

Saskatchewan Catholic Schools Curriculum Permeation

REVEALING  
CHRIST  
IN ALL WE TEACH

ENGLISH  
LANGUAGE ARTS 4

2014

*“Revealing Christ In All We Teach”*

*A Curriculum Permeation initiative of the Saskatchewan Catholic School Boards Association*

*“Revealing Christ in All We Teach”*

### **Introduction:**

"The Gospel spirit should be evident in a Christian way of thought and life which permeates all facets of the educational climate. Prime responsibility for creating this unique Christian school climate rests with the teachers, as individuals and as a community." (The Religious Dimension of Education in a Catholic School, 1988 #25 -26.)

Teachers in Saskatchewan are mandated by the Ministry of Education to implement provincial curricula. Teachers in Saskatchewan Catholic Schools are further charged to utilize the "Revealing Christ in All We Teach" resources to permeate the Ministry curriculum with the Catholic world view.

Our Catholic schools seek to create a learning environment that reflects the identity and character of the Catholic Church. In each of our Catholic schools throughout Saskatchewan, we strive to become learning environments in which the uniqueness of our Catholic faith is expressed in all we do.

We believe that teaching in our Catholic schools is a ministry in which all are called to witness their faith. The teaching that occurs within our Catholic schools ought to reflect more than the content and objectives of the provincial curricula. In addition to these core fundamentals, we are called to infuse our Catholic beliefs and values in all subject areas.

In an ever-increasing secular world in which religious beliefs are dismissed, we must take up the challenge to see that the teaching of our Catholic values and beliefs are not limited to Religion and Christian Ethics classes alone, but are taught across the entire curricula. Our Catholic faith must permeate all subject areas! This undertaking is critical to the distinctiveness of Catholic education in Saskatchewan.

As Catholic educators, how do we permeate our Catholic teachings across the curricula? How do we, for example, discuss our church's teachings on respect for the environment in science classes? How do we promote social justice in our studies of the humanities? How do we critique literary works through the eyes of our faith? In biology, how do we promote the sanctity of all human life, indeed, all of creation?

At the direction of the Saskatchewan Catholic School Boards Association, the following resource has been produced to assist teachers in the permeation of our Catholic faith across the curricula. A number of dedicated Catholic teachers in Saskatchewan have contributed to this resource by developing and sharing a variety of activities, lessons, and units for this purpose.

**Please note:** Teachers are invited to submit feedback and/or suggestions for additional faith permeation ideas to their Religious Education coordinator/consultant.

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## Saskatchewan Catholic Schools Curriculum Permeation

### Gr. 4 English Language Arts - Faith Permeation Unit

#### Teaching through Stories - Writing Parables

##### **Catholic Faith Focus for Learning:**

Jesus was the ultimate storyteller. He used ordinary characters and images in his stories (parables) to bring the message of God's Kingdom to the people.

##### **Catholic Faith Big Ideas:**

Students will understand that ...

- God wants us to do what is right and stand up for what He wants.
- God asks us to be virtuous in all that we do.

##### **Catholic Faith Essential Skills:**

Students will be able to:

- Use storytelling to share the message of God's Kingdom.

##### **Catholic Faith Essential Question:**

How can we use stories to teach important lessons?

**Description of Culminating Task:** Written Parable (Narrative Story) based on the Cardinal Virtues (Appendix 1).

**NOTE: All yellow highlighted/shaded areas indicate faith permeation.**

**NOTE: All purple highlighted/shaded areas indicate important teacher notes and/or optional content.**

**Additional Resources:**

- *Christ the Teacher Catholic Schools - English Language Arts Assessment Rubrics*
  - Located online at <http://www.christtheteacher.ca>
- *Catechism of the Catholic Church*
- *Bible*
- *Suggested Texts Throughout Lessons (Appendix 2)*
- *Teaching Strategies: "Beyond Monet: The Artful Science of Instructional Integration,"*  
*Barrie Bennet & Carol Rolheiser (2001).*

### **Important Notes about Culminating Task**

Before embarking on this unit, you will promptly need to decide which **Cardinal Virtues** (Appendix 1) you want your students to focus on for this unit. This unit is set up to quickly introduce the students to all seven virtues and have them choose ONE to use as inspiration for writing their own parable. Alternately, you may choose only one or two to study together as a class.

#### **Note:**

Although this unit focusses on the Cardinal Virtues, you might also choose to use the Fruits of the Spirit [Love, Joy, Peace, Patience, Kindness, Goodness, Faithfulness, Gentleness and Self-Control] (Galatians 5:22-23).

### **Possible Cross-Curricular Connections:**

#### **Social Studies:**

Outcome: IN4.1 - Analyze how First Nations and Métis people have shaped and continue to shape Saskatchewan. (First Nations Storytelling)

#### **Health Education:**

Outcome: USC4.3 - Examine healthy interpersonal skills and determine strategies to effectively develop new relationships and/or negotiate disagreements in relationships.

Outcome: USC4.5 - Examine how identity (i.e., self-concept, self-esteem, self-determination) is influenced by relationships that are formed with others.

#### **Note:**

You will notice that the culminating task has the *option* of having the students present their texts to a younger group of students. You may choose to do this or alternately have the students present to their classmates. Having the students prepare and present to a younger class provides an authentic audience who could also play a role in assessing the students' completed tasks.

Also note that although this is a narrative task, the format of the completed product could take many forms: storybook, graphic novel, PowerPoint presentation, picture story, video, etc.

Culminating Task  
**Teaching through Stories**  
**Writing Parables**

**ESSENTIAL QUESTION: How can we use stories to teach important lessons?**

**TASK:**

**You are being spied on! The Grade One teacher has been paying special attention to our class and feels that her students could learn a lot from you. As Grade Four students, you have had plenty of experiences and learned many important lessons. She would like you to teach some of these lessons to her students.**

**You will create a short story that teaches her students a lesson based on one of the **Cardinal Virtues**. On presentation day, you will share these stories with her students, who will assess both your storytelling skills and (most importantly) the lessons they learned. The format of your story is up to you.**

**CRITERIA FOR YOUR PARABLE:**

**What's the Message?**

- \* **A clear spiritual or moral lesson that connects to one of the Cardinal Virtues**

**How Do We Share It? Create a Story That...**

- \* Is appropriate and engaging for your audience
- \* Has a clear and appropriate lead
- \* Follows a logical sequence
- \* Uses sensory details
- \* Has a satisfying ending
- \* Includes visuals that support the message of your story

**Other:**

- \* As a part of the process, you will need to show evidence of both pre-writing and revision.
- \* Choose the most effective format to present your story and share your message (ex. storybook, graphic novel, power point presentation, video, etc.).
- \* Orally deliver your presentation to the Grade 1 audience. Use your voice to engage them, and to convey your message. .

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***“TEACHING THROUGH STORIES”***  
**ELA 4 - CULMINATING TASK ASSESSMENT RUBRIC**

	<b>1</b> <b>“Little Evidence”</b>  With help, I understand parts of the simpler ideas and do a few of the simpler skills.	<b>2</b> <b>“Partial Evidence”</b>  I understand the simpler ideas and can do the simpler skills. I am working on the more complex ideas and skills.	<b>3</b> <b>“Sufficient Evidence”</b>  I understand the more complex ideas and can master the complex skills that are taught in class. <b>I achieve the outcome.</b>	<b>4</b> <b>“Extensive Evidence”</b>  I have a deep understanding of the complex ideas, and can apply the skills I have learned to situations that were not taught in class.
<b>Cardinal Virtues/Message</b>	* My message is not clear and does not connect to a <b>Cardinal virtue.</b>	* My message is apparent, but does not connect to a <b>Cardinal virtue</b>	* My message is clear and connects to at least one <b>Cardinal virtue.</b>	* My message is crystal clear and effectively connects to more than one <b>Cardinal virtue.</b>
Comments:				
<b>CC 4.1 - I can create different representations that communicate straightforward ideas and information.</b>				
<b>Audience &amp; Purpose</b>	*I need help to establish a purpose for my writing, I am unaware of my audience.	* My text shows that I have an awareness of my audience <b>OR</b> my purpose.	* My text shows that I have an awareness of my audience <b>AND</b> purpose.	* I have a clear awareness of who my audience is, and effectively use what I know about them to convey my message.
Comments:				
<b>CC 4.2 - I can use visuals to enhance my written texts.</b>				
<b>Visuals</b>	*I include AT LEAST ONE visual feature.	* I include some visual features.	* I include a range of visual features to enhance my text.	* I consciously choose a variety of visual features with my message and audience in mind.
Comments:				

	<b>1</b> “Little Evidence”	<b>2</b> “Partial Evidence”	<b>3</b> “Sufficient Evidence”	<b>4</b> “Extensive Evidence”
<b>CC 4.4 - I can use the writing process to write stories. These texts focus on a central idea, and have a logical order.</b>				
<b>Writing Process:</b>				
<b>Pre- Writing</b>	<ul style="list-style-type: none"> <li>* My pre-writing is insufficient.</li> <li>* There is no connection between my draft and the pre-writing.</li> </ul>	<ul style="list-style-type: none"> <li>* My pre-writing is mostly complete.</li> <li>* My pre-writing is somewhat connected to my draft.</li> </ul>	<ul style="list-style-type: none"> <li>* My pre-writing is complete.</li> <li>* My pre-writing connects to my draft.</li> </ul>	<ul style="list-style-type: none"> <li>* My pre-writing is extensive and thoughtfully completed.</li> <li>* My draft has a strong connection to the pre-writing.</li> </ul>
<b>Revision</b>	* I make basic revisions to the content <b>OR</b> visuals of my text.	* I make a few meaningful changes to the content <b>AND</b> visuals of my text.	* I make several meaningful changes to the content <b>AND</b> visuals of my text.	* I purposefully revise the content <b>AND</b> visuals of my text and make original and insightful revisions.
Comments:				
<b>Organization:</b>				
<b>Lead</b>	* I have no real lead.	* I have a predictable lead.	* I create an effective, appropriate lead.	* I create an enticing, strong lead.
<b>Conclusion</b>	* I have no real conclusion.	* I have a forced ending.	* I create a satisfying ending.	* I create a powerful ending.
<b>Order</b>	* My text has no sense of order and is hard to follow.	* My text is mostly organized, but has a few extra events that don't seem to fit, or is lacking a few details.	* My text follows a logical sequence.	* My text shows thoughtful and original organization (stylistic effect).
Comments:				







<b>Word Choice:</b>				
<b>Sensory Details</b>	* I have not yet attempted sensory details.	* I use a few sensory details.	* I use many sensory details.	* I consistently use details that elevate the meaning of the text.
Comments:				
	<b>1</b> “Little Evidence”	<b>2</b> “Partial Evidence”	<b>3</b> “Sufficient Evidence”	<b>4</b> “Extensive Evidence”
<b>CC 4.3 - I can speak for different audiences and for different reasons</b>				
<b>Oral Presentation</b>	* I present aloud, but my voice doesn't catch the reader's attention or convey my message.	* Most of the time I use an appropriate voice to catch the audience's attention.	* I consistently use an appropriate voice to catch the audience's attention and convey my message.	* I effectively use my voice in a variety of ways to catch the audience's attention and convey my message.
Comments:				

### Guest Panel Feedback:

Thank you for listening to my story!

Please assess my presentation on the following criteria:

Criteria	 1	 2	 3	 4
Was my story entertaining? Did you want to keep listening and find out what happened next?				
Did the way I told you the story make the story interesting to listen to?				
Did the pictures and visuals in the story make the story more interesting?				

**What lesson did you learn from listening to my story?**

## Unit Instruction Plan/Lesson Sequence

### Lesson 1 - Introduction Lesson: The Storytelling Jar

#### **Outcomes:**

**CC 4.3 Indicator j.** *Make individual contributions to class discussion by expressing ideas, opinions, and feelings and interact with others to share ideas and opinions, ask for support, complete tasks, and explain concerns or problems.*

**CC 4.4 Indicator j.** *Communicate and demonstrate understanding by creating original texts.*

**AR 4.1 Indicator a.** *Reflect on viewing, listening, reading, representing, speaking, and writing by explaining what is effective or what worked in a text.*

#### **Required Materials:**

- \* Storytelling prompts (Appendix 4) (or prepare your own prompts) cut out and placed in a jar (enough for each student)
- \* Essential Question: “How can we use stories to teach important lessons?”
- \* Chart paper and markers and/or paper and pencils (Note, you’ll need one piece of paper and marker for each student in your class)
- \* Timer
- \* Chart paper titled: “Strong stories that teach lessons have ...”

#### **Optional Materials:**

This lesson includes a lot of reading and writing that may not be accessible to every student in your classroom. If you have access to technology, you could alternatively consider having students audio record their stories, use a scribe and/or using pictures in order to support all learners.

**Important Note:** Please read the notes on the “Think-Pair-Share” strategy (Appendix 3), as this is a frequently referenced teaching strategy throughout the entire unit.

#### **Lesson:**

- a. Have students each choose a story prompt from the jar and read it only to themselves (do not share with anyone).
- b. Each student will need a marker or pencil that they will carry with them throughout the lesson.
- c. Explain to students that they are about to create stories with their classmates, and each one of them will be the authors. Have students SILENTLY, with no talking, get into groups of three (or four depending on your class numbers), where each member of the group has a **different story prompt**. Once students are in a group, have them find a part of the classroom they can work together. Group members should sit in a circle.

- d. Give each group member a large piece of paper and have them write their prompt on the top of the page.
- e. Explain to students that they will be given five minutes (or whatever is practical for your class) to begin writing a story. Explain that their prompt is the first sentence of their story. Encourage students to be writing the whole time and to work quickly to get their ideas down on the page. Give students a minute (using the timer) to brainstorm in their head before writing. When the timer rings, they will immediately begin writing until the timer rings once again.
- f. When the timer rings, ask students to pass their paper to the group member on their left. Once all papers are passed, they are to begin reading their classmate's story. The timer will again be set, and they will continue on the story where their group member left off. Do this until each story has been passed among the small group. Remind students that there should be no verbal sharing amongst the group.
- g. All students should have their original stories back. Before students read aloud their stories to the group, introduce the unit's essential question to the students: **How can we use stories to teach important lessons?** Explain to students that there are many reasons why an author may embark on writing a story (persuade, inform, entertain), and as a class, we are going to explore how stories can be used to teach important lessons.
- g. With this question and author's purposes in mind, have each original author read their story aloud to the rest of the group. Once the story is complete, the group members are to discuss whether that story taught any lessons. If so, what lesson? What did the reader learn? If there were no stories that taught lessons, you may choose to have students discuss how they could revise one of the stories so that it would teach a lesson. Each group should be prepared to share either a story or revisions.
- h. Bring students back together as a whole group. Ask groups to share aloud with the class any stories they felt taught important lessons and discuss which lessons were taught and/or the revisions they made.
- i. Introduce chart titled: "Strong stories that teach lessons can have ..." to the class. This will be an ongoing chart that you will want to display close to your essential question, and that will be revised and added to throughout the unit. Have students Think-Pair-Share, from the stories they created today, any elements they might add to the chart.
- j. Introduce and discuss the culminating task for this unit to the students so they are aware of the end goal of this inquiry.

## Lesson 2: Theme (The-Message)

### Part 1: Stated Theme

#### Outcomes:

**CR 4.1 Indicator b.** *View, listen to, and read a variety of texts related to theme or topic of study and show comprehension*

**CR 4.4 Indicator a.** *Recognize and explain the author's ideas, explicit and implicit message.*

**Indicator i.** *Support opinions and conclusions about what is read.*

**CC 4.3 Indicator j.** *Make individual contributions to class discussion by expressing ideas, opinions, and feelings and interact with others to share ideas and opinions, ask for support, complete tasks, and explain concerns or problems.*

#### Required Materials:

- \* For this lesson, you will need a tangible object that has layers and a centre to illustrate the idea of theme. Examples: matryoshka (nesting) dolls, an onion with layers, hardboiled egg, jaw breaker, chocolate covered almond, nectarine, peach, etc.
- \* A personal anecdote you are prepared to tell about a time you encountered a challenge but in the end learned a lesson.
- \* Selected Aesop's Fable stories, either print or video - one class copy and copies for groups of students
- \* On-line Videos: (Google: Hooplakidz - Aesop's Fables)  
(The Fox and the Stork, The Wolf and the Crane, The Fox and the Donkey, Belling Cat, The Dog and his Reflection, The Ants and the Grasshopper, The Hare and the Tortoise, Country Mouse Town Mouse, etc.)

**Note:** Teaching about theme is a complex reading skill that requires students to synthesize big ideas of a text. Be cautious that students are not summarizing or focusing on what happens in the story, but instead, focus on the author's message. Often it is helpful to ask, "What is this text *REALLY* about?"

#### Lesson:

- a. Refer to yesterday's conversation about the different reasons why an author chooses to write a text. Explain that when we are reading, we often just read quickly for the plot, wanting to find out what happens next and how it is going to end. (Just like we look at the big doll, or crunch through the candy, or slice through the onion). However, in this unit, we are going to dig deeper, using the details the author includes in the text to get to the real heart of the story - what the author wants us to learn or what they are trying to teach us.
- b. Have students Think-Pair-Share "lessons" they have often had parents/teachers/coaches teach them. Examples: "don't give up," "don't worry about winning, just

have fun,” “follow your heart.” While these are all good lessons, usually lessons are best taught through experience, not just by someone telling you.

- c. Tell the students that you are going to tell them a story, using your manipulative to help. Begin to tell your story, and as you add more and more details, use your manipulative (peel a layer off the onion, open up the doll to find the next smaller doll inside, etc.), until you get to the last layer. When you get to the last layer explain to the students that it was not just about telling a good story, but more about what you learned from that story (the final layer, smallest doll, etc.) that sticks with you.
- d. Have students share a story with a partner about a time they learned a lesson, either using a manipulative, if that is possible, or “imaginary manipulative.” Each time, they add a detail, they can peel back a layer, until they get to the “heart” of the story, which is the lesson that they learned. Ensure each partner has a turn.
- e. When students have shared with a partner, have students call out the lessons they learned. Have them Think-Pair-Share times when they learned that lesson, emphasizing the idea that there is more than one way to learn a lesson, and that we can apply/connect these lessons to our own lives.
- f. Explain to students that there are two ways that author’s make sure their readers clearly understand the message they want to send. Today, you want to teach them the first way, which is when the author explicitly states the lesson within the words of the text.
- g. Introduce today’s text/video. Explain to students that their job is to listen carefully and put their hand up when they hear the message/lesson the author clearly states within the text.
- h. Read the text to the students. When complete and the lesson has been identified, have students Think-Pair-Share circumstances when they have learned that lesson and/or ways they could apply that lesson to their own life.
- i. **Optional:** You may choose to read another fable and/or have students work to read their own text and find the explicit message the author includes in the text.
- j. Review chart titled: “Strong stories that teach lessons can have ...” to the class. Have students Think-Pair-Share what they could add to the chart based on today’s lesson.  
*Possibilities:* (explicit messages, short plot, animals for characters)  
 Make note of the language of the chart: “Strong stories that teach lessons CAN have...”  
 Discuss that these characteristics are not in every story that teaches a lesson.

**Lesson 3: Theme (The-Message)**  
**Part 2: Implied Theme**  
**“Reading with a Question in Mind”**

**Outcome(s):**

**CR 4.3 Indicator h.** *Draw conclusions supported by ideas presented.*

**CR 4.4 Indicator a.** *Recognize and explain the author’s ideas, explicit and implicit message.*

**Indicator i.** *Support opinions and conclusions about what is read.*

**CC 4.3 Indicator j.** *Make individual contributions to class discussion by expressing ideas, opinions, and feelings and interact with others to share ideas and opinions, ask for support, complete tasks, and explain concerns or problems.*

**Materials:**

\* Carefully chosen read aloud that has a strong message/lesson which students will be able to discuss. (Possible Text Options Appendix 2).

\* Prepared class chart:

<b>Text</b>	<b>Who are the characters ?</b>	<b>What is the problem/obstacle the character faces?</b>	<b>How do the characters solve the problem/overcome the obstacle?</b>	<b>What did the characters learn? How did they grow/change?</b>	<b>What might the author’s message be?</b>

\* Chart: “*Strong stories that teach lessons can have ...*”

**Lesson:**

- a. Review with students that, as readers, we have learned authors are often trying to tell us something/teach us a lesson through their stories. One way they do that is to explicitly tell us within the text of the story what it is they want us to take away.
- b. Explain that the second way authors teach us a lesson is to carefully craft their story in such a way that the characters of the story learn a lesson, and we must use the details of the story to figure out what message the author wants us to learn. As we know, authors often include these details so we enjoy the stories and want to keep reading, but they also include them so we are able to grasp the message they are sending.
- c. Explain that one way we can grasp the bigger ideas of a text (and not just what is happening in the story) is to have a question(s) in mind that we want to answer before we start reading. This helps us to approach the text looking for specific information.
- d. Introduce students to today’s chart and the questions that you will use to guide your reading of today’s text. Explain that sometimes, we will find the answers to these

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questions right in the text (Who are the characters? What is the problem? How did they overcome?). Sometimes, we will have to use what we are reading and our background knowledge to answer the questions the best we can (What did they learn? What might the author's message be?).

- e. Query the students on the language of the last column of the chart: "What *MIGHT* the author's message be?" Discuss that there are no "right and wrong" answers when talking about messages/big ideas. All thinking is valuable, as long as it can be linked back to the text.
- f. Introduce today's read aloud and show the students the cover, any pictures, etc. and query them if they have any predictions about what the book is going to be about. Activate their background knowledge about the topic chosen and/or have them raise any questions that they are wondering before reading.
- g. Begin reading the text aloud. You will first want to **MODEL** for the students how to use this strategy. As you come to a part of the text that refers to one of the questions (Who are the characters? What is the problem/obstacle? etc.), you will want to stop and jot down notes on the chart of what you are noticing/thinking. Explain to students that as you were reading with those questions in mind, you noticed the answers right away as you read them in the text.
- h. As you continue to read aloud, you will want to be aware of and model aloud when you make inferences based on what you are reading. For example, What did the characters learn? How did the characters change/grow? You will want to model the thinking language of inferring for the students: I think ... Maybe ... Perhaps ... This makes me think ... This gives me a clue ...
- i. As you finish up the text, ask students to Think-Pair-Share with a partner about the last question: "What might the author's message be?" You may choose to introduce/post conversation prompts such as:
  - "I'm thinking ... because ..."
  - "This reminds me of ..."
  - "It could be ... because ..."
  - "Or maybe it's ..."
  - "I agree ... because ..."
  - "I disagree ... because ..."
- j. Using evidence from the text, engage in a class discussion. The prompts above will help to dig deep into the messages/lessons of the text. Encourage students to take one another's ideas, add on to them and get to the real heart of the story.
- k. Before you conclude the lesson, discuss the following questions: How does today's lesson make you think about our essential question: "How can we use stories to teach important lessons?"



- l. Have students add onto the chart, “*Strong stories that teach lessons can have ...*”  
*Possibilities:*

## **Lesson 4: Finding the Message on Our Own**

### **Outcome (s):**

**CR 4.3 Indicator h.** *Draw conclusions supported by ideas presented.*

**CR 4.4 Indicator a.** *Recognize and explain the author's ideas, explicit and implicit message.*

**Indicator b.** *Select and use pertinent before, during, and after strategies to construct meaning when reading.*

**Indicator i.** *Support opinions and conclusions about what is read.*

**CC 4.3 Indicator j.** *Make individual contributions to class discussion by expressing ideas, opinions, and feelings and interact with others to share ideas and opinions, ask for support, complete tasks, and explain concerns or problems.*

### **Required Materials:**

- \* Carefully chosen short texts. Options: picture books (Note: Appendix 2 has text suggestions if you want to focus on a particular Cardinal Virtue), short stories, or previous read aloud texts students are familiar with. You may choose to have a variety of texts or you may have one text for the whole class. However, ***it is critical that you choose texts that are at an appropriate reading level for your students.*** You may choose to group students based on the text level or depending on how they are acquiring the skill of synthesizing to find the author's message. Keep text level a priority, so the focus remains on the skill and not on decoding the text.
- \* Reading with a Question in Mind Chart from last day - you will need room to add on to this chart. You may need to prepare a new one if there isn't enough room from yesterday.
- \* A copy of the "Reading with a Question in Mind" chart for each student. (Appendix 5)
- \* Chart - *"Strong stories that teach lessons can have ..."*

### **Lesson:**

- a. Refer back to yesterday's lesson and the chart created. Discuss the strategy modelled yesterday and how you can focus your understanding of a text by reading to answer specific questions. Remind students that all answers cannot be found in texts; they must use their background knowledge what they are learning from the text to infer the answers to some questions.
- b. Review the questions that are guiding the student's reading today:
  - Who are the characters?
  - What are the problems/obstacles they face?
  - How do they solve problems/overcome obstacles?
  - What did the characters learn? How did they grow or change?
  - What might the author's message be?
- c. You have a choice of how you group students for this lesson: Group (ideally no more than three) with a common text for the whole class **OR** give each group a different text. **Be very mindful to ensure any text given to a student is accessible to their individual reading levels and abilities.**

- d. Students will work individually (or alternately, they can read aloud the text together as a group) to read the text they have been given, then record their thoughts on the “Reading with a Question in Mind” chart (Appendix 5).
- e. Once students have completed their work individually, group them together to discuss their responses with partners/groups to infer the author’s message. Remind the students that they do not have to come to a consensus on ONE message. However, any suggestions need to be discussed as a group and backed with evidence from the text.
- f. Remind and even post the discussion prompts from yesterday’s class to encourage respectful and productive conversation:
- “I’m thinking ... because ...”
  - “This reminds me of ...”
  - “It could be ... because ...”
  - “Or maybe it’s ...”
  - “I agree ... because ...”
  - “I disagree ... because ...”
- g. Once students have discussed their texts in groups, reconvene as a whole class and add to your class “Reading with a Question in Mind,” chart. Ask students/representatives to share the messages they decided upon with the whole class and compile a class list of texts/messages.

Text	Who are the characters?	What is the problem/obstacle the character faces?	How do the characters solve the problem/overcome the obstacle?	What did the characters learn? How did they grow/change?	What might the author’s message be?

- f. Is there anything the students can add to the chart, “*Strong stories that teach lessons can have ...*”?

## **Lesson 5: Jesus as a Storyteller - Exploring Parables**

### **Thinking about Audience**

#### **Outcomes:**

- CR 4.4 Indicator a.** *Recognize and explain the author's ideas, explicit and implicit message.*  
**Indicator b.** *Select and use pertinent before, during, and after strategies to construct meaning when reading.*  
**Indicator i.** *Support opinions and conclusions about what is read.*
- CC 4.3 Indicator j.** *Make individual contributions to class discussion by expressing ideas, opinions, and feelings and interact with others to share ideas and opinions, ask for support, complete tasks, and explain concerns or problems.*

#### **Required Materials:**

- \* Object you used from Lesson 2 (nesting dolls, hardboiled egg, onion, etc.)
- \* Carefully chosen **Parable(s)** (with characters) - Format choice: (Bibles, story and/or video) for students to practice strategy (photocopies so that students are able to write on them)
- \* **Bible**
- \* "Reading with a Question in Mind," chart from previous lesson
- \* Essential Questions for Unit: How can we use stories to teach important lessons?
- \* Chart - "Strong stories that teach lessons can have ..."

**Suggested Parables:** *(Feel free to choose any parable appropriate for your unit/students):*

*Parable of the Good Samaritan - Luke 10:30-37*  
*The Wise and Foolish Builders - Matthew 7:24-27, Luke 6:46-49*  
*Parable of the Sower - Matthew 13:3-9, Mark 4:3-9, Luke 8:5-8*  
*The Unforgiving Servant Matthew - 18:23-35*  
*Parable of the Prodigal Son - Luke 15:11-32*  
*Rich man and Lazarus - Luke 16:19-31*

#### **Lesson:**

- a. Explain to students that they have deeply explored the ways that authors teach lessons by using stories. However, the greatest teacher/storyteller of all was Jesus, who frequently used short stories, called parables, to share his message.
- b. Discuss with students that parables are said to be "earthly stories with a heavenly message." Jesus used easy-to-remember characters and objects we can relate to in order to help us understand the lessons he was trying to teach. Read & discuss Matthew 13:10-17 - "Why do you speak to the people in parables?"
- c. Using your object, demonstrate the being closed to God and how his stories/truth cannot get to those who are not open. But those who remove the outer layers (remove the layers of your object) and open their hearts, like the disciples, are able to see what he sees, hear his message, and understand with their hearts. Read Matthew 13:12.

- e. Have students move around the room to music. When the music stops, have students move towards a partner who is close to them. Once students are paired up, read aloud a chosen parable and/or show a video.
- f. When you have completed the parable, refer students to the questions from the previous lessons and discuss:
  - Who are the characters?
  - What are the problems/obstacles they face?
  - How do they solve problems/overcome obstacles?
  - What did the characters learn? How did they grow or change?
- g. Then have students be actors and act out the parable with their partner, using the questions. Try to infer: What might the Jesus' message be?
- h. Discuss the students' thoughts on the message from the parable. How might the lessons he teaches apply to our lives today? Repeat with another parable if desired.
- i. Refer students back to the essential question from the unit: "How can we use stories to teach important lessons?" Discuss as a class how we have explored many ways authors and Jesus used stories to teach their audiences. Now it is their turn. Explain to students that they are about to embark on the second part of this unit. They are going to become the storytellers and use stories to teach lessons to the students in the younger class you have paired up with.
- i. Refer students to on-going chart - "*Strong stories that teach lessons can have ...*" Re-read chart and have students Think-Pair-Share if there is anything to add, delete, or revise.
- j. Explain to students that Jesus was very aware of who his audience was (people who needed to hear the message of God). So instead of lecturing, he used parables. We also need to be aware of our audience. Revise the language of your chart to say, "*Strong stories that teach lessons [to Grade One students] can have ...*"
- k. Have students Think-Pair-Share what they could add to the chart. Keeping in mind their audience is going to be a younger class, what might be important to remember?
 

Options: short story, simple language, pictures, size of text, format of story, relatable characters, etc.

## **Lesson 6 - Exploring the Virtues**

### **Outcomes:**

**CR 4.3 Indicator h.** *Draw conclusions supported by ideas presented.*

**CR 4.4 Indicator c.** *Understand and apply cues and conventions to construct and confirm meaning when reading.*

**Indicator i.** *Support opinions and conclusions about what is read.*

**CC 4.3 Indicator j.** *Make individual contributions to class discussion by expressing ideas, opinions, and feelings and interact with others to share ideas and opinions, ask for support, complete tasks, and explain concerns or problems.*

### **Required Materials:**

**Note:** At this point, you will promptly need to decide which **Cardinal Virtues** (Appendix 1) you want your students to focus on for this unit. This unit is set up to quickly introduce the students to all seven virtues and have them choose ONE in which to use as inspiration for writing their own parable. Alternately, you may choose one or two to study together as a class.

- \* Copy of Culminating Task Description/Rubric (Appendix 17) for each student and one displayed for the whole class to see
- \* Folder/Writer's Notebooks/Binders for students to store the pre-writing work and information they gather for culminating task
- \* **Cardinal Virtues** Concept Forms (Appendix 6-9)
  - \* Answer Key: "Which of the following show examples of ..."
  - \* Prudence (Wisdom): #1,3
  - \* Justice: #1,2
  - \* Fortitude (Courage): #1,2
  - \* Temperance (Moderation, Self-Control): #2,3
- \* **Defining the Cardinal Virtues** Class Chart (Appendix 10)

### **Lesson:**

- a. Present the following situation to your students: *Your mom and dad have allowed you to have a cell phone because they trust you to be responsible with it. They have told you that you may take it to school, but it must stay turned off and in your backpack the whole time. A friend of yours sees your cell phone in your backpack and tells you to bring it into class and download this new game. You know this game is not appropriate. Your parents told you that if you do not follow the rules the phone will not only be taken away, but you will break their trust in you. What do you do?*
- b. In pairs, have students Think-Pair-Share what they would do in this situation. Choose groups of students to role play the conversations they would have with their friend. **Be aware of any virtues (prudence, justice, fortitude, temperance) the students are practicing.**
- c. If you haven't already, you will want to give each student a copy of the culminating task/rubric. Read aloud the task description to the students. Have students Think-Pair-Share: what is a virtue? (*"A virtue is a "habit of doing good." Virtues are muscles for the soul. We must exercise them in order to make them strong. The more we exercise these virtues, the easier it is to use them." Fr. Radloff, Diocese of Baker*)

- d. Share with students that today they will learn about the FOUR **Cardinal Virtues:** Prudence, Justice, Fortitude & Temperance, which will be inspiration for the lessons they will teach in their stories.
- e. Give each student one concept form (Appendix 6-9). Explain to them that each one of them will become the experts on that virtue and will be responsible for teaching their classmates about their assigned virtue.
- f. Have individual students study their particular virtue. Explain to them that each form contains examples of what their virtue IS and what their virtue IS NOT. They must first study what their virtue IS to see what they all have in common. Once they have an idea, they can compare them to the examples of what it IS NOT, with the ultimate goal of defining their virtue. Give students time to work on this.
- g. Next, have students see if they can use the characteristics they have identified to:
  - Correctly identify examples of their virtue
  - Propose a definition based on what they understand of the virtue
  - Create their own example of the virtue
- h. Once students have had an adequate amount of time to complete their form, have them **SILENTLY** join together with a partner (or group of 3) with someone who was studying the **SAME VIRTUE**.
- i. With a partner or group of three in the expert group have student discuss/compare/add to/revise their thoughts on what the virtue is, what it is not, and how to define it.
- j. Students will then be ready to teach others about their assigned virtue - once again silently grouping themselves, where each group has at least one representative for each virtue (ideally one for each virtue, but depending on your class size). Group members will begin to teach the others about the virtues, one at a time. Reinforce that it is the expert's job to ensure each student understand the concepts, and the other member must ensure they are listening/asking questions so they are knowledgeable in all four virtues. **Option: You may choose to have students complete their own charts (Appendix 10) while listening to the experts and/or you might just compile a class composite chart.**
- k. Come together as a class, randomly ask students to share their understanding of each virtue, and complete the following class chart.

Defining the Cardinal Virtues		
Virtue	DEFINITION	EXAMPLE
<u>PRUDENCE</u> (Wisdom)		
<u>JUSTICE</u>		
<u>FORTITUDE</u> (Courage)		
<u>TEMPERANCE</u> (Moderation, Self-Control)		

**Note:** From this point on in the unit, the students will need to have a place (folders/writer's notebooks/binders) to keep the information they are working on, as it will all be needed for them to complete the final project. Have them place their copy of the task/rubric and the cardinal virtues chart in their folder from today's lesson.



## Lesson 7 - Looking at the Task

### Outcomes:

**CR 4.4 Indicator i.** *Support opinions and conclusions about what is read.*

**CC 4.3 Indicator j.** *Make individual contributions to class discussion by expressing ideas, opinions, and feelings and interact with others to share ideas and opinions, ask for support, complete tasks, and explain concerns or problems.*

**Indicator h.** *Draw conclusions supported by ideas presented.*

**AR 4.1 Indicator a.** *Reflect on viewing, listening, reading, representing, speaking, and writing by explaining what is effective or what worked in a text.*

### Required Materials:

- \* Culminating Task Description & Rubric (Student copies & one for all to see) (Appendix 17)
- \* Sample Prepared Culminating Task (pdf) or teacher prepared sample of the culminating task
- \* Labelled corners of the room 1,2,3,4

### Lesson:

- a. Ensure each student has an individual copy of the culminating task and the corresponding rubric (Appendix 17). Have students read the explanation of the task independently, then Think-Pair-Share with a partner. Have the first partner (A) share with partner (B) what they understand about the task, while the other partner (B) listens.
- b. Inform students it is time to switch partners. This time, Partner B will talk about their understanding of the task, **but must not repeat anything Partner A has already said.**
- c. Discuss any student questions/misunderstandings regarding what the task is asking and/or the requirements. Ensure students are well aware of the AUDIENCE and PURPOSE of the task.
- d. Give students each a copy of the sample completed task (pdf) or display on SmartBoard/Projector for all students to view. **Note:** The culminating task is currently set up so that students choose the format. Therefore, the sample storybook is just one way students might choose to demonstrate their knowledge, skills and abilities. If there is a preferred format, or you want to show the students a variety of formats, it is suggested that you prepare an example for students to view.
- e. Using the sample, tell students they are to take the place of the teacher. Explain that together you will go through each of the required criteria one at a time and assess where it would fall on the rubric (please note, the sample task does not necessarily meet all criteria).
- f. Share the story aloud with the class, and then begin looking at the rubric. Starting with the message/**Cardinal Virtues** - have students choose where they would place

the sample on the rubric and go to the corner of the room labelled with that number - 1,2,3 or 4. (You may need to set up parameters as to how long they have to go to a corner and encourage them this is not about going with friends).

- g. Once students are in a corner, have them partner up and discuss WHY they placed it where they did on the rubric. Select students to share aloud and anticipate disagreement, encouraging students to provide evidence for their decision. (Note: students will have a chance later on in the unit to suggest ways to improve the task, this lesson is intended to get them familiar with the task and how they will be assessed.)
- h. Move through each element of the rubric in the same way: choose a corner, discuss with a partner, share as a class, and provide evidence.
- i. Once students have gone through the rubric and assessed the sample task, brainstorm together possible formats (letters, storybooks, audio, video, PowerPoint, etc.) for their stories, keeping the requirements of the task and the audience in mind.
- j. Have students share their top two format choices with a person beside them.
- k. Ensure students keep the task description/rubric in a folder for future reference.

## Lesson 8 - Generating Topic Ideas

### Outcomes:

**CC 4.3 Indicator j.** *Make individual contributions to class discussion by expressing ideas, opinions, and feelings and interact with others to share ideas and opinions, ask for support, complete tasks, and explain concerns or problems.*

**CC 4.4 Indicator a.** *Work through the stages of a writing process - pre-writing.*

### Required Materials:

\* Idea generating chart for each student (Appendix 11) OR Writer's Notebooks

\* Prepared Class chart to model idea generating:

<b>SCHOOL</b>	
<b>HOME</b>	
<b>FAMILY</b>	
<b>FRIENDS</b>	
<b>OTHER IDEAS</b>	

### Lesson:

- a. Review the four **Cardinal Virtues (Prudence, Justice, Fortitude, Temperance)** and what they mean. Have students Think-Pair-Share with a partner different lessons they have learned in their lives that would connect to those virtues
- b. Introduce the class chart. Thinking aloud, model how to use the chart by generating a few examples of lessons you have learned at school (standing up for someone who is bullied, being prepared for class, including everyone at recess time, etc.) or might learn at school (it does not have to be something that has happened to them; this is just a good place to start). Ensure you are referring to the virtues as you model your brainstorming.
- c. Have the students jot down their ideas from school, in the first row. After a few minutes, ask the students to Think-Pair-Share with someone beside them, giving them time to add more ideas to their list if they choose.
- d. Repeat for home, family, friends and other ideas. Model for the students, give them time to generate ideas, share with a partner, and then jot some more.

### Optional:

- e. Once students have generated topics, have them choose one that is sticking out to them, and then (in their notebooks or on the back of the chart) do a quick write where they just jot down any thoughts about that topic. You may choose to model

for students how to take one topic and write a few sentences about your thoughts and feelings about that topic. This may or may not end up as the students' final topic. However, it gets them to begin thinking deeper about the lesson/message on which they want to focus.

## **Lesson 9: Pre-writing**

### **Start with the end in mind**

#### **Outcomes:**

**CC 4.1 Indicator a.** *Create spoken/written representations that include: a specific message, a coherent organization of ideas, ideas and information which are clear and complete, appropriate use of language and conventions.*

**CC 4.4 Indicator a.** *Work through the stages of a writing process - pre-writing.*

**AR 4.1 Indicator a.** *Reflect on viewing, listening, reading, representing, speaking, and writing by explaining what is effective or what worked in a text.*

#### **Required Materials:**

\* Story Planner (Appendix 12), one copy for each student and a class chart for all to see

**Note:** If you are using the provided Sample Culminating Task (pdf), you will find a completed story planner there. Or, you may create one of your own (a personal anecdote) to use as a model.

\* “*Strong stories that teach lessons can have ...*” chart

\* Read Aloud Texts from Previous Lessons

\* *Essential Question: How can we use stories to teach important lessons?*

\* Student folders/ writer’s notebooks

\* Culminating Task Rubric (Appendix 17)

\* Sample culminating task & planner (pdf)

#### **Lesson:**

- a. Refer students back to their idea charts from yesterday.
- b. Once students have completed their charts, explain to them that they need to start thinking about which ideas/lessons/virtues are sticking out to them. Write down the following questions for students to see:
  - Which of these ideas are really sticking out to me?
  - Which of these ideas do I have a lot to say about?
  - Which of these ideas mean a lot to me?
  - Which of these ideas might make a powerful story?
  - Which of these ideas might relate to my audience?
- c. Model going through some of your ideas on the class chart. Thinking aloud, answer the above questions, highlight topics that are possibilities for the final task, then have students do the same. Think and talking aloud as you work through the process of landing on a final topic.
- d. Give students independent work time to add to their lists and decide on a topic.

- e. Once you have given them adequate time, have them Think-Pair-Share their topic and ideas with a partner and discuss:
  - Is this a topic that is appropriate for my audience?
  - Does this topic clearly **connect to one of the Cardinal virtues**?
- f. Have students Think-Pair-Share different scenarios when plans are needed before you begin something. (Ex. Reading a recipe before baking, blueprints before building a house, game plans before playing a game, etc.) Explain to students that writers also plan their stories before they begin drafting.
- g. Hand out the story planner (Appendix 12) to each student. Model writing in the lesson at the very top of your personal chart. Discuss why we are starting with the lesson first. Connect this to essential question of the unit: “How can we use stories to teach important lessons?”
- h. Refer students back to the “*Strong stories that teach lessons can have ...*” chart that you have been using since the beginning of the unit. Discuss that first we start with the WHY - the lesson we want to teach so we always have that in mind. Then we think about HOW we are going to share that lesson in a way that is engaging to our audience, so they will not feel like we are lecturing them. Ensure students are aware that although the lesson might be one they have learned in real life, the characters, and story they are going to write can be purely fictional. Have students Think-Pair-Share with a partner :
  - What story they might use to teach their lesson?
  - How will they meet the needs of their audience?
  - Are they going to come right out and tell their audience the lesson (stated)? Or is it going to be up to the audience to do the work? (implied)
- i. Model for students how to plan their story using the questions that they used to investigate author’s message earlier in the unit. (Appendix 12) Refer to the “*Strong stories that teach lessons can have ...*” chart. **One of the things you will want to emphasize (refer back to Parables & read aloud texts) is that these are simple stories with only a few characters.**
- j. You may choose to model for students planning the elements of a story using the planning chart (Appendix 12) or you may choose to discuss the completed sample.
- k. Using the planner (Appendix 12) - have students Think-Pair-Share the details of the story with a partner and discuss where they might need to do some more planning/thinking. Send students off to work independently

- l. While working, individually confer with students and ask a few if they would be willing to share. Choose those who are clear on which **Cardinal virtue** they are focusing, the lesson they want to teach, and a simple story that teaches that lesson and/or those who are struggling and may need some suggestions from classmates.
- m. Refer students to the **Cardinal Virtues**/Message and Pre-writing sections of the task rubric. Using the sample task and planner, have students place it on the rubric and suggest changes/revisions to ensure it meets at least a level three.
- n. Next, have them Think-Pair-Share to evaluate where they currently are at with their own work, and what they may need to focus on:

	1	2	3	4
<b>Pre- Writing</b>	<ul style="list-style-type: none"> <li>* My pre-writing is insufficient.</li> <li>* There is no connection between my draft and the pre-writing.</li> </ul>	<ul style="list-style-type: none"> <li>* My pre-writing is mostly complete.</li> <li>* My pre-writing is somewhat connected to my draft.</li> </ul>	<ul style="list-style-type: none"> <li>* My pre-writing is complete.</li> <li>* My pre-writing connects to my draft.</li> </ul>	<ul style="list-style-type: none"> <li>* My pre-writing is extensive and thoughtfully completed.</li> <li>* My draft has a strong connection to the pre-writing.</li> </ul>
<b>Cardinal Virtues/Message:</b>  What spiritual or moral lesson do I want my audience to learn?	<ul style="list-style-type: none"> <li>* My message is not clear and does not connect to a <b>Cardinal virtue.</b></li> </ul>	<ul style="list-style-type: none"> <li>* My message is apparent, but does not connect to a <b>Cardinal virtue.</b></li> </ul>	<ul style="list-style-type: none"> <li>* My message is clear and connects to at least one <b>Cardinal virtue.</b></li> </ul>	<ul style="list-style-type: none"> <li>* My message is crystal clear and effectively connects to more than one <b>Cardinal virtue.</b></li> </ul>

## **Lesson 10: Pre-Writing**

### **Using a Timeline to Organize the Order of our Story**

#### **Outcomes:**

- CC 4.1 Indicator a.** *Create spoken/written representations that include: a specific message, a coherent organization of ideas, ideas and information which are clear and complete, appropriate use of language and conventions.*
- CC 4.4 Indicator a.** *Work through the stages of a writing process - pre-writing.*  
**Indicator b.** *Select and use pertinent before, during and after strategies to construct meaning when writing.*
- AR 4.1 Indicator a.** *Reflect on viewing, listening, reading, representing, speaking, and writing by explaining what is effective or what worked in a text.*

#### **Required Materials:**

- \* Story planning questions (Appendix 12)
- \* Timeline planner (Appendix 13)
- \* Sample culminating task and planner (pdf)
- \* Culminating Task Rubric (Appendix 17)
- \* Chart - *“Strong stories that teach lessons can have ...”*

#### **Lesson:**

- a. Today is a work period. You will want to provide the students with adequate time to begin fleshing out the details of their stories.
- b. Compliment students on their work up until this point. Review that yesterday they began to think deeply about the lesson they wanted to teach and considered the big ideas of their story, kind of like the frame of a house. Today we are going to begin to look at the more of the details about how to tell the story and start filling up the house.
- c. Today, you are going to show them one type of planner called a timeline. This planner helps them to organize the big events of their story in order that they happened - first, next, then, last.
- d. Explain to students that often before writing, it is beneficial to rehearse, just like you would for a concert. Model for the students first rehearsing your story by re-reading the question planner (Appendix 12) from yesterday. Turn it over and tell it to the class, as if they were your audience and you were on stage telling an exciting story that teaches a lesson.



- e. Then, together as a class, take the story you just told and begin to fill in the timeline: what came first, then, next, until the end. Allow any extra events that might not be crucial to the plot as you will come back to this at the end of the lesson.
- f. Have students Think-Pair-Share: did your story have a stated lesson/message (did they say it aloud within their story?) or was it implied (told within the events of the story)? Discuss together which they think they might use in their story.
- g. Give students a moment to re-read their planning sheet (Appendix 12) from yesterday. When most are done, have the students turn their pages over and imagine their Think-Pair-Share partner is a student in Grade 1. Without looking at their plans, rehearse the story out loud with the partner. Have partners switch so each has a chance to rehearse.
- h. Give students a copy of a timeline (Appendix 13) or have them quickly jot down a timeline in their writer's notebooks. Have them go off to work on planning their stories using the timeline to organize their thoughts and the events of their stories.
- i. As students are working independently, confer with individuals, and ask a few students to share their timelines with the whole class.
- j. Bringing the students back together, have a few students share their timelines.
- k. Referring back to the class generated timeline, ask students to consider our purpose (to teach a lesson) and audience (young children). Use the rubric to assess the sample task using the "order" portion of the rubric, making suggestions/revisions to ensure it meets at least a level 3.

	1	2	3	4
<b>Order</b>	* My text has no sense of order and is hard to follow.	* My text is mostly organized, but has a few extra events that don't seem to fit, or is lacking a few details.	* My text follows a logical sequence.	* My text shows thoughtful and original organization (stylistic effect).

- l. Remind students that these stories need to be simple with only a few characters and easy to follow plots (keeping in mind our audience). Reread the class generated timeline and delete any superfluous events that do not pertain to the main

events/lesson of the story. (Note: You may also need to model how to add more to a timeline if it is very bare and needs to include more planning).

- m. Have students Think-Pair-Share with a partner and go through their timelines to do the same.
- n. Refer students to the pre-writing portion of the rubric, and together assess both their planning sheet and their timelines. Discuss where they might need to continue to work:

	1	2	3	4
<b>Pre- Writing</b>	<ul style="list-style-type: none"> <li>* My pre-writing is insufficient.</li> <li>* There is no connection between my draft and the pre-writing.</li> </ul>	<ul style="list-style-type: none"> <li>* My pre-writing is mostly complete.</li> <li>* My pre-writing is somewhat connected to my draft.</li> </ul>	<ul style="list-style-type: none"> <li>* My pre-writing is complete.</li> <li>* My pre-writing connects to my draft.</li> </ul>	<ul style="list-style-type: none"> <li>* My pre-writing is extensive and thoughtfully completed.</li> <li>* My draft has a strong connection to the pre-writing.</li> </ul>
<b>Cardinal Virtues/Message:</b>  What spiritual or moral lesson do I want my audience to learn?	* My message is not clear and does not connect to a <b>Cardinal virtue.</b>	* My message is apparent, but does not connect to a <b>Cardinal virtue.</b>	* My message is clear and connects to at least one <b>Cardinal virtue.</b>	* My message is crystal clear and effectively connects to more than one <b>Cardinal virtue.</b>

## **Lesson 11: Drafting with Purpose & Audience in Mind**

### **Outcomes:**

- CC 4.1 Indicator a.** Create spoken/written representations that include: *a specific message, a coherent organization of ideas, ideas and information which are clear and complete, appropriate use of language and conventions.*
- CC 4.4 Indicator a.** Work through the stages of a writing process - drafting.
- Indicator b.** Select and use pertinent before, during and after strategies to construct meaning when writing.
- Indicator d.** Write clear, coherent sentences and paragraphs that develop a central idea.
- Indicator j.** Communicate and demonstrate understanding by creating original texts.
- AR 4.1 Indicator a.** Reflect on viewing, listening, reading, representing, speaking, and writing by explaining what is effective or what worked in a text.

### **Required Materials:**

- \* Story planning questions (Appendix 12)
- \* Timeline planner (Appendix 13)
- \* Lined paper/Writer's Notebooks to draft stories
- \* Culminating Task Rubric (Appendix 17)
- \* Chart - *"Strong stories that teach lessons can have ..."*

### **Lesson:**

- a. Today is the day that all of the studying of stories and planning will be put to use as students become the storytellers and begin to draft their stories. Emphasize to students that this story they are about to begin has dual purposes: teaching a lesson AND engaging their audience.
- b. First, model for students how it is easy to simply use the planner or timeline and write it out in sentences focusing ONLY on the lesson: (ex) *"The boy saw another kid bullying a new kid on the bus, so he told the teacher, and he learned to stand up for the new kid"*. That lacks any exciting details. Have students turn to a partner and practice telling their story using their planners and adding in no extra details.
- c. Next, model for the students how it is also just as easy to get so lost in the details that we forget to use our planners and lose the lesson we are wanting to teach: *"The tall blonde boy with a green shirt and orange backpack stepped on the big, yellow bus with his left foot first and then his right. He looked out the square, dirty window and saw that the sky was blue and the clouds were white. He walked to the fourth seat on the bus and sat on the right side, next to the window and the exit sign..."* Have students turn to a partner and practice telling their story with so many details that the reader is confused about what is actually happening.

- d. Finally, model for students how to use their pre-writing (planner and timeline) to begin drafting a story, keeping in mind that the intended audience is small children. Start with an introduction of sorts, then look at your timeline and include the first event with some details. Have students Think-Pair-Share what they notice you doing as you draft, then have them say aloud to their partner the first part of their stories.
- e. Before you send students off to draft, you will want to discuss what format the students are choosing and how drafting might look different depending on the format they are choosing (ex. Story book [individual pages with small amount of text], or PowerPoint [Sketch out the individual slides], etc.). You may also want to discuss the presentation date for the project, how long students will have and the practicality of particular formats.
- f. Give students plenty of time to independently work on their drafts today, encouraging them to not necessarily rush to the end but to focus on the elements of strong stories, their purpose (teach a lesson) and their audience. If they get stuck, remind them to use their question planning sheet or encourage them to re-tell the story in their mind.
- g. While they are working independently, individually confer with students. Be mindful of those who are not adding enough details in their stories (using the timeline as a step by step guide), those who are using so many details that they are losing the message, and those who need to be reminded of the audience. Ask a few students if they would be willing to share their drafts at the end of class.
- h. Refer students to Audience and Purpose section of the task rubric and Think-Pair-Share to evaluate where they currently are at and where they need to focus:

	1	2	3	4
<b>Audience &amp; Purpose</b>	*I need help to establish a purpose for my writing, I am unaware of my audience.	* My text shows that I have an awareness of my audience <b>OR</b> my purpose.	* My text shows that I have an awareness of my audience <b>AND</b> purpose.	* I have a clear awareness of who my audience is, and effectively use what I know about them to convey my message.

## Lesson 12: Drafting Using Sensory Details

### Outcomes:

- CC 4.1 Indicator a.** *Create spoken/written representations that include: a specific message, a coherent organization of ideas, ideas and information which are clear and complete, appropriate use of language and conventions.*
- CC 4.4 Indicator a.** *Work through the stages of a writing process - drafting.*  
**Indicator b.** *Select and use pertinent before, during and after strategies to construct meaning when writing.*  
**Indicator f.** *Write narratives ... and use sensory details.*
- AR 4.1 Indicator a.** *Reflect on viewing, listening, reading, representing, speaking, and writing by explaining what is effective or what worked in a text.*

### Required Materials:

- \* Paper and pencil crayons/crayons or markers
- \* Story drafts
- \* Carefully selected read aloud that illustrates a strong use of sensory details (sight, smell, sound, touch, taste). Possible suggestions:
  - \* *Night in the Country* - Cynthia Rylant
  - \* *An Angel for Solomon Singer* - Cynthia Rylant
  - \* *All the Places to Love* - Patricia MacLachlan
  - \* *Owl Moon* - Jane Yolen
  - \* Eve Bunting Texts
  - \* *Saturdays and Teacakes* - Lester Laminack
  - \* *Three Days on a River In a Red Canoe* - Vera B. Williams
- \* Access to a variety of picture books for students to study and explore
- \* Sample culminating task and planner (pdf)
- \* Culminating Task Rubric (Appendix 17)
- \* Prepared class chart split into 5 sections: Sight, Sound, Smell, Taste, Touch

Sight	Sound	Smell	Taste	Touch

**NOTE:** This lesson focuses on using sensory details in their story because it is an indicator noted in the Grade 4 ELA curriculum. However, depending on where your students are at in their writing development, what you have already studied, or what patterns you are noticing in their writing, there are several other craft lessons that you may choose to add to or substitute in place of this lesson. These could include:

- Using Transitions
- Writing with Dialogue
- Using Strong Verbs

- Writing with Voice
- Describing the Setting
- Character Descriptions

**Lesson:**

- a. Tell students to think of a place that they wish they could be instead of school. Give each student a piece of paper and have them begin to draw that place. Explain to students that they have 45 seconds to complete their drawing. When the timer rings, their pencils must come off the page and they need to stop drawing. Have students begin sketching.
- b. Have students now trade their sketches with a partner and have them try to guess one another's place.
- c. Have students take back their original drawings and this time give them a bit more time to sketch in details. Once the time is up, have them once again trade with their partner. Have students Think-Pair-Share the difference when details were added to the sketches.
- d. Explain to students that strong writers use details like ketchup on top of a hotdog, chocolate chips in a cookie, or strawberries on top of a sundae - they add to the enjoyment, but do not overtake the whole experience. One of the ways authors do this is to use what we call sensory details. They use their five senses - sight, touch, smell, taste and sound - to slow down their stories, make them interesting, and help us imagine as if we are right there inside the story.
- e. Show students your prepared chart with the five senses. Read aloud your chosen read aloud to the students, and have them pay attention to which of the five senses the author uses in that story. (If students are comfortable, have them close their eyes so they can focus on the language of the story or choose not to show them the pictures). Stop periodically throughout the text to have the students Think-Pair-Share about what senses the author is using. Jot down examples on your prepared chart.
- f. **Optional:** At this point in the lesson, you may choose to send students off to explore a variety of picture books to find a various examples of how authors used the five senses to add details to their stories. Have students report these examples back to the class.

- g. Refer students back to their sketches they shared at the beginning of the lesson. It was the details that helped us to make sense of the drawing, just as the details in a story help us to lean in, to listen closely, to imagine that we were actually there seeing, smelling, hearing, feeling what was going on. With a partner (or individually), have them re-read their current draft and ask themselves the following questions:
- Am I using too many details or not enough?
  - Does my story make you feel like you are right there with me?
  - Where can I add or take away details?
  - Which senses do I use the most?
  - Which senses should I try to add? Where might I add them?
- h. Send students off to continue working on their drafts, paying particular attention to using sensory details as a way of bringing their story to life.
- i. Individually confer with students during this work time. Be mindful of those who are purposefully using sensory details to enhance the level of the story. At the end of class, call the class back together and ask a few students to share excerpts from their story OR refer back to the sample task and evaluate and discuss the use of sensory details in that piece. Refer students back to the task rubric and discuss what a level 3 or 4 might look like:

	1	2	3	4
<b>Word Choice</b>	* I have not yet attempted sensory details.	* I use a few sensory details.	* I use many sensory details.	* I consistently use language that elevates the story's meaning.

- j. Have students Think-Pair-Share where they currently are at with using sensory details in their draft and how and where they might add or revise their work.

## Lesson 13 - Revising our Leads

### Outcomes:

**CC 4.1 Indicator a.** *Create spoken/written representations that include: a specific message, a coherent organization of ideas, ideas and information which are clear and complete, appropriate use of language and conventions.*

**CC 4.4 Indicator a.** *Work through the stages of a writing process - revising.*

**Indicator b.** *Select and use pertinent before, during and after strategies to construct meaning when writing.*

### Required Materials:

- \* Sample Culminating Task (.pdf)
- \* Culminating Task Rubric (Appendix 17)
- \* Leads/Endings Organizer (Appendix 14) OR chart written in writer's notebook
- \* Prepared Story Leads from this lesson or various fiction texts with a variety of leads
- \* Story Planner (Appendix 12)
- \* Drafts of stories
- \* Prepared Class Chart:

<b>"Catchy Introductions!"</b>		
<b>Strategy</b>	<b>Example</b>	<b>Revised Sample Lead</b>
Question	"Have you ever been in a situation when you wished you had said something, but you didn't?"	
Scene Description/Snapshot	"It was below zero that morning, the sun barely above the horizon as the yellow school bus turned the corner picking us up at the last stop, before heading down the hill to school."	
Talking Lead	" <i>STOP THAT!</i> " I yelled from the back of the bus.	
Action Lead	"I ran out the door, throwing my backpack on my back, as I slammed the door and ran as fast I could to the bus stop."	
Sound Effects	"Screeetch! The bus skidded along the pavement, as the driver slammed on the brakes."	



**Lesson:**

- a. Compliment the students on the work they have been doing so far on their drafts. Remind them that a first draft is often like the outside layer of that boiled egg or onion. Once you have the story drafted, you go back in and look for ways to make our writing even stronger. One of the ways we can do this is to look at the very beginning of the story.
- b. Discuss with students the importance of first impressions and how leads are like the first impressions of a story. Leads often set the tone for the whole story. Review the lead from the sample culminating task.
- c. Have students Think-Pair-Share to evaluate the lead using the Culminating Task Rubric:

	1	2	3	4
<b>Lead</b>	* I have no real lead.	* I have a predictable lead.	* I create an effective, appropriate lead.	* I create an enticing, strong lead.

- Are you engaged?
  - Do you want more?
  - Where would you place it on the rubric? How could you change it?
- d. Have students review their current leads with a partner and discuss where they would fall on the rubric. Are they using predictable leads: “Once upon a time...”, “One day...”, “There once was ...”?
  - e. Explain to students that there are a variety of ways we can begin a story. Today, they will study and practice several strategies by draft a few leads to find one that fits their story.
  - f. Choose a few or all of the suggested strategies (or find different examples in texts) to study with the students. Read the students an example, then have students Think-Pair-Share possible revisions to the sample culminating task’s lead using that strategy. Call on random partners to share their suggestions and write these revisions onto the class chart.
  - g. Give students each a copy of the Leads/Endings Organizer (or have them jot the chart down in their writer’s notebooks) and choose one strategy they like. Individually, have students revise their current lead using that strategy, jotting it

down on the chart. When they are done, have them Think-Pair-Share with a partner, and discuss:

- Where would you place this lead on the rubric?
- Does it catch your attention?
- Is it more effective than the previous lead?

h. Choosing a second strategy, have students draft another option for their lead. Once again, have them turn and talk with a partner.

i. Thinking about which lead they feel is most effective, have students revise their current lead before you send them off to continue drafting. You may need to model/discuss various ways to make revisions to a text, such as:

- Crossing out text and adding above
- Crossing out text and using an arrow to add on the side
- Putting a star or number on the area and writing revisions on a different piece of paper
- Adding revision to a strip of paper and taping it to the side of the draft

j. Individually confer with students during this work time. Be aware of those who are mindfully revising their lead to enhance the level of the story. At the end of class, call the class back together, and ask a few students to share their original lead and their revised lead.

## Lesson 14 - Revising our Endings

### Outcomes:

**CC 4.1 Indicator a.** *Create spoken/written representations that include: a specific message, a coherent organization of ideas, ideas and information which are clear and complete, appropriate use of language and conventions.*

**CC 4.4 Indicator a.** *Work through the stages of a writing process - revising.*

**Indicator b.** *Select and use pertinent before, during and after strategies to construct meaning when writing.*

**Indicator j.** *Communicate and demonstrate understanding by creating original texts.*

### Required Materials:

- \* Sample Culminating Task (.pdf)
- \* Culminating Task Rubric (Appendix 17)
- \* Leads/Endings Organizer (Appendix 14) OR chart in writer's notebook
- \* Prepared Story Endings from this lesson or various fiction texts with a variety of endings
- \* Story Planner (Appendix 12)
- \* Drafts of stories
- \* Prepared Class Chart:

<b>"Satisfying Endings!"</b>		
<b>Strategy</b>	<b>Example</b>	<b>Revised Sample Ending</b>
End with a thought or feeling	"I felt so relieved to know it was finally over."	
End with thinking about the future	"Next time that happens, I know just what to do."	
End with something you learned	"Now I knew just how brave I could be."	
End with advice	"So if you ever find yourself facing a bully, don't be scared to speak up, it makes a huge difference."	
End with a wish, hope or dream	"I hope this will get easier the more times I try!"	

### Lesson:

- a. Ask students to recall the last movie they watched and think specifically about the ending. Were they satisfied? How did it make them feel? Was it easy or hard to remember the ending of the movie? Discuss what makes a good ending.

b. Explain to students that while the lead and story details are critical to an effective story, the ending is the last thing the audience hears. Discuss: How do you want your reader to feel as you say the last words of your story? What do you want your audience to remember?

c. Have students Think-Pair-Share to evaluate the lead using the Culminating Task

Rubric:

	1	2	3	4
<b>Conclusion</b>	* I have no real conclusion.	* I have a forced ending.	* I create a satisfying ending.	* I create a powerful ending.

- Are you satisfied?
- Do you want more?
- Where would you place it on the rubric? How could you change it?

d. Have students review their current endings with a partner and discuss where they would fall on the rubric. Are they using forced endings: “The end,” “And they all lived happily ever after”?

e. Explain to students that there are a variety of ways we can end a story. Today, they will study and practice several strategies by drafting a few endings to find one that fits their story.

f. Choose a few or all of the suggested strategies (or find other examples within texts) to study with the students. Read the students an example, then have students Think-Pair-Share possible revisions to the ending of the sample culminating task’s lead. Call on random partners to share their suggestions and write these revisions onto the class chart.

g. Have students locate their copy of the Introductions/Conclusions Handout (or find in their writer’s notebooks) and choose one strategy they like. Individually, have students revise their current ending using that strategy, jotting it down on the chart. When they are done, have them Think-Pair-Share with a partner, and discuss:

- Where would you place this ending on the rubric?
- Does it satisfy you?
- Is it more effective than the previous ending?

h. Choosing a second strategy, have students draft another option for their ending. Once again, have them turn and talk with a partner.

- i. Thinking about which ending they feel is most effective, have students revise their current ending before you send them off to continue drafting.
- j. Individually confer with students during this work time. Be mindful of those who are purposefully revising their ending to enhance the level of the story. At the end of class, call the class back together, and ask a few students to share their original ending and their revised ending.

## **Lesson 15 - Revising with the Audience and Purpose in Mind**

### **Using Visual Text Elements**

**NOTE:** This particular revision lesson has students re-reading and revising their drafts to add visual features in the text. However, feel free to adjust the revision lesson to fit the needs of your writers or add additional revision lessons.

#### **Outcomes:**

**CC4.2 Indicator f.** *Use visual aids to enhance spoken or written products.*

**CC 4.4 Indicator a.** *Work through the stages of a writing process - revising.*

**Indicator b.** *Select and use pertinent before, during and after strategies to construct meaning when writing.*

**AR 4.1 Indicator a.** *Reflect on viewing, listening, reading, representing, speaking, and writing by explaining what is effective or what worked in a text.*

#### **Required Materials:**

- \* A variety of children's picture books that illustrate purposefully chosen text visuals, such as different size and type of font, italics, stretching out words, stacking words, text going in different directions.

##### \* Text Suggestions:

*The Recess Queen* - Alexis O'Neill

*Come On, Rain!* - Karen Hesse

*Jake's 100th Day of School* - Lester Laminack

*Saturdays and Teacakes* - Lester Laminack

*Roller Coaster* - Marla Frazee

*Geronimo Stilton Series*

*Froggy Series* - Jonathan London

##### \* Prepared Chart:

<b>What do you notice?</b>	<b>Why might the author be doing that?</b>	<b>Other Books where we've seen this?</b>

\*

\* Sample Culminating Task (.pdf)

\* Culminating Task Rubric (Appendix 17)

\* Student Drafts

#### **Lesson:**

- a. Compliment the students on the work they have been doing so far on their drafts, but remind them that they are not finished when they complete their draft. Today, you are going to revise the drafts and look for ways to make your writing become even

*"Revealing Christ in All We Teach"*

stronger by focusing on what visuals you could add to the text keeping your audience and purpose in mind.

- b. Ask students to remind themselves who their audience is for this particular project. Together with a partner, have them Think-Pair-Share what their favourite book was when they were in Kindergarten and Grade 1 and then discuss why? What features did that book have that kept you interested? Share with the class.
- c. Explain to students that one craft move authors of young children's books often use is to alter the look of the actual text in some way.
- d. Read the students your chosen read aloud or excerpt from various books, and work through the chart you've prepared. First, have students NOTICE what the author is doing. Then Think-Pair-Share WHY the author might have chosen to do that. (Possibilities: Highlighted words, larger or smaller words, words that are stretched out, words that are going in different directions, words with different fonts, words that are italicized, etc.)
- e. Once students have noticed different ways the author has altered the text and inferred why, you may choose to either have them brainstorm other texts where they have seen this or have them go on a quick hunt of the library to find other books that have similar features. They may even discover new ones.
- f. Have students refer to the sample culminating task (pdf). Together with a partner, have them quickly glance through the text and place it on the visuals section of the rubric.

	1	2	3	4
<b>Visuals</b>	*I include AT LEAST ONE visual feature.	* I include some visual features.	* I include a range of visual features to enhance my text.	* I consciously choose a variety of visual features with my message and audience in mind.

- g. Next, have students re-read the sample task and find places where the text might be altered, not just to make the text more entertaining but also to emphasize the message. You might allow students to explore a variety of options or you might want to assign a craft move for each partnership.
- h. Take a few moments to discuss the effect of using too many visual features.
- i. Now that students have an idea about how to use the look of the text of the story to help entertain their audience and emphasize the message, have them re-read their own drafts and make notes where they might revise their work to use what they have

just learned in their own writing. Have students Think-Pair-Share their ideas with a partner.

- j. Individually confer with students during this work time. Be mindful of those who are purposefully revising the visual text to enhance the level of the story. At the end of class, call the class back together and ask a few students to share their revisions.

- k. Refer students to the revision portion of the rubric:

	1	2	3	4
Revision	* I make basic revisions to the content <b>OR</b> visuals of my text.	* I make a few meaningful changes to the content <b>AND</b> visuals of my text.	* I make several meaningful changes to the content <b>AND</b> visuals of my text.	* I purposefully revise the content <b>AND</b> visuals of my draft and make original and insightful revisions.

- l. Looking at all of their revisions (leads, endings, and text visuals) have students Think-Pair-Share with a partner and place their revisions on the rubric. If they are not yet at a 3 or 4, have them discuss additional revisions they might continue to work on. You might choose to discuss simply making changes because you have to versus meaningful revisions that add to the overall message and purpose of the text.



## **Lesson 16: Preparing for Presentation**

### **Outcomes:**

**CC4.2 Indicator f.** *Use visual aids to enhance spoken or written products.*

**CC 4.3 Indicator j.** *Make individual contributions to class discussion by expressing ideas, opinions, and feelings and interact with others to share ideas and opinions, ask for support, complete tasks, and explain concerns or problems.*

**AR 4.1 Indicator a.** *Reflect on viewing, listening, reading, representing, speaking, and writing by explaining what is effective or what worked in a text.*

### **Required Materials:**

\* Sample Culminating Task (pdf)

\* Various copies of texts for younger children (picture books, graphic novels, books with little text on each page, books with a lot of text on each page and few pictures, etc.)

### **Lesson:**

- a. Explain to students that as they begin to finish the draft of the story, they will need to begin to think about how the text will need to LOOK, keeping in mind both the purpose and especially the audience of the story. Today they will need to consider how to format their text and add visuals to create a finished product.
- b. In partners, have students go off to explore a variety of children's text asking the following questions:
  - How does the author and/or illustrator consider the audience when adding visuals to this text?
  - What types of visuals are included?
  - What do you notice about the visuals?
  - What do you notice about the balance of white space with visuals and text?
  - What do you notice about the amount of text on each page? The font chosen? The size of font?
  - What do you notice about the number of sentences on each page?
  - What do you notice about the title page?
- c. Have students come back together as a class and discuss what they discovered as they were exploring children's texts as well as what they might need to consider as they begin to publish their story. Ensure that the students are aware that the visuals are there to add to the story (like the ketchup on a hotdog), not to distract or take away from the lesson they are going to teach.
- d. Review the sample culminating task and have students discuss how the visuals/published product is appropriate for the audience and/or how it could be revised (keep the rubric in mind):

	1	2	3	4
<b>Visuals</b>	*I include AT LEAST ONE visual feature.	* I include some visual features.	* I include a range of visual features to enhance my text.	* I consciously choose a variety of visual features with my message and audience in mind.

- e. Have students look at their drafts and consider how they might format their final product and how they might include visuals in their own story to enhance the message. (If you so choose, you could have students go through their drafts and decide where they are going to break the pages in their story).
- f. Discuss with students where they might get their visuals (photos, printed pictures, coloured illustrations, comics, etc.).
- g. Have partners Think-Pair-Share their plans for visuals and how they think these will be appropriate for both the audience and the purpose of the story.

## **Lesson 17: Reflecting and Making a Work Plan**

**Note:** Now is the time for the students to work independently to complete their presentations. You will want to set a presentation date, confirm the audience, decide on a presentation location, as well as determine how many work periods students will be allowed to complete this task. You may need to give students access to computers in order to complete their presentations.

### **Outcome:**

**CR 4.3 Indicator g.** *Follow multi-step directions and instructions independently.*

**AR 4.2** *Set and pursue personal goals to improve writing more effectively.*

### **Required Materials:**

\* Copy of “Project Work Plan” (Appendix 15) for each student.

### **Lesson:**

- a. Confirm the presentation date and how many work periods will be available for students to complete their task. You will also want to share the dates they will have access to computers (if this is necessary for their chosen presentation format).
- b. Give each student a copy of the “Project Work Plan” (Appendix 15) and explain that each one of them will develop a unique plan for their own project to ensure: 1) their presentation contains all the required criteria and 2) they have enough time to complete each element.
- c. Have students Think-Pair-Share with someone beside them:
  - Am I clear on the lesson I want my reader to learn?
  - Have I made up my mind on the format of my presentation?
  - What areas do I think will need the most work?
  - What areas am I confused/not sure about?
  - Where do I need help? Who can I ask for help?
- d. Give students time to complete their work plan and review with a partner
- e. Students should keep this work plan in the front of their folders/writers’ notebooks. As you move forward in the upcoming work days, use this chart to begin each day’s class and focus the students for that day. Have students reflect on what they have completed, what they are going to work on next, how they are doing in regards to time, and to problem solve/offer support wherever necessary.

## Lesson 18 - Saying it Out Loud!

### Outcomes:

**CC 4.3 Indicator b.** *Select and use pertinent before, during and after strategies to construct meaning when speaking.*

**Indicator c.** *Understand and apply cues and conventions to communicate meaning when speaking.*

**Indicator e.** *Make narrative presentations that provide a context that enables the listener to imagine the circumstances of the event or experience.*

**Indicator j.** *Make individual contributions to class discussion by expressing ideas, opinions, and feelings and interact with others to share ideas and opinions, ask for support, complete tasks, and explain concerns or problems.*

### Required Materials:

\* Oral Presentation Section of the Rubric:

	1	2	3	4
<b>Oral Presentation</b>	* I read my story aloud, but my voice doesn't catch the reader's attention or convey my message.	* Most of the time I use an appropriate voice to catch the audience's attention.	* I consistently use an appropriate voice to catch the audience's attention and convey my message.	* I effectively use my voice in a variety of ways catch the audience's attention and convey my message.

\* Sample Culminating Task (.pdf)

\* Completed Student Presentations

### Lesson:

- a. Compliment students on their work/effort to complete their presentations, and remind them that the final element of this task is that it will need to orally present to the guest audience.
- b. Ask students to think about the last time they listened to someone tell a story when they found they were really engaged and interested. Discuss as a class the qualities of that storytelling. Explain to students that today they will use what they know about storytelling to practice reading their stories (keeping in mind the purpose and audience of their stories!).
- c. Using the sample culminating task, model for the students how you could read the story aloud, you might choose to focus on reading with expression, reading with too much expression, reading with and without fluency, reading with the text close to your face and at an appropriate length, etc.

- d. Using the oral presentation section from the rubric, have students Think-Pair-Share and discuss where they would place you on the rubric and why. Highlighting that the presenter should use their voice to engage the audience AND to convey their message, have students make suggestions on how you might change/improve your presentation.
- e. Discuss the difference between the effective/ineffective use voice (the impact of too much or too little).
- f. Remind students who the members of the audience will be and discuss how this might impact their oral presentation.
- a. Students can now practice their presentations with a partner, ensuring the role of the partner is to compliment what the student is doing well and to make constructive suggestions based on the elements of the rubric.

**Optional Lessons:**

Because each class/student is unique, it is difficult to anticipate some of the lessons you may choose to include in this unit. Depending on your class, and what you have already studied as writers, you may choose to include some of the following lessons:

- Using Transition Words
- Dialogue
- Point of View
- Setting
- Titles
- Word Choice
- Sentence Fluency
- Further Revision Strategies
- Editing (capitalization, punctuation, spelling)

## **Lesson 19: Presentation Day!**

### **Assessing my Own Task**

#### **Outcome:**

**CR 4.3 Indicator g.** *Follow multi-step directions and instructions independently.*

**AR 4.1** *Reflect and assess own representing experiences, the selected strategies employed, and explore possible ways to improve.*

**AR 4.2** *Set and pursue personal goals to improve writing more effectively.*

#### **Required Materials:**

- \* Students' Completed Stories
- \* Audience Assessment (Appendix 18)
- \* Copy of the Rubric for Each Student (Appendix 17)
- \* Reflection/Self-Assessment for Each Student (Appendix 16)
- \* Essential Questions from Beginning of Unit: How can we use stories to teach important lessons?

#### **Notes on Presentation:**

You will want to decide how you want your audience to “assess” the presentations. Will you have them use a rubric? As a class, will you generate a list of criteria for them to use? Will you use the provided assessment? (Appendix 18) Do you want them to only give comments?

#### **Lesson:**

- a. Celebrate with students as they have completed the task and made their presentations to their audience.
- b. Give each student an individual copy of the “Teaching through Stories” - Reflection. (Appendix 16)
- c. Have students reflect on their work/completed task and assess themselves on each element of the rubric. Students should give reasons for why they placed themselves where they did.
- d. You may choose to have students use one colour to highlight their assessment of themselves on the rubric, and use another colour on the same rubric when you assess the presentations so they can later reflect again.
- e. You may choose to have additional reflection questions for students to complete, such as:

- What is one thing you feel very proud of? Why?
- What is one area you feel was difficult /challenging for you? Why?
- Can you suggest any changes/additions to this task for future use?
- Do you see yourselves using storytelling in future situations? If so, how?
- What aspects of the **Cardinal Virtues** will you carry with you?
- Reflect on your thoughts about the questions we started with: **How can we use stories to teach important lessons?**
- How has this unit inspired to you “story tell” to spread **God’s message/God’s virtues**?



## Appendix 1

**Catholic Virtues**

*A virtue is a habitual and firm disposition to do the good. It allows the person not only to perform good acts, but to give the best of himself. The virtuous person tends toward the good with all his sensory and spiritual powers; he pursues the good and chooses it in concrete actions."*

- (Catechism of the Catholic Church 1803)

[http://www.vatican.va/archive/ccc\\_css/archive/catechism/p3s1c1a7.htm](http://www.vatican.va/archive/ccc_css/archive/catechism/p3s1c1a7.htm)

*"A virtue is a "habit of doing good." Virtues are muscles for the soul. We must exercise them in order to make them strong. The more we exercise these virtues, the easier it is to use them."*

- Fr. Radloff, Diocese of Baker

**THE CARDINAL VIRTUES:****PRUDENCE (Wisdom):**

Prudence is the ability to make correct choices in life. It is thinking about doing what is right and being aware of what the consequences might be of our actions. Prudence helps us to judge what is good and avoid evil by being conscious of making good decisions.

**Scripture:** Matthew 6:37-39, Proverbs 13:16, Proverbs 27:12

**JUSTICE:**

Justice calls us to respect the rights and dignity of all human beings. A just person is one who treats others how they deserve to be treated.

**Scripture:** Matthew 6:39-43, Amos 5:24, Isaiah 1:17, Isaiah 56:1-12, Isaiah 61:8, Psalm 50:6, Matthew 5:38-39, Luke 6:37

**FORTITUDE (Courage):**

Prudence and justice are the virtues through which we decide **WHAT** we need to do; fortitude gives us the strength to **DO** it. We must have the courage to do what is right, even when it is difficult.

**Scripture:** Matthew 6:46-50, Deuteronomy 31:6, 2 Timothy 1:7, Joshua 1:9, 1 Chronicles 28:20, Philippians 4:13

**TEMPERANCE (Moderation, Self-Control):**

Temperance is the power to control oneself. It deals with the senses: sight, sound, smell, taste, and touch. Each sense has an attraction (we want to watch exciting TV shows, listen to music, smell and taste delicious things, feel things that are pleasant and avoid things that are painful). Temperance guides us to enjoy pleasures and luxuries with discipline and only in moderation.

**Scripture:** Matthew 6:43-46, 1 Corinthians 9:25-27, Romans 13:14, Proverbs 25:16,  
Appendix 2

**POSSIBLE TEXT SUGGESTIONS**

<b>Cardinal Virtues</b>			
<b>Prudence (Wisdom)</b>	<b>Fortitude (Courage)</b>	<b>Temperance (Moderation, Self- Control)</b>	<b>Justice</b>
<i>Enemy Pie</i> , Derek Munson <i>The Yellow Star: The Legend of King Christian X of Denmark</i> - Carmen Deedy <i>Number One Sam</i> , Greg Pizzoli	<i>The Librarian of Basra</i> , Jeanette Winter <i>Nasreen's Secret School</i> , Jeanette Winter <i>The Other Side</i> - Jacqueline Woodson <i>Henry's Freedom Box</i> , Ellen Levine <i>Bully</i> , Patricia Polacco <i>The Yellow Star: The Legend of King Christian X of Denmark</i> - Carmen Deedy <i>Baseball Saved Us</i> - Ken Mochizuki <i>Freedom on the Menu</i> , Carole B. Weatherford <i>Gleam and Glow</i> , Eve Bunting <i>Spaghetti in a Hot Dog Bun</i> , Maria Dismondy <i>Brave Irene</i> , William Steig <i>The Invisible Boy</i> , Trudy Ludwig <i>Wemberly Worried</i> , Kevin Henkes. <i>Where the Wild Things Are</i> , Maurice Sendak <i>The Story of Ruby Bridges</i> , Robert Coles <i>The Recess Queen</i> , Alexis O'Neill <i>The Paper Bag Princess</i> , Robert Munsch <i>The Man Who Walked Between the Towers</i> , Mordecai Gerstein <i>Thank You Mr. Falker</i> , Patricia Polacco <i>Sheila Rae the Brave</i> , Kevin Henkes <i>Grandfather's Journey</i> , Allen Say <i>Courage</i> , Bernard Waber <i>Brave Horace</i> , Holly Keller	<i>The Very Hungry Caterpillar</i> , Eric Carle <i>What If Everybody Did That?</i> , Ellen Javernick <i>If Everybody Did</i> , Jo Ann Stover <i>My Mouth is a Volcano</i> , Julia Cook <i>Lily and her Purple Plastic Purse</i> , Kevin Henkes.	<i>The Librarian of Basra</i> , Jeanette Winter <i>Nasreen's Secret School</i> , Jeanette Winter <i>The Other Side</i> - Jacqueline Woodson <i>Henry's Freedom Box</i> , Ellen Levine <i>Freedom Summer</i> , Deborah Wiles. <i>White Socks Only</i> , Evelyn Coleman <i>Teammates</i> , Peter Golenbock <i>Chrysanthemum</i> , Kevin Henkes <i>Fly Away Home</i> , Eve Bunting. <i>One Green Apple</i> , Eve Bunting. <i>The Composition</i> , Antonio Skarmeta. <i>Let's Talk About Race</i> , Julius Lester <i>Smoky Night</i> , Eve Bunting <i>Man with the Violin</i> , Kathy Stinson

## Appendix 3

**Strategy - “Think-Pair-Share”**

*Information adapted from: “Beyond Monet: The Artful Science of Instructional Integration,” Barrie Bennet & Carol Rolheiser (2001).*

**What is it?**

Think-Pair-Share is a strategy that gathers students into partnerships or small groups. Students are asked to first think to themselves about a particular question posed by the teacher, then share with a partner.

**How does it work?**

Sounds simple, but often one student does all of the talking. How do you know that students are listening to one another and actually engaging in a conversation/discussion around the posed question? Are students paraphrasing what the other student said before moving on in the conversation?

Teachers may choose to include more accountability/scaffolding into this strategy by assigning students a role (A & B). By asking A to start, and having B to paraphrase, reversing the process (B share and A paraphrase), and then calling on random groups to share their group’s thoughts with the class, you are encouraging more active listening/discussion.

**Things to consider:**

Ensure that you are using an appropriate amount of wait-time, especially as the complexity of the questions increase.

Make sure students are aware if they will be called on to share publicly or just with their partners, and your classroom culture allows for safe sharing of information.

Ensure ALL students are engaged in conversation. Consider the needs of your ELL students, your socially isolated students or if you have an odd number of students.

Storytelling Prompts - Lesson 1

I thought it was going to be a regular morning until ...

Look! Over there! Did you see ...

I've never told anyone this before ...

After waiting for an hour, he decided ...

“Where did you find that?” she squeaked ...

If only I had known before I started that ...

## Appendix 5 - Lesson 3

?? Reading with a Question in Mind??

<b>Text:</b>
Who are the characters?
What was the problem/obstacle?
How did they solve problem/overcome obstacles?
What did the characters learn OR how did they grow/change?
What might the author's message be?

## Appendix 6 - Lesson 6

**GROUP 1 - VIRTUE: PRUDENCE (Wisdom)**

The following are examples of **someone practicing prudence:**

1. Studying before a test.
2. Telling your brother that you broke his favourite toy when he was at soccer.
3. Showing your Mom when you spilled grape juice on the carpet.

The following are examples of **someone who is not practicing prudence:**

1. Choosing to watch an R rated movie at a friend's house when your parents wouldn't approve.
2. Finding a \$20 bill on the playground and putting it in your pocket.
3. Choosing to copy your classmate's answer on a test that you forgot to study for.

Which of the following are examples of prudence?

1. You decide to go home when your friends decide to climb over a fence with a "No Trespassing" sign on it.
2. Telling your friend you lost her sweater, when really you just want to keep it.
3. Choosing to stay home because your Grandma is visiting instead of going to a sleepover.

**So, what's your definition of prudence?**

**Can you come up with an example?**

## Appendix 7 - Lesson 6

**GROUP 2 - VIRTUE: JUSTICE**

The following are examples of **someone practicing justice:**

1. Congratulating a classmate who beat you in a race.
2. Listening to our parents.
3. Asking a new student from another country eat with you and your friends at lunch.

The following are examples of **someone who is not practicing justice:**

1. Not allowing girls to play football because they might get hurt.
2. Disobeying our parents.
3. Allowing your brother to get blamed for something that you did.

Which of the following are examples of justice?

1. Stopping for a moment to listen to a homeless person who is playing their guitar on the street, and offering a smile.
2. Avoiding a new kid at school because he doesn't speak English.
3. Welcoming a boy into your ballet class.

**So, what's your definition of justice**

**Can you come up with an example?**

## Appendix 8 - Lesson 6

**GROUP 3- VIRTUE: FORTITUDE (Courage)**

The following are examples of **someone with fortitude/someone being courageous:**

1. Telling the truth, even though you it means you'll probably get in trouble.
2. Standing up to someone who is bullying another child.
3. Apologizing when you've made a mistake.

The following are examples of **someone who is not being courageous:**

1. Refusing to try something new, because you are too scared.
2. Pretending you don't notice when the kid in front of you is getting teased on the bus.
3. Refusing to go for extra math help, because you think you'll look stupid.

Which of the following are examples of fortitude/courage?

1. Asking a kid who always bullies others at recess if he'd like to join your game of soccer.
2. Going to a new activity all by yourself where you won't know anyone else.
3. Allowing your brother to take the blame for something you did.

**So, what's your definition of fortitude/courage?**

**Can you come up with an example?**



## Appendix 9 - Lesson 6

**GROUP 4 - VIRTUE: TEMPERANCE (Moderation, Self-Control)**

The following are examples of **someone practicing temperance (moderation):**

1. Only watching an hour of TV a day.
2. Eating only one Oreo for dessert.
3. Putting your cell phone away at supper time.

The following are examples of **someone who is not practicing temperance (moderation):**

1. Playing video games all weekend instead of playing with friends.
2. Insisting on wearing only name brand, expensive clothes to school.
3. Calling out in class when the teacher asks questions.

Which of the following are examples of temperance (moderation)?

1. Staying up past midnight on a school night to text your friends.
2. Going outside to play after an hour on the computer.
3. Having dessert just once and a while.

**So, what's your definition of temperance (moderation)?**

**Can you come up with an example?**

## Appendix 10 - Lesson 6

Virtue	DEFINITION	EXAMPLE
PRUDENCE (Wisdom)		
JUSTICE		
FORTITUDE (Courage)		
TEMPERANCE (Moderation, Self-Control)		

*"Revealing Christ in All We Teach"*

## Appendix 11 - Lesson 8

## Teaching with Stories

IDEAS

VIRTUES	PRUDENCE - JUSTICE - FORTITUDE - TEMPERANCE
SCHOOL	
HOME	
FAMILY	
FRIENDS	

VIRTUES	PRUDENCE - JUSTICE - FORTITUDE - TEMPERANCE
SCHOOL	
OTHER IDEAS	

Appendix 12 - Lesson 9

### ?? Planning with Questions in Mind??

What is the lesson I want my reader to learn?
Who are the characters?
What is the problem/obstacle?

How does my character solve the problem/overcome the obstacles?

What will the characters learn OR how will they grow/change?

#### Appendix 13 - Lesson 10

#### Timeline Planner

1	
2	
3	

4	
5	

**Leads & Endings**

	Option 1	Option 2
<b>Lead</b> (Hook your Reader's Attention)		
<b>Ending</b> (Leave the reader feeling satisfied)		

## Appendix 15 - Lesson 17


**Project Work Plan**

Presentation Date:


Dates to Work on in Class:

**Questions to ask yourself:**

- \* Am I clear on the lesson I want my reader to learn?
- \* Have I made up my mind on the format of my presentation?
- \* What areas do you think will need the most work?
- \* What areas are you confused/not sure about?
- \* Where do you need help? Who can you ask for help?

<b>Task:</b>	<b>What do I need to do?</b>	<b>When am I going to do this?</b>	<b>Completed</b> 
<b>Message</b>  Do I have a clear lesson that I want to teach my audience?			
<b>Order</b>  Have I planned the details and order of my story using the timeline?			
<b>Lead</b>  Do I have an effective and appropriate lead?			
<b>Word Choice</b>  Have I included many sensory details in my story?			



Task:	What do I need to do?	When am I going to do this?	Completed 
<b>Conclusion</b>  Do I have a satisfying ending?			
<b>Revision</b>  Did I make specific and meaningful revisions to my draft?			
<b>Visuals</b>  What visuals can I use to support the message of my story? Where will I find them? How much time do I need to create them?			
<b>Work on my Presentation</b>  What format will most effective? What will I need to complete it?			
<b>Practice my Presentation with a Partner</b>  How can I make sure my message gets across to my audience?			

## Appendix 16 - Lesson 18

**“Teaching through Stories” Presentation**  
**REFLECTION/SELF-ASSESSMENT**

1. Read through the assessment rubric for this task. Assess yourself on each element of the rubric and complete the chart below, be sure to give reasons & evidence for your assessment.

**Remember:**

1 = **Little** Evidence, 2= **Partial** Evidence, 3= **Sufficient** Evidence, 4= **Extensive** Evidence

<b>Outcome</b>	<b>Self-Assessment</b>	<b>Why?</b>
Catholic Virtues/Messa ge:		
<b>CC 4.1</b> Audience & Purpose		
<b>CC 4.4</b> Pre-Writing		
Lead		
Order		
Conclusion		

Outcome	Self-Assessment	Why?
Word Choice		
Revision		
<b>CC 4.2</b> Visuals		
<b>CC 4.3</b> Oral Presentation		

1. After completing this unit, reflect on your thoughts about the questions we started with:  
How can we use stories to teach important lessons?

2. What aspects of the **Cardinal Virtues** will you carry with you?

## Appendix 17

Culminating Task  
**Teaching through Stories**  
**Writing Parables**

**ESSENTIAL QUESTION: How can we use stories to teach important lessons?**

**TASK:**

You're being spied on! The Grade 1 teacher has been paying special attention to our class, and feels that her students could learn a lot from you. As Grade 4 students, you have had plenty of experiences and learned many important lessons. She would like you to teach some of these lessons to her students.

You will create a short story that teaches her students a lesson based on one of the **Cardinal Virtues**. On presentation day, you will share these stories with her students, who will assess your storytelling skills, and most importantly, the lessons they learned. The format of your story is up to you.

**CRITERIA FOR YOUR PARABLE:****What's the Message?**

- \* A clear spiritual or moral lesson that connects to the Cardinal Virtue(s) we are studying

**How Do We Share It? Create a Story That...**

- \* Is appropriate and engaging for your audience
- \* Has a clear and appropriate lead
- \* Follows a logical sequence
- \* Uses sensory details
- \* Has a satisfying ending
- \* Includes visuals that support the message of your story

**Other:**

- \* As a part of the process, you will need to show evidence of both pre-writing and revision.
- \* Choose the most effective format to present your story and share your message (ex. storybook, graphic novel, power point presentation, video, etc.)
- \* Orally deliver your presentation to the Grade 1 audience. Use your voice to engage them, and convey your message.

***“TEACHING THROUGH STORIES”***  
**ELA 4 - CULMINATING TASK ASSESSMENT RUBRIC**

	<b>1</b> <b>“Little Evidence”</b>  With help, I understand parts of the simpler ideas and do a few of the simpler skills.	<b>2</b> <b>“Partial Evidence”</b>  I understand the simpler ideas and can do the simpler skills. I am working on the more complex ideas and skills.	<b>3</b> <b>“Sufficient Evidence”</b>  I understand the more complex ideas and can master the complex skills that are taught in class. <b>I achieve the outcome.</b>	<b>4</b> <b>“Extensive Evidence”</b>  I have a deep understanding of the complex ideas, and can apply the skills I have learned to situations that were not taught in class.
<b>Cardinal Virtues/Message</b>	* My message is not clear and does not connect to a <b>Cardinal virtue.</b>	* My message is apparent, but does not connect to a <b>Cardinal virtue.</b>	* My message is clear and connects to at least one <b>Cardinal virtue.</b>	* My message is crystal clear and effectively connects to more than one <b>Cardinal virtue.</b>
Comments:				
<b>CC 4.1 - I can create different representations that communicate straightforward ideas and information.</b>				
<b>Audience &amp; Purpose</b>	*I need help to establish a purpose for my writing, I am unaware of my audience.	* My text shows that I have an awareness of my audience <b>OR</b> my purpose.	* My text shows that I have an awareness of my audience <b>AND</b> purpose.	* I have a clear awareness of who my audience is, and effectively use what I know about them to convey my message.
Comments:				
<b>CC 4.2 - I can use visuals to enhance my written texts.</b>				
<b>Visuals</b>	*I include AT LEAST ONE visual feature.	* I include some visual features.	* I include a range of visual features to enhance my text.	* I consciously choose a variety of visual features with my message and audience in mind.
Comments:				

	<b>1</b> “Little Evidence”	<b>2</b> “Partial Evidence”	<b>3</b> “Sufficient Evidence”	<b>4</b> “Extensive Evidence”
<b>CC 4.4 - I can use the writing process to write stories. These texts focus on a central idea, and have a logical order.</b>				
<b>Writing Process:</b>				
<b>Pre- Writing</b>	<ul style="list-style-type: none"> <li>* My pre-writing is insufficient.</li> <li>* There is no connection between my draft and the pre-writing.</li> </ul>	<ul style="list-style-type: none"> <li>* My pre-writing is mostly complete.</li> <li>* My pre-writing is somewhat connected to my draft.</li> </ul>	<ul style="list-style-type: none"> <li>* My pre-writing is complete.</li> <li>* My pre-writing connects to my draft.</li> </ul>	<ul style="list-style-type: none"> <li>* My pre-writing is extensive and thoughtfully completed.</li> <li>* My draft has a strong connection to the pre-writing.</li> </ul>
<b>Revision</b>	* I make basic revisions to the content <b>OR</b> visuals of my text.	* I make a few meaningful changes to the content <b>AND</b> visuals of my text.	* I make several meaningful changes to the content <b>AND</b> visuals of my text.	* I purposefully revise the content <b>AND</b> visuals of my text and make original and insightful revisions.
Comments:				
<b>Organization:</b>				
<b>Lead</b>	* I have no real lead.	* I have a predictable lead.	* I create an effective, appropriate lead.	* I create an enticing, strong lead.
<b>Conclusion</b>	* I have no real conclusion.	* I have a forced ending.	* I create a satisfying ending.	* I create a powerful ending.
<b>Order</b>	* My text has no sense of order and is hard to follow.	* My text is mostly organized, but has a few extra events that don't seem to fit, or is lacking a few details.	* My text follows a logical sequence.	* My text shows thoughtful and original organization (stylistic effect).
Comments:				



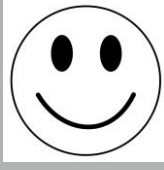

<b>Word Choice:</b>				
<b>Sensory Details</b>	* I have not yet attempted sensory details.	* I use a few sensory details.	* I use many sensory details.	* I consistently use details that elevate the meaning of the text.
Comments:				
	<b>1</b> “Little Evidence”	<b>2</b> “Partial Evidence”	<b>3</b> “Sufficient Evidence”	<b>4</b> “Extensive Evidence”
<b>CC 4.3 - I can speak for different audiences and for different reasons</b>				
<b>Oral Presentation</b>	* I present aloud, but my voice doesn't catch the reader's attention or convey my message.	* Most of the time I use an appropriate voice to catch the audience's attention.	* I consistently use an appropriate voice to catch the audience's attention and convey my message.	* I effectively use my voice in a variety of ways to catch the audience's attention and convey my message.
Comments:				

## Appendix 18

**Guest Panel Feedback:**

Thank you for listening to my story!

Please assess my presentation on the following criteria:

Criteria	 1	 2	 3	 4
Was my story entertaining? Did you want to keep listening and find out what happened next?				
Did the way I told you the story, make the story interesting to listen to?				
Did the pictures and visuals in the story make the story more interesting?				

**What lesson did you learn from listening to my story?**

*"Revealing Christ in All We Teach"*