them know that they can write “stage directions” for themselves or code the script to identify the places where those verbal and non-verbal techniques can enhance the story. (Thirty minutes)
7. Students should pair-share scripts, offering one another feedback on the craft of the story—its plot line and the use of detail to develop character, setting, and plot points. Readers should colormark the places where the writer develops the elements of narrative—character, setting, dialogue, blocking, etc. What specific aspects of the script work really well? Why? What specific aspects of the script do you want to know more about? Why? (Twelve minutes)
8. Have students share their stories in groups of four. Students should offer one another constructive feedback on the use of verbal and non-verbal techniques. Each student should perform his or her piece at least twice for the group, each time taking into consideration the group’s feedback on the use of verbal and non-verbal storytelling techniques. (Twenty minutes)
9. Ask students to volunteer to read portions of their scripts that are working well. Finish out class with praise and applause for performers.

Name _____

Narrative Criteria Sheet

Story “ _____ ”

Author _____

Narrative Structure: As you read, record key parts of the story under the appropriate categories.

Beginning

How does the story begin? **Circle one** and support your answer with evidence from the story.

- 6. *Question* _____
- 7. *Dialogue* _____
- 8. *Anecdote* _____
- 9. *Setting Details* _____
- 10. *Other* _____

Middle

An effective story contains **Action**. As you read, record **significant** actions that build suspense in the story.

- _____
- _____
- _____
- _____
- _____

What is the *conflict* in this story? _____

Blocking is what a character is doing while s(he) is talking. **Find 2 examples** of blocking in this story and write each example (dialogue + blocking) in the space below.

- _____
- _____

Ending

Briefly describe the story's ending _____

Theme _____

Culminating Assessment: Performing an Oral Narrative

Student Learning: Students will perform a dramatic presentation of an original story, using the elements of narrative to craft an engaging tale and using the verbal and non-verbal techniques of public speaking to relate the tale.

Materials: Journals

Approximate time: Two 50-minute class sessions or more, depending upon the number of students in class

Steps:

1. Set the classroom up in a circle, so that all students can see one another. You may want to give students the option of standing to present their narratives—and of course, configuration of seating will be contingent upon the available space in your classroom.
2. Explain that students will share their narratives today, and this is a day of celebration. As each student shares his or her narrative, audience members will take notes on the things they really like in each student's piece. Students should write down specific observations about words or phrases or descriptions that work well, or uses of verbal and non-verbal communication techniques that work well. Students take turns sharing their narratives. After each student reads, offer praise for what worked well.
3. Reflection: After the performances are complete, have students respond to the following reflection questions in their journals.

Extension: Have students record their pieces, with musical interludes, in the "This American Life" format, or videotape their performances in the mode of Eric Bogosian. If recording equipment is available at the school, a class CD of stories could be produced.

Culminating Assessment – Oral Narrative Scoring Guide

Priority Standard	6-5 Exceeds	4-3 Meets	2-1 Does not yet meet
<p>9.13. Include sensory details and concrete language to develop plot and character.</p> <p>9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.</p>	<p>The narrative includes a wide variety of sensory details and concrete language that is extremely effective in communicating plot and character to the reader. Additionally, it includes successful use of several key elements of an effective narrative: suspense, dialogue, and blocking.</p>	<p>The narrative includes some sensory details and concrete language that attempts to communicate plot and character to the reader. Additionally, it includes some use of the elements of an effective narrative: suspense, dialogue, and blocking.</p>	<p>The narrative does not include many sensory details and or concrete language. Other aspects of an effective narrative – dialogue, suspense, or blocking – are not present at this time.</p>
<p>9.13. Establish a situation, point of view, conflict, and setting.</p>	<p>The narrative has an clearly established point of view. The setting and conflicts are fully and effectively described.</p>	<p>The narrative has an established point of view, though the setting and/or conflicts may not be fully established.</p>	<p>The point of view, conflict, and/or setting may be difficult to determine at this point.</p>
<p>9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.</p>	<p>The narrative has a clear theme or a controlling idea that runs throughout the piece as it thoughtfully analyzes and reflects on the significance of the event described.</p>	<p>While the piece may have a controlling idea, it may not be clear. There is an attempt to analyze and reflect on the importance of the event described.</p>	<p>There is not a recognizable theme or controlling idea in the narrative. The writer has not analyzed the significance of the event.</p>
<p>Demonstrate and apply knowledge of the elements of an effective oral presentation</p>	<p>The delivery makes the narrative compelling to listen to. Appropriate gestures, movements, and voice help to engage the audience in the narrative.</p>	<p>The narrative is effectively delivered with mostly appropriate gestures, movement, and voice, though one or more of the elements may be somewhat limited.</p>	<p>The delivery does not effectively communicate the narrative to an audience. Gestures or movements may be distracting and/or the presentation is not loud enough.</p>

Oral Narrative Criteria Sheet

Your name: _____

Writer/Performer: _____ Title: _____

Beginning

The storyteller introduces the experience.

How does the storyteller introduce the story? Circle one and support your answer with evidence from the story.

- Question

- Dialogue

- Anecdote

- Setting Description

- Other

Middle

Specific details are key to appreciating the story. An effective story contains several types of details: actions, sensory details, dialogue and personal thoughts.

How does the storyteller build suspense in the story?

- What is the conflict in this story?

- What actions does the storyteller take?

How does the storyteller use sensory details? Find examples of sensory details as you listen.

- See

- Smell

- Hear

- Taste

- Touch

What is the storyteller saying and/or thinking during the experience? List key dialogue or interior monologue.

- _____

- _____

- _____

What transitions does the storyteller use to signal time shifts?

Ending

The storyteller shares the importance of the experience.

What does the experience mean to the storyteller? _____

Personal Response

After you have finished listening to today's story, jot down what you think about what you heard. It can be what you liked/disliked, what it reminded you of, what you did not understand, etc. Were there places or people you wanted to see or hear more vividly? Events you wanted to know more about? Questions that remain unanswered about the event? What feedback would you give the storyteller?

Reflection on Performing an Oral Narrative

- How did the oral component of this “writing” exercise impact the way you told this particular story? Were there parts of the writing process you paid more attention to because you knew it was a piece designed for performance? What parts were those? Why?
- What was the most interesting thing about developing a dramatic reading of your story? Why?
- Choose a dramatic reading performed by another student, and reflect on what made that story especially effective or engaging. What aspects of that story or its performance made it stand out? Why?
- If you could change anything about the story you presented, what would you change? Why?
- What aspect of your story are you most pleased with? Why?

Differentiation Strategies

This unit has a number of natural differentiation places, specifically around the texts that you select and the flexible groups you design around those texts. The flexible groups, based upon the unit's pre-assessment and on-going evidence, can be arranged by reading level, familiarity with narrative elements, and background knowledge and interest in the stories. Also, the Literature Circle activity allows for students to take on different roles based upon interest and learning style. Several stories referred to in this unit also appear in the Holt Adapted Reader and appear as audio stories on the Holt CD materials.

Additional Resources

Poems:

- “Folding Won Tons In” Abraham Chang, p. 509 in Holt *Elements of Literature*
- “We Wear the Mask” Paul Laurence Dunbar
- Curriculum Vitae poem from *The Absolutely True Diary of a Part-Time Indian* curriculum
- List poems from *The Absolutely True Diary of a Part-Time Indian* curriculum
- “The Bluest Tattoo” Kelly Williams

Articles and Short Essays

1. “World Without Onions” from *Zombification* by Andrei Codrescu
2. “How to Eat a Guava” from *When I Was Puerto Rican* by Esmeralda Santiago. Holt, page 625
3. “The Pie” Gary Soto
4. “Marking Portland: The Art of Tattoo” by Inara Verzemnieks—body art, self-identity and Storytelling

