

Lesson 7: Writing Narrative Texts: Revising for Narrative Voice



CCS Standards

- **W.5.3:** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
 - a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
 - b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
 - c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
 - d. Use concrete words and phrases and sensory details to convey experiences and events precisely.
 - e. Provide a conclusion that follows from the narrated experiences or events.
- **W.5.4:** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- **W.5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.



Daily Learning Targets

- I can provide a peer with kind, helpful, and specific feedback on his or her monologue draft. (W.5.3, W.5.4, W.5.5)
- I can revise my monologue to use a narrative voice that is appropriate to the story I'm telling and engages the audience. (W.5.3, W.5.4, W.5.5)

Ongoing Assessment

- Revised monologue draft (W.5.3, W.5.4, W.5.5)

Agenda

1. Opening

- A. Engaging the Writer: How Do a Series of Monologues Fit Together? (10 minutes)
- B. Reviewing Learning Targets (5 minutes)

2. Work Time

- A. Analyzing a Model (10 minutes)
- B. Peer Critique: Narrative Voice (15 minutes)
- C. Independent Practice: Revising a Monologue (15 minutes)

3. Closing and Assessment

- A. Reflecting on Learning (5 minutes)

4. Homework

- A. Accountable Research Reading. Select a prompt and respond in the front of your independent reading journal.

Teaching Notes

Purpose of lesson and alignment to standards:

- In this lesson, students revise their monologues to use a narrative voice appropriate to the story they are telling and the character narrating the event. They consider how Miguel felt during the event described in Miguel’s Monologue, analyze the monologue to see how the author conveyed Miguel’s voice, and revise their monologues based on this analysis and feedback from peers (W.5.3, W.5.4, W.5.5).
- In this lesson, the habits of character focus are on working to contribute to a better world and working to become an effective learner. The characteristics that students are reminded of specifically are using my strengths as they participate in peer critique, and taking responsibility as they self-assess and revise their writing.
- The research reading that students complete for homework will help build both their vocabulary and knowledge pertaining to human rights. By participating in this volume of reading over a span of time, students will develop a wide base of knowledge about the world and the words that help describe and make sense of it.

How it builds on previous work:

- Students continue revising their drafts planned and written in the first half of the unit.
- In Work Time B, students follow the same peer critique directions used in Lesson 4 when giving and receiving feedback on their monologue plans.
- Throughout Unit 1, students were introduced to various total participation techniques (for example, cold calling, equity sticks, Think-Pair-Share, etc.). When following the directive to “Use a total participation technique, invite responses from the group,” use one of these techniques or another familiar technique to encourage all students to participate.
- Continue to use Goal 1 and 2 Conversation Cues to promote productive and equitable conversation.

Areas in which students may need additional support:

- Much of this lesson is discussion-based, so some students may need additional support with oral language and/or auditory processing. Consider providing sentence frames for students to refer to during discussions or a note-taking template for them to take notes during discussion.

Assessment guidance:

- Review student monologues during and/or after the lesson to determine whether students have appropriately used narrative voice.
- Refer to the Grade 5 Narrative Writing Rubric when reviewing students’ work to determine areas in which they require more instruction and/or support (see Module 1 Appendix).
- Consider using the Speaking and Listening Informal Assessment: Collaborative Discussion Checklist during the peer critique in Work Time B (see Module 1 Appendix).
- Consider using the Writing Informal Assessment: Writing and Language Skills Checklist (Grade 5) during students’ writing in Work Time C (see Module 1 Appendix).

Down the road:

- In the next lesson, students will shift gears to preparing the program for their performance task. Throughout the remainder of the unit, they will use their revised monologues to practice fluent reading in preparation for the performance task.

In advance:

- Strategically pair students for peer critique in Work Time C. Students should be partnered with someone in a different monologue group than their own.
- Review the Red Light, Green Light and Peer Critique protocols (see Classroom Protocols).
- Post: Learning targets and applicable anchor charts.

Technology & Multimedia

- Work Time C: If students used a word processor for their monologues, they will revise their writing using the same tool. To show their revisions from this lesson, students should highlight in green.
- Work Time C: Students use speech-to-text facilities activated on devices or use an app or software like Dictation.io (<https://dictation.io/speech>).

Supporting English Language Learners

Supports guided in part by CA ELD Standard 5.I.C.10

Important points in the lesson itself

- The basic design of this lesson supports ELLs with opportunities to explicitly discuss effective ways to strengthen narrative voice in a monologue. Students will also have the opportunity to participate in a peer critique protocol, which provides support through peer interaction.
- ELLs may find it challenging to grasp the concept of narrative voice, as the criteria for establishing narrative voice are somewhat abstract. Emphasize the two key questions, “Who is speaking?” and “How do they feel,” frequently to support comprehension (see Meeting Students’ Needs column).

Levels of support

For lighter support:

- While reading Miguel’s Monologue for narrative voice, challenge students to put a box around sentences that use the past perfect tense.

For heavier support:

- During Work Time A, provide students with a copy of Miguel's Monologue with key phrases that illustrate narrative voice already underlined. Work with students closely to discuss how and why each sentence exemplifies the use of narrative voice.

Universal Design for Learning

- **Multiple Means of Representation (MMR):** This lesson requires students to both receive and provide feedback. Provide multiple models for how to apply feedback through think-alouds, as well as respectful and constructive feedback through teacher or peer models.
- **Multiple Means of Action and Expression (MMAE):** Revising one's writing requires students to use executive function skills to organize and follow several tasks. To remove barriers for students who may need additional support with memory or executive function skills, consider creating individualized checklists with your expectations that students can follow so that they can monitor their own learning.
- **Multiple Means of Engagement (MME):** Some students may see the revision process as a critique of their writing ability. Create a supportive and inclusive classroom environment by reminding students that everyone is working toward being better a writer. Highlight and offer specific, positive feedback on growth and development rather than relative performance.

Vocabulary

Key:

(L): Lesson-Specific Vocabulary

(T): Text-Specific Vocabulary

(W): Vocabulary Used in Writing

- narrative voice, use my strengths (L)

Materials

- ✓ Monologue group norms (from Lesson 1; one per monologue group)
- ✓ Miguel's Monologue (from Lesson 1; one per student and one to display)
- ✓ Mama's Monologue (from Lesson 1; one per student and one to display)
- ✓ Monologue drafts (begun in Lesson 5; revised during Work Time C; one per student)
- ✓ Yellow colored pencils (one per student)
- ✓ Narrative Writing Checklist (from Lesson 2; one per student and one to display)
- ✓ Sticky notes (two per student; preferably two different colors)
- ✓ Working to Contribute to a Better World anchor chart (begun in Lesson 1)
- ✓ Peer Critique anchor chart (begun in Unit 2, Lesson 8)
- ✓ Directions for Peer Critique (one per student and one for display)
- ✓ Working to Become Effective Learners anchor chart (from Unit 2, Lesson 13)

- ✓ Character Reaction note-catchers (from Unit 2; one per student):
 - Character Reactions Note-catcher: “Las Cebollas” (from Unit 2, Lesson 1)
 - Character Reactions Note-catcher: “Las Ciruelas” (from Unit 2, Lesson 3)
 - Character Reactions Note-catcher: “Los Espárragos” (from Unit 2; Lesson 6)
 - Character Reactions Note-catcher: “Los Duraznos” (from Unit 2; Lesson 7)
 - Mid-Unit 2 Assessment (from Unit 2, Lesson 10)
- ✓ Red, yellow, and green markers (one of each color per student)

Opening

A. Engaging the Writer: How Do a Series of Monologues Fit Together? (10 minutes)

- Invite students to sit with their monologue groups and to spend a few minutes reading through the **monologue group norms** they generated in Lesson 1.
- Remind students that throughout this unit they have been applying what they have learned about human rights through creating the performance task for the module. Briefly review the performance task components: a monologue based on a character’s reaction to an event from *Esperanza Rising* and a program that includes the order of their monologues, the cast, and a Director’s Note that tells what human right was challenged in their monologues and describes how people still face that challenge today. Finally, they will perform their monologues for an audience.
- Give students specific, positive feedback on their progress so far. (Example: “Throughout the unit, you have worked very hard to plan, draft, and start revising your monologue based on a character’s reaction to an event from *Esperanza Rising*.”) Tell students that before they move on to creating the program to go along with their groups’ monologues, they need to make sure each of the monologues in their group fit together.
- Remind students that part of the performance task is performing their monologues for an audience—reading each monologue aloud. Tell them that the audience may be unfamiliar with *Esperanza Rising* and the characters and events described in the monologues, so it is important that the monologues clearly fit together to help the audience understand the event being described, which character is speaking, and his or her experience during the event.
- Display and invite students to take out **Miguel’s Monologue** and **Mama’s Monologue**. Remind them that they worked with these monologues throughout the first half of the unit.
- Select a volunteer to read Miguel’s Monologue aloud for the group and another volunteer to read Mama’s Monologue aloud. Invite students to follow along, reading silently in their heads as each monologue is read aloud.
- Using a total participation technique, invite responses from the group:

*“What is similar about these monologues? What is different?” (Responses will vary, but may include: They both describe the same event; they are from the perspectives of different characters; they both use details from the excerpt of *Esperanza Rising* to describe what the narrator did, thought, and felt during the event.)*

“How do these two monologues fit together?” (Responses will vary, but may include: They describe the same experience, from start to finish, in the order that the events happened in the excerpt. Some of these details are repeated in each of the monologues.)

- Point out that these two monologues are similar to the monologues in students' monologue groups because they describe the same event—the fire—but are from the perspectives of different characters. Similarly in their monologue groups, each student wrote a monologue that describes the same event, but from the perspective of a different character.
- Invite students to take out their **monologue drafts** and to take turns reading them aloud to their monologue group. Tell students that as they listen to one another's drafts, they should think about whether their group's monologues fit together to help the audience understand the event being described, which character is speaking, and his or her experience during the event.

Meeting Students' Needs

- For ELLs and students who may need additional support with comprehension: Point out that "fit together" are words we hear a lot together, not only when talking about physical objects, but also ideas. Ask:
"What do you think it means when two monologues fit together?" (They make sense together; they do not seem to disagree with one another.) (MMR)
- For ELLs and students who may need additional support with comprehension: While discussing similarities and differences between the two monologues, record and display student responses using a graphic organizer, such as a Venn diagram. (MMR)
- Offer choice of how students share their monologues. In addition to reading aloud, some students may just answer a series of scaffolded questions from the rest of their monologue group. Examples:
 - "From which character's perspective is your monologue written?"
 - "How did your character react to the event/experience?"
 - "How is this different from or similar to the rest of the group's monologues?" (MME, MMAE)

Opening

B. Reviewing Learning Targets (5 minutes)

- Direct students' attention to the posted learning targets and select a volunteer to read them aloud:
 - ***I can provide a peer with kind, helpful, and specific feedback on his or her monologue draft.***
 - ***I can revise my monologue to use a narrative voice that is appropriate to the story I'm telling and engages the audience.***
- Point to the third learning targets and underline the phrase *narrative voice*. Tell students that this is one technique authors use to help their audience understand who is speaking, where they are, and what is happening in the narrative. Tell students they will analyze Miguel's and Mama's monologues to see specific examples of this, and then apply what they have learned to their own monologues.

Meeting Students' Needs

- For ELLs and students who may need additional support with comprehension: Check for comprehension by asking students to summarize and then to personalize the learning targets. Ask them to paraphrase the targets and then to say how they feel about them. (Example: "Can you put the first learning target in your own words?" (I can give my partner helpful feedback.) "How do you feel about that target?" (I am excited. I like working with my partner.) (MMR)

Work Time

A. Analyzing a Model (10 minutes)

- Focus students again on Miguel's Monologue.
- Remind students that today they are going to analyze this monologue for its narrative voice. Tell students that narrative voice is who is telling the story.
- Tell students that authors of narrative texts use a clear narrative voice so the audience knows who is telling the story, and that it must be appropriate to the story being told to engage the audience. Tell students that authors do this by describing what the narrator thinks and conveying how he or she feels.
- Using a total participation technique, invite responses from the group:
"How did Miguel react to the fire? How did he feel, what did he think, and what did he do?" (He felt worry and concern for Esperanza and her family; he asked about her mother and grandmother and ran back into the house to look for Abuelita.)
- Tell students that the author of Miguel's Monologue thought about these details as she wrote the monologue, using words and phrases to show who the narrator is and how he felt during the fire to use a narrative voice that was appropriate to the story and to engage the audience.
- Direct students' attention to the first paragraph of Miguel's Monologue and invite them to reread it, looking for words and phrases the author uses to show who the narrator is.
- Using a total participation technique, invite responses from the group:
"Who is the narrator of this monologue?" (Miguel)
"What words and phrases does the author use to show the audience who is narrating?" ("Papa was shaking me," "My first thought was of Esperanza," "I followed my parents outside.")
"What words and phrases does the author use to show how Miguel felt and what he did?" ("I followed my parents outside," "my heart lurched," "as we raced into the courtyard")
- Point out that these descriptions show Miguel's reaction: His first thought was worry for Esperanza, and he and his family raced to Esperanza's house to help her and her family.
- Distribute **yellow colored pencils** and invite students to underline these words and phrases as examples of how the author developed narrative voice in this monologue.
- Invite students to continue to reread Miguel's Monologue with their monologue group, underlining examples of words and phrases the author used to show who is narrating and how he felt during the fire.

- Using a total participation technique, invite responses from the group:
“Which parts of the text did you underline to show examples of how the author developed the narrative voice?” (Responses will vary, but may include: Paragraph 2: “I had to fight the urge to go inside”; Paragraph 3: “With a rush of relief,” “my concern turned to Senora Ortega and Abuelita”; Paragraph 4: “Without thinking, I ran inside,” “I carefully picked her up and carried her towards the door”; Paragraph 5: “I hadn’t felt anything because I had been fueled by the adrenaline”; Paragraph 6: “They mean as much to me as my own family.”)
- Invite students to discuss first with their monologue groups, then select volunteers to share with the whole group:
“Choose an example that you underlined. What does it help you to understand about the narrator?” (Responses will vary, but may include: It helps the reader understand who is telling the story and how he felt during the experience.)
- If productive, cue students to listen carefully and seek to understand:
“Who can tell us what your classmate said in your own words?” (Responses will vary.)

Meeting Students' Needs

- For ELLs and students who may need additional support with writing: While reading the monologue, think aloud and ask probing questions to emphasize narrative voice. (MMR)
- For ELLs: Invite students to work in mixed proficiency level partners as they underline words and phrases that show narrative voice. The partner with greater proficiency can support beginning level students to identify key phrases.
- Provide differentiated mentors by purposefully pre-selecting student groups. Consider meeting with the mentors in advance to share their thought process. (MMAE)

Work Time

B. Peer Critique: Narrative Voice (15 minutes)

- Display and invite students to take out their copy of the **Narrative Writing Checklist**.
- Focus students on this criterion:
 — W.5.4, L.5.3
- Invite students to mark or highlight this criterion, as it will be the focus of the critique, and to turn to an elbow partner to say what it means in their own words.
- Move students into pairs and invite them to label themselves A and B.
- Distribute **sticky notes**.
- Focus students on the **Working to Contribute to a Better World anchor chart**, specifically: “I use my strengths.” Remind students that as they work to critique their partner’s work, they will need to use their strengths.
- Tell students they are going to provide their partner with kind, specific, and helpful feedback against the criterion.

- Direct students' attention to the **Peer Critique anchor chart** and remind them of what peer critique looks and sounds like.
- Display and distribute **Directions for Peer Critique** and read them aloud for the group. Invite students to ask questions to ensure that they understand what to do.
- Encourage students to provide feedback to their partner based on the Narrative Writing Checklist.
- Circulate to support students as they work together to give feedback to one another. Emphasize that students are not to make revisions yet, as they will be doing this later in the lesson.

Meeting Students' Needs

- For ELLs and students who may need additional support with expressive language: As students critique each other's work for narrative voice, display some possible pieces of feedback they can use to guide their interaction. Examples:
 - "This is a great sentence, but I'm not sure who the narrator is."
 - "I know who the narrator is, but I can't tell how she feels." (MMR, MMAE)
- For ELLs and students who may need additional support with comprehension: Invite two students to model giving kind, helpful, and specific feedback about narrative voice for the class before students begin working in pairs. (MMR)

Work Time

C. Independent Practice: Revising a Monologue (15 minutes)

- Tell students they will begin revising their drafts for narrative voice. Remind them that they should refer to the criterion just reviewed on the Narrative Writing Checklist, the feedback from their peer during the critique, and their analysis of Miguel's Monologue as they revise.
- Focus students on the **Working to Become Effective Learners anchor chart**, specifically: "I take responsibility." Remind students that since they will be self-assessing and revising their work, they will need to take ownership of their writing and think about how to change or improve it.
- Invite students to find the **Character Reaction note-catcher** that corresponds with their event and to reread it to review how the narrator of their monologue felt and what he or she did during the event. Remind students that these details must be conveyed in their monologues to develop the narrative voice of the monologue.
- Emphasize that they should revise only where it is necessary (i.e., where it is unclear who the narrator is or how he or she feels about the event being described).
- Invite students to begin making revisions.
- Circulate to support students as they work. Ask questions to guide their thinking:
 - "Is it clear which character is narrating the events in your monologue?"*
 - "What words or phrases can you use to show how the narrator is feeling?"*
- Invite students to record 'Y' for 'Yes' and the date in the final column of their Informative Writing Checklist if they feel the criteria marked on their checklists have been achieved in their writing in this lesson.

- Distribute **red, yellow, and green objects**.
- Tell students they are now going to use the Red Light, Green Light protocol to reflect on their progress toward the learning targets. Remind students that they used this protocol in Lesson 6 and review as necessary. Refer to the Classroom Protocols document for the full version of the protocol.
- Guide students through the protocol using the first learning target.
- Note students showing red or yellow objects so you can check in with them.
- Repeat this process with the second learning target and so students can self-assess against how well they took responsibility and used their strengths in this lesson.

Meeting Students' Needs

- For ELLs and students who may need additional support with comprehension: Display key phrases from Miguel's Monologue that students can draw from as they revise their own narratives for narrative voice. Examples:
 - "My first thought was ____."
 - "My concern turned to ____."
 - "My heart ____." (MMR)
- Consider creating individual checklists for students to follow as they revise. For instance, the list can include:
 1. I checked to see if the narrator of the events in my monologue is made clear.
 2. I added at least three specific words or phrases to show how the narrator is feeling.
- For students who may feel uncomfortable sharing their progress on meeting the learning targets publicly: Minimize risk by providing students with a sheet of paper where they can select a color for each learning target in private. This provides useful data for future instruction and helps students monitor their own learning. (MME)

Closing and Assessment

A. Reflecting on Learning (5 minutes)

- Invite students to whisper-read their revised draft.
- Ask:

"Show a thumbs-up if your draft has a narrative voice that is appropriate to the story you are telling or a thumbs-down if you are not sure."
- Check in with students who showed a thumbs-down in the next lesson.
- Invite students to reflect on the process of peer critique and revising their writing by thinking about the following to themselves:

"How did you use your strengths as you revised today?"

"What were your challenges as you revised today?"

"What were your successes?"
- Select volunteers to share out.

Meeting Students' Needs

- Some students may get distracted by the whispering. Consider providing sound-canceling headphones to allow students to focus. (MMAE)
- Create a supportive and inclusive classroom environment by reminding students that everyone is working toward being a better writer. Highlight and give specific, positive feedback on growth and development rather than relative performance. (MME)

Homework

A. Accountable Research Reading. Select a prompt and respond in the front of your independent reading journal.

Meeting Students' Needs

- For ELLs and students who may need additional support with reading and writing: Refer to the suggested homework support in Lesson 1. (MMAE, MMR)
There are no new supporting materials for this lesson.