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Picking Apart Plot (6th grade)

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Unit Cover Page

Unit Title: Picking Apart Plot

Grade Level: 6

Subject/Topic Area(s): Reading/Language Arts

Designed By: Amanda Aird

Time Frame: 4 Weeks (roughly 20 days)

School District: Pearland Independent School District

School: Alexander Middle School

School Address and Phone: 3001 Old Alvin, Pearland, TX 77581 (832)-736-6700

Brief Summary of Unit (Including curricular context and unit goals):

This unit is designed to be an in-depth examination of plot and its functions in fictional stories. Prior to this unit, the students should be familiar with characterization, summarizing fiction, setting, conflict, sensory language, and theme. Schema in these areas is recommended before beginning this unit. Such schema will help students recognize how all the pieces line up within the plot of a story. The goal of this unit is to transition students from analyzing plots as readers into designing plots as writers. The performance task will be to design and present a plot that includes each of the plot elements in the format of their choosing (comic, children's book, narrative poem, puppet show, or short film). The intention for this unit is to be the concluding piece of our study of fictional texts in Term 1 and will demonstrate mastery over plot and previous fictional features.

During this unit, students will learn (or review) the plot elements which include exposition, inciting incident, rising action, climax, turning point, falling action, and denouement. They will understand the function of each plot element within a story and begin by identifying them in children's books and fairy tales to build their confidence with the skills. They will eventually progress to mapping out the plot lines of grade-level texts. Additionally, they will learn how to create a setting, character, and plot of their own for an imaginative story. This will be done in three stages.

The first will be a series of graphic organizers that deal with the plot elements in pieces so that students take the time to develop each piece in detail with care. The second will be their rough draft of the imaginative story in traditional essay format (paragraph form) which is required for their Writer's Portfolio. The final stage is more creative and gives them the power to choose the best method to communicate their stories as a comic book, an illustrated children's book, a narrative poem, a puppet show, or a short film. By moving through all three of these stages, students have plenty of opportunities and formats in which to demonstrate their mastery of the plot elements as both reader and writer.

UbD Template 2.0

Stage 1 – Desired Results

<table>
<tr><td rowspan="4" valign="top">

Established Goals (e.g., standards)

- 6.6A Summarize the elements of plot development (e.g. rising action, turning point, climax, falling action, denouement) in various works of fiction

- 6.14 A-E Writing Process (Plan a first draft, develop draft, revise draft, edit draft, revise final draft and publish/share

- 6.15A Write imaginative stories that include: (i) a clearly defined focus, plot , and point of view; (ii) a specific, believable setting created through the use of sensory details

</td><td colspan="2" align="center">**Transfer**</td></tr>
<tr><td colspan="2">

Students will independently use their learning to…

Craft a fictional story demonstrating the parts of plot (exposition, inciting incident, rising action, conflict, climax, turning point, falling action, denouement)

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<tr><td colspan="2" align="center">**Meaning**</td></tr>
<tr><td valign="top">

Understandings
Students will understand that….

- The plot elements are the backbone of the story, organizing events and enticing the reader to keep going.

- The points of change, the character, and the denouement in the plot line are what make stories intriguing and drive readers to finish.

- Writers need to use the plot elements to keep their story on track and to make it exciting/engaging.

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Essential Questions

- Why does plot matter to readers and writers?

- What makes readers keep reading?

- How can we determine whether a plot is "good" or "bad?"

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<tr><td></td><td colspan="2" align="center">**Acquisition**</td></tr>
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Knowledge
Students will know…

- the parts of plot

- the purpose of plot for readers and writers

- how to develop a fictional story with a full plot

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Skills
Students will be able to…

- Identify the elements of plot development in fiction and summarize the plot of a story by its plot.

- Write imaginative stories that include the plot elements, well-developed characters, and a theme.

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CODE (M or T)	Evaluative Criteria (for rubric)	
		Stage 2 – Evidence
T		Performance Task(s) *Students will demonstrate meaning-making and transfer by…* 1) Create/publish final version of imaginative story in the style of their choice (narrative poem, comic book, short film, illustrated story book, puppet show) 2) Present their final in front of the class, explaining their story's plot elements and theme, taking feedback from their peers --- Other Evidence (e.g., formative)
A		• Plot elements: Students will work in pairs to label the plot elements of fairy tales and children's books with an explanation and illustration for each
A		• Plot labeling quiz: Students show their knowledge of the plot parts (what they are and what they do)
A/M		• Plot Lines: Students will map out the plot for on-level texts from resources such as the Prentice Hall Literature book for sixth-grade
M		• Peer evaluations: Students will meet while developing the plot elements of their stories so that they can get feedback at each step of the plot-making writing process to help maintain focus. They will share their ideas for exposition (for example) and then take notes as their peers make suggestions and comments for improvement/praise.
M/T		• Plot line for their imaginative stories: Students will design the plot line for their imaginative stories, labeling each part and monitoring the focus of their storyline.
M		• Graphic organizers for the imaginative story: By filling this out, students will organize their imaginative story, showing the parts of plot and considering where each part belongs in terms of paragraphs and the writing process.
T		• Imaginative story in essay format (3 or more paragraphs): This allows the teacher to see how the students developed their plots as writers and to evaluate their understanding of writing stories in a linear, traditional format.

M		• Character map for their imaginative story: Students will read through their own story and track the character with a character map. This shows that the student has developed the character in their story in a clear fashion and it demonstrates that there is a turning point in the plot.
M		• Self-rating rubric for performance task: Students will evaluate how well they created a plot and developed interest for readers.

Stage 3 – Learning Plan

CODE (A, M, T)	Pre-Assessment
	How will you check students' prior knowledge, skill levels, and potential misconceptions?
A	1. Students will be given a short story and asked to label the parts of the plot with the correct plot element terms from a word bank.

		Progress Monitoring (e.g., formative data)
	Suggested Materials: • Any versions of fairy tales • Various children's books with traceable plots (If purchasing materials is an issue, hit up your local library for children's books.) • Pixar and Disney shorts • Both short and long, on-level, fictional texts What I Used: • For children's books: Corduroy by Dan Freeman, Stellaluna by Janell Cannon, Julius, Baby of the World by Kevin Henkes, Cloudy with a Chance of Meatballs by Judi Barrett, Harry the Dirty Dog by Gene Zion, Where the Wild Things Are by Maurice Sendak, Alexander and the Terrible, Horrible, No Good, Very Bad Day by Judith Viorst • For fairy tales: The Original Folk and Fairy Tales of Grimm Brothers: The Complete First Edition by Jacob Grimm • For on-level texts: The following stories were taken from my district's textbook, Prentice Hall Literature Grade Six by Pearson: -"Stray" by Cynthia Rylant pgs. 24-28 -"Oranges" by Gary Soto pgs. 555-556 -"Aaron's Gift" by Myrom Levoy pgs. 318-328 -"The Homecoming" by Lawrence Yep pgs. 32-37 -"The Wounded Wolf" by Jean Craighead George pgs. 183-186 -"Arachne" by Olivia E. Coolidge pgs. 860-864 -"A Crippled Boy" by My-Van Tran pgs. 850-852 -"The King of Mazy May" by Jack London pgs. 304-315		

	• Other on-level texts: "Hoods" from <u>Reading Poetry in the Middle Grades</u> pgs. 130-137, "Ovatniah" from Scholastic's <u>Storyworks</u> magazine, January 2014 issue • For images to inspire imaginative stories: <u>The Mysteries of Harris Burdick</u> by Chris Van Allsburg • For short films: https://www.youtube.com/watch?v=HSxJkKiHXbw "Paperman" It's also the short film for <u>Wreck-it Ralph</u> in case your school is anti-Youtube. https://www.youtube.com/watch?v=e4MYnCfDnYw "Feast" It's the short film for <u>Big Hero 6</u>.	
	Daily Learning Activities **Day 1:** 1. Initiate small group discussions about what "good" stories have, asking students to create a list in their groups. 2. Open into a class discussion where create a recipe for a good story using feedback from the groups which will contain the basics of fiction: plot, character, resolution, action/intensity. Use a roller coaster to back up the conclusion. Ask them which kind of roller coaster they'd prefer: one going in a straight line at the same speed where the end is easy to see, or one that has twists, turns, loops, drops, and rises? Conclude that stories need a good plot, and add that to our <mark>"Recipe for Fantastic Fiction"</mark> board which already includes sensory language, theme, characters, setting, conflict, point-of-view.	
A	3. Then students will take a <mark>pre-assessment</mark> to gauge how much they remember about plot. Go over the answers so that students can see how much they already knew.	Pre-Assessment
	4. Explain that we're doing a mini-unit on plot. Go over the <mark>Performance Task Assignment Page</mark> and the <mark>Performance Task Rubric.</mark> Take guided notes on the plot elements in the fiction interactive notebooks. 5. Begin examination of exposition, the first plot element. Have students explain where/when the exposition of a story happens. Jog memories by having students explain what a reader needs to know at the beginning of a story. Get students to think about how the exposition sets up the norm by establishing the setting, who the character is, and what life is typically like for that character. Show my version of "<mark>Red Riding Hood</mark>" on the screen and show students the exposition, underlining the parts that compose it.	
A	6. Begin reading the children's book <u>Stellaluna</u> by Janell Cannon and have students identify the exposition as you read it using mini whiteboards. Stop once the students have found it and have a student write down the basics on a piece of chart paper, labeling the setting, the character, the norm.	Informal-Assessment to see if have

A/M	7. Have kids partner up and use one of Grimms' fairy tales, reading it to identify the exposition, writing down the information that makes up the exposition and drawing an illustration as if they were making a children's book for it.	exposition down
M	8. Exit Ticket-Get students thinking by having them write the exposition of their own life with a setting, a character (themselves), and their normal way of life.	Exit Ticket
	Day 2: 1. Share out some of the responses from the Exit Tickets. 2. Snowball Opener-Have students respond to the question on the board "What could disrupt a normal class period?" Have students write answer on Post-its or notebook paper, crumple it up, and throw it into a clean trashcan/small basket. Then have a few student volunteers read out a couple of the responses. Ask the students why these things are disruptions. Get them to realize that they're disruptions because they're events that are not part of the normal flow of the class. Ask them to consider which part of the plot acts as a disruption to the normal way of life. (Inciting incident). 3. Have students use their interactive notebook notes on plot to explain what the inciting incident does for a story (event that disrupts the norm and launches the story towards calamity. Explain that this is the main conflict in shorter stories, but in longer ones, this is the first of many conflicts. Put the "Little Red Riding Hood" story back under the camera and highlight the inciting incident (Red's grandma is sick and she must go to her cottage in the woods).	on key concept
A	4. Read <u>Stellaluna</u> (read-aloud) and have students identify the inciting incident that launches the story forward using mini whiteboards, explaining how they know it's the inciting incident and what makes it a potential conflict.	Informal
	5. Bring students back together to review the definition of rising action events from their plot notes in their interactive notebook. Explain that these are the events that are building towards the explosive results of the major conflict which are known as the climax, the most intense part of the story that makes a reader sweat. Using "Little Red Riding Hood" back under the camera and demonstrate where the rising action events occur (meets wolf and tells where going, wolf eats Grandma and dresses like her, Red is slow to realize it's wolf, not Grandma). Then show where the climax occurs (wolf eats Red). 6. <u>Read Stellaluna and have students pick out the rising action</u>	Assess–See who has inciting in.
A	events and the climax of the story using the mini whiteboards. Call on some students for explanations of how the rising action events lead to the climax and why that moment is the climax instead of another. 7. Have students return to the same partner and the same book/fairy tale to find the inciting incident, the rising action	

		events, and the climax, making notes on the parts of the story that compose the plot elements and illustrating them.	Informal Assessment
A/M	8.	Students rank their understanding of plot so far using a human graph.	
	Day 3		
	1.	Finish up with inciting incident, rising action, and climax if need more time.	
	2.	Opening reading activity- Stick it to it. Students respond on Post-its that they'll stick to the board. They will write about what they have to do when everything goes wrong so that they have a connection to turning point, the moment a character makes a big change to fix things after the climax moment destroys it all.	Self-Assessment
	3.	Have students review their definition for turning point in the interactive notebook and help them understand that it's the moment when the character makes a big decision/change that it's like they're doing a u-turn. Ask them if they've ever had to do that.	
	4.	Return to "Little Red Riding Hood," showing students the moment when Red has her turning point (realizes while in stomach of wolf that she shouldn't have told him where she was going)	
	5.	Have students identify the turning point in Stellaluna and explain why this was a major change for Stellaluna. What is different	
A/M		about this moment from how she viewed things prior to this moment?	
	6.	Using the whiteboard, draw a rough sketch of an EKG machine. Ask students what they think it is. They should indicate that it's	
M		the machine that measure heart rate/pulse. Tell students that we're going to take the "pulse" of the "Little Red Riding Hood" by drawing a line to represent the tension for the reader (it will look like a basic plot line and an EKG reading). Have students help you take a "pulse" for Stellaluna too on the board.	Informal Assess- who has Turn P?
	7.	Students will break into their pairs and return to their children's book or fairy tale to ferret out the turning point. **Make sure there are turning points in the stories you choose.	
A/M	8.	Have students take a quick pulse for their partner reading, ending at the turning point.	
M	9.	Exit Ticket- Students will do a Quickwrite to explain a climactic moment from their lives and the turning point they reached to fix the situation.	
M	**Day 4**		
	1.	Have students review the class' pulse line for "Little Red Riding	
A/M		Hood" and Stellaluna. Then ask them where the line has to go next. They should respond down. Use this as bridge to falling action and denouement discussions.	Exit Ticket- climax/TurnP
	2.	Have students review the definitions of falling action and denouement in their interactive notebook plot notes. Make sure students understand that falling action events are moments in	

		the story that help make things better after the climax. The denouement is when the conflict is resolved and everything is right again. The theme will come from the denouement of the story. As an extension for discussion, ask students if this is the case for every story. (Cliffhangers are the opposite of denouement because there is no resolution.) 3. Using "Little Red Riding Hood," demonstrate which events are falling action (woodsman hears the ruckus, woodsman cuts open the wolf's belly to free Grandma and Red) and which moment is the denouement (Red reflects and decides she should never have talked to the wolf at all). Have kids explain the theme. (Don't talk to strangers.) To solidify their understanding, have students explain why falling action events are important in the story. They should be able to explain they're important because they are the steps a character takes to make things better. In this case, it was a minor character who began to set things right. Ask them if there were any loose ends at the end of the story or any unresolved issues. When they say no, explain that this is the purpose behind denouement. 4. Complete the pulse line for "Little Red Riding Hood." Then, label each part of the pulse line with the plot elements. With "Little Red Riding Hood" showing on the board, have students paraphrase the events of each plot element. Once finished, explain that the pulse line is really called the plot line. 5. Finish reading <u>Stellaluna</u> and have students indicate the falling action and denouement moments with their mini whiteboards. Complete the pulse/plot line as a class for Stellaluna.	
A		6. Students will rejoin their partners to read and discover the falling action events and the denouement for their children's book or fairy tale, recording the events on a separate piece of paper and	
A/M		illustrating it as if it were a children's book. Then the partners will finish their story's pulse/plot line. 7. Have students staple and turn in their plot examination. 8. Take the temperature of the class: have kids self-evaluate how well they understand the plot elements and plot lines by putting	Plot line/plot
		clothespins with their names on them at the point they feel their	elements
		at on a poster board thermometer as they line up to leave.	explanations
~~M~~			~~Formal~~
		Day 5 1. Tell students they're about to view a short film twice. The first	Assess
A/M		time, they should view the film to see what happens. The second time, they should take notes to try and identify the plot elements in preparation for the plot line we'll make as a class. Using Youtube, play the short film, "Paperman." Then replay it. At the end, have students share the moments which constituted the plot elements and record them on the board to see them all.	Self-Eval

	2. Then, form a human plot line having a student representative for each event in the plot elements. The students will link hands and lay down, squat, hunch over, or stand for their plot part. 3. Students will then return to their desk to take a **Plot Quiz** over the elements to check for retention of the terms, meanings, and purposes.	
A	4. Finish up the day by reading a story on grade-level. I like to use "Ovatniah" from an older edition of Scholastic's Storyworks magazine. Discuss how her character is developed by the plot with personality traits we can infer.	Formal Assess- Quiz
A	5. Make sorting cards with events from the plot on them for the text you choose. Students will then pick a new partner with	
M	which to sort and organize the events from the plot of the story. The events will be on individual cards and the students will receive a laminated plot line to sort them on. They will then write the events on their own paper plot lines to turn in with plot element labels as partner-work.	
	6. Finish the day with students hanging up their children's book/fairy tale plot examinations that they did throughout the week for display after I've had a chance to look over them.	Plot line- Formal Assessment
	Day 6 1. To start the reading portion of the day, have students do a stop	
	and jot about the kinds of plots they like to read using adjectives to describe them. Give examples on the board so that they can see the expectation before starting. Explain that as we track the plot for the on-level text today, you want them to consider whether they like the plot or not and their reasons for feeling that way. 2. Read an on-level text. I use "Stray" by Cynthia Rylant. Check before using a story to make sure the plot is identifiable and	
A	complete. Also check to make sure that it establishes a clear mood for readers. Begin tracking the plot as a class while reading the story. Talk about how the events in the story make us feel a certain way as readers. (The events are sad, yet hopeful. The ending is joyful.) Ask students why we get these moods as readers and why the author would create plot events that do that. 3. Have students find partners and have them discuss whether they liked the plot or not and figure out why that was. (I don't know is	Plot line- Formal Assessment
M	not an acceptable answer). 4. Come back as a class and discuss how students felt about the plot and the reasons for the feelings. Then explain that before	Informal Assess.- Discussion
A	writing a story, authors need to know what kind of story they want to write. It could be sad, heroic, adventurous, survival, goofy, creepy, or feel-good. Discuss which parts of the "Fantastic Fiction Recipe" that the author did well and which areas could be improved on.	

	5. At this point, explain to students that we are going to begin working on our imaginative stories and developing our plots. To launch imaginations if they need launching, put up images either from the internet or from books such as The Mysteries of Harris Burdick by Chris Van Allsburg. Such images will give students a launching point for characters and settings, perhaps even for conflicts depending on the images you select. Have students choose an image to use. You may have some students who prefer to invent their story entirely on their own, and I'd encourage them to do so.	Informal Assess - Discussion
M	6. Pass out 2 papers at this point, a Setting Graphic Organizer and a Character Graphic Organizer, to guide students' development of these 2 important plot aspects. Explain that in order to begin a story, a writer needs to have some idea of who they're writing about and what kind of world and life their character must deal with. Hype the importance of sensory language on the setting.	
	7. At the end of class, students will pair up and share their progress on their character and setting, giving each other suggestions for improvement.	
	Day 7	2 Graphic Organizers- Formal Assessment
A	1. As an intro for reading time, jog students' memories of an earlier text, the narrative poem "Oranges" by Gary Soto, which we used earlier in the term for sensory language. Have students think about how that poem has a plot complete with a climax, falling action, and a denouement, having kids return to it and pick them out.	Peer Feedback
	2. Introduce students to the narrative poem "Hoods" by Paul B. Janeczko. You may use a different narrative poem. Read the	
A	poem together as a class, focusing on how the plot is carried forward by the descriptive details used for each of the settings. Ask students to think about how the details of the setting are important because they affect the plot, pointing out how the details create mood and reflect the feelings of the character. Also have kids discuss how the first-person point of view affects the plot and makes it more intense/real.	
	3. Then have students break into trios to re-read and create a plot line by bending a pipe cleaner into the best plot line for the	Informal
M	poem and attaching it to a paper backing so that they can label and paraphrase the poem's plot elements.	Assessment Discussion
	4. Review "Hoods" with them and have them rate how well the author made his story, looking back at their plot lines and at the "Fantastic Fiction Recipe."	
A	5. Transition to writing time by giving them the Exposition Graphic Organizer with a journal from their character's perspective about	Plot Line- Formal
M	their normal day. This will be the exposition. Once they're finished filling it in, I'll explain to them that once they combine this with some details about their setting and their character, they will have the beginning of their imaginative story.	Assessment

	6. Have students return to their setting and character graphic organizers to select the details they think are most important for a reader to know at the beginning.	Graphic Organizer-Formal Assessment
M	7. Once they have those, review some of the introductions of the stories we've read so that students can see how authors begin their stories for inspiration. Also review the types of leads that they can use for their first sentence.	
	8. Then, pass students paper on which to write the first paragraph of their imaginative stories and let them write. Tell them that the	Self-Eval
T	last bit of class and the first bit of writing time tomorrow will be for peer review of their introductions. 9. Begin peer review in trios. Go over expectations for conduct during peer review and give them a ==Peer Feedback Protocol== page	
M	with times, roles, explanations for each part, and sentence stems for feedback. Then cut them loose. **Day 8** 1. To begin the reading portion of the class, ask students to take a	
M	poll using Edmodo or Kahoot on their devices to indicate which kinds of endings readers probably like best with the choices being uplifting endings, thoughtful endings, cliffhangers, or tragic endings. 2. Begin reading a longer on-level text to get more inspiration for designing plots. I like to use the story "Aaron's Gift," by Myron Levy. Have students track the plot on a pre-made plot line. This story and plot line will take the rest of the week to finish, so we will break off part way through after finishing some of the rising action. 3. We will discuss how the events so far are setting up a certain mood and analyze what that mood is and what makes it so.	Peer Feedback/ Reflection
A	Discuss the sensory language that is used and how it makes the plot come to life. Also talk about the different conflicts. 4. For the writing portion, students will receive a ==Conflict Graphic Organizer== that gets them to think about what the main conflict	
M	will be and what events have to happen to set that conflict in motion. 5. This will be where they connect the first event on their Conflict Graph. Org. to their introduction on their imaginative story	
T	rough draft. Have students begin writing the second paragraph of their imaginative stories which will include the inciting incident as the first sentence and the rising action events as the rest of the paragraph. 6. Begin the Peer Feedback Trios. 7. To close class, have students verbally share one part of their	Graphic Org Conflict-Formal Assess.
	writing process that they're really excited about or proud of.	
	Day 9	

A		1. Continue reading your on-level text. I'll continue to read and plot "Aaron's Gift" with my students and to discuss how the latest events in the plot affect our interest and our mood as readers. Continue discussing sensory language, bring up third-person limited point-of-view and how it's affecting the plot by giving us a less-biased view of Aaron's actions and insight into his whole world through his eyes. 2. For the writing portion, begin by finishing the Peer Feedback	Peer-Feedb. Self-Reflection
		Trios for the imaginative stories in their first and second paragraphs. They don't have to be done with that part yet. 3. Then, pass out an ==Instagram blank page called Climax Kablooey==.	
M		Have students design an Instagram post from their character that is an illustration of the climax for their imaginative stories and write a subtitle and one sentence statement about the character's reaction to the climax event. 4. Also pass out the ==Wrong Way graphic organizer with a u-turn==	Peer Feedb.
M		==shape== in which students will write the turning point for their characters. Tell students that the climax should be a new paragraph, possibly paragraph 3. This paragraph should include how the character reacts to the climax happening. The turning point can be in the same paragraph or in a separate one. It's up to the students. 5. At this point, it would be helpful to pin the graphic organizers to	Graphic Org. Climax Formal Assess Turning Point Graph.
		the board and write which paragraphs each piece goes in. Leave them up so that students can see them throughout the writing process. Let students continue to write at whatever point they're at. 6. Have the Peer Feedback Trios join up again to provide helpful	Org. - Formal Assess.
		hints and encouragement. 7. Finish by having students share their progress on their stories or any difficulties they're having.	
	Day 10		
A		1. Finish the longer, on-level text that the class is reading and tracking the plot all together. Then discuss what kind of story it ended up being. My class will finish "Aaron's Gift" and discuss the type of ending it had. We'll finish by evaluating the story overall and decide whether it was a "good" plot or a "bad" plot. 2. For the writing portion, assure students that no matter where	Peer Feedback Self-Eval.
M		they're at for their 2nd and 3rd paragraphs, they shouldn't feel rushed. Then pass out the ==graphic organizer titled "What Goes up Must Fall"== so that students can brainstorm the falling action events and the denouement for their stories. Then they'll figure out a possible lesson that the character learned from their experiences in the story to put in the theme space. 3. Once students have completed the graphic organizer, explain	Informal Assess.-Discussion Graphic Org.
T		that the falling action can be in the same paragraph as the turning point or in separate paragraph with the denouement. The denouement can also be a separate paragraph. Then they	Falling Act., Den., Theme-

		may pick up where they left off in their writing. Give them the rest of the class, no interruptions.	Formal Assess.
	Day 11		
M	1.	As a review, show the short film, "Feast," twice. Have students draw a plot line and then draw images to represent the moments from the film that go with each plot element. This will be turned in.	
	2.	For the writing portion, begin by asking why the title of the short	
A		film was "Feast." Have students weigh in with their thoughts. Hopefully they'll realize that the title always contains one of the main topics or themes of the story. Lead a discussion about choosing a title since many of them are likely to finish their stories today. Explain that titles act like clues or hints for readers to give them a taste of what's to come. Titles are also a bit like mysteries because they don't give much away about what will happen. Come up with some alternative titles for "Feast" to give them practice on creating titles.	Illustrated Plot Line-Formal Assess.
	3.	Let students write for a sizeable portion of the class period in the	
T		hopes that they'll finish their stories today.	
	4.	Have students begin filling out a plot line for their own	
M		imaginative story to self-evaluate and make sure that they are on track.	
	5.	Then have the final meeting for the Peer Feedback Trio. Have	
		students share their whole story, receive warm and cool feedback, and receive suggestions for any revising they need to do.	
	6.	Finish by having students share a helpful comment they received	Self-eval
		in the feedback sessions.	
	Day 12		
M	1.	For the reading, use a shorter, grade-level text to keep students fresh on plot and to keep supplying them with examples of plot to be inspired by. I will use "The Homecoming" by Laurence Yep from my textbook. Let the students read the short story in small groups and then track the plot together on a <mark>pre-made plot line</mark>. Group grade.	Peer Feedback/ Revising Self-Reflection
	2.	While they are doing the group plotting for the short text, pull	
		students and meet with them to listen to their explanations of their stories and the plot lines they made for them. Assess how they're faring and give advice if students seem wayward.	Formal assess.-Plot line
	3.	Give the rest of the class period for students to work on their	
T		Performance Task/final draft.	
	Day 13		
M	1.	Repeat routine from Day 12. The text I will assign is "The Wounded Wolf" by Jean Craighead George. Students will continue to practice tracking the plot on a plot line with labels. As an added twist, students will be tasked with creating a different ending for the story by imagining how things would end without the turning point. Group grade. The teacher should	Teacher Feedback

		continue to meet with students during the reading/plotting activity.	Formal assess. -Plot line
		2. Performance Project Work Time-monitor and help students as	
T		needed	Teacher
	Day 14		Feedback
M		1. Repeat routine from Day 12. The text for today is "Arachne" by Olivia E. Coolidge. The challenge for the groups today will be to figure out which parts of the plot elements would change to fit the theme "Having confidence is key to success." The actual theme is that being boastful can be harmful. Students should discuss and list which plot elements would need to be changed to create this new theme and show what changes might make it so.	Formal assess. -Plot line Teacher Feedback
T		2. The rest of the class is a project work period.	
M	**Day 15**	1. Repeat routine from Day 12. The plot review will be done with the folk tale "A Crippled Boy" by My-Van Tran. This is plot practice is optional by teacher discretion. If you know your students need more time to work on their projects, then cancel the reading practice for today and give them time for their projects.	Optional Formal Assess. Plot line
		2. Take time and explain how presentations should be done with demonstrations of eye contact at each rubric level and reading aloud at each volume level. Also explain the expectations for the audience, how they'll rate their peers, and have them practice.	
T		3. This is the last day to work on projects before presentations begin in the following week. Students will finish up the work day by rating themselves on the Performance Task Rubric.	Self-Assess with Rubric
T	**Days 16-20**	1. Presentation Week	Performance Task
M		2. Students in the audience will have a plot line inside of a plastic sheet protector. Their job is to track the plot while the presenter reads their story. Then they'll compare their plot line to the presenters to check the presenter and themselves. Tell them that their plotting is a grade (participation). It will force students to pay attention.	Self-Eval/Peer Eval
M		3. Have a story or narrative poem ready to finish out the week. I chose "The King of Mazy May" by Jack London from my textbook. I'm going to provide students with sixth-grade fiction STAAR stems and have them create a multiple-choice quiz for one of my other class periods to take.	Formal Assess.-Creating Quiz Questions
T		4. Each class period can later take a quiz made by another class over "The King of Mazy May" so that they can familiarize themselves with the fiction and plot STAAR stems.	Formal Assess.-Quiz