

LESSON 10: Audience

MATERIALS:

- Handout: Writing Workshop 7 (Conflict)
- Writer’s Notebook
- Writing Workshop Folder
- Formative Assessment 3
- Word Wall Cards: **audience**
- Road to Publishing: Audience
- Fiction Fanatic Cards



BIG IDEA

Writers use senses, emotions, and images to evoke connections between the text and the reader

Different perspectives and opinions of an event are legitimate when justified by evidence

OBJECTIVES:

- Respond to a variety of prompts creatively and thoughtfully
- Offer constructive criticism both verbally and in writing



LANGUAGE

Important Vocabulary:

- Audience

SEQUENCE:

ACTIVITY: Writing Workshop #7



REAL WORLD

Conflict



TOOLS

Write or project the following prompt on the board:



Describe a conflict in 25-50 sentences that might occur during recess—without dialogue.

TEACHER NOTES:



TIP

These are general guidelines for the amount of time to spend on each section of the writing workshop--feel free to adjust their writing and sharing time depending on the amount of class time you have and the ability of the students to focus on and/or complete the activity.



INDEPENDENT

Ask students to get out their Writer’s Notebooks and Workshop Folders. Explain to students that they can write as much as they want in response to the prompt during the time allotted for the Workshop in their Writer’s Notebooks. However, they will need to make sure to save enough time to transfer their final response to their Workshop Folder. Give students 5-10 minutes before giving them a one-minute warning, then ask them to form circle(s) with their group for the Writers’ Retreat.



GROUP

In small groups (3-4 students), have each student give a prompt response aloud, and allow time (about 2-3 minutes) for students to offer constructive feedback. Feedback retreats should not dominate the lesson.



CLASS

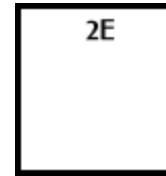
Encourage students to pay particular attention to developing their conflict. Try to model constructive criticism by highlighting one common aspect of the Writers’ Retreat to reinforce (e.g., a good example of a particular kind of conflict).

Once all students have shared and received feedback, say: *This concludes our Writing Workshop and Writer’s Retreat. Thank you for sharing!*



INTEREST

During every Writing Workshop, encourage students to respond to the prompts by writing about topics that interest them or that they are passionate about.




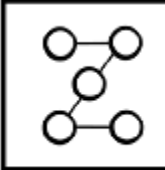

If you have students who have difficulty with writing, you can either act as a scribe for them, or give them access to a computer/tablet so that they can craft a response. You may also allow them to respond using other assistive devices recommended by special education resource teachers/specialists.



READINESS

Students should be grouped according to their readiness to write complex responses--this will help ensure that students are challenged and are given feedback at the same level. Designate a different Discussion Leader each Retreat to take notes on the feedback students receive; collect these notes to help you adjust groups as needed. Sit with a different group for each Writers’ Retreat.

You should also be skimming students’ Writer’s Notebooks/Fiction Fanatics

	<p>cards throughout the unit to check and see which students may be having difficulty and which students need more challenge either in the tasks or through comments/questions you provide.</p> <div data-bbox="1110 499 1295 701" style="border: 1px solid black; padding: 5px; display: inline-block;">  TIP </div> <p>This activity will work best if students are sitting in a circle, so they are all part of the group rather than having to stand in front of their peers. If students are shy and do not want to share, they can ask a classmate or the teacher to read the response aloud for them--the goal is for students to get feedback. As the unit progresses, continue to encourage the children to read their own work out loud.</p>
<p>INTRODUCTION: Audience</p> <p>Explain: <i>So far, the class has been the audience for our writing. Today we want to think about how changing our audience might change how we think about our writing. For example, many of the excerpts we read are from stories written for children your age and a little older. The authors' choices for point of view, type of conflict, setting, and characters are all influenced by the choice to write for children like you.</i></p> <div data-bbox="261 1486 446 1705" style="border: 1px solid black; padding: 5px; display: inline-block;">  PATTERNS </div> <p><i>Let's think about what we've read for this unit. Do we notice any patterns with setting? (Students may note that schools or homes appear often. Point out that some readers may find a certain type of setting more appealing than others and will read more books that take place in farms rather than cities, for example.)</i></p> <div data-bbox="245 1829 410 1902" style="border: 1px solid black; padding: 5px; display: inline-block;"> PLACE </div> <p><i>Do you find yourself reading more fiction that resembles the place where you live, or do you</i></p>	<div data-bbox="1187 1247 1372 1451" style="border: 1px solid black; padding: 5px; display: inline-block;">  WORD STUDY </div> <p>Audience: “The readership for printed matter, as for a book” (<i>American Heritage Dictionary</i>)</p> <div data-bbox="1101 1696 1269 1864" style="border: 1px solid black; padding: 5px; display: inline-block;"> PLACE </div> <p>You can walk students through the different geographical regions where</p>

prefer other places? Talk about how, regardless of whether or not we are drawn to places similar or different from our own, where we live has an influence on choices that we make every day. It will have an influence on how they write, including audience.

Do we notice any patterns with characters? Do they resemble you? Students should note they are all close in age to the audience’s age, or younger.

Ask: Why are students your age drawn to books with this type of character? Students should conclude that it makes it easier to connect with characters who are like them.

Ask: If your audience has a similar age and background as you, you might not feel like you need to explain things as much. What kind of details might you add if you were going to appeal to an audience from another age group or area, like the city or even another country? Help students understand that the words they use might change, or they would add more description to the setting so that someone else could get a clearer picture in their minds.

Do we notice any patterns with point of view? (Most examples are first person or third person limited, so that we can better understand the thoughts and feelings of the characters.)

Lastly, are there any patterns in conflict? Let’s think about some of the literature we’ve used in our Fiction Fanatic Cards. (There are a variety presented, but the fewest involve person v. nature thus far—however, it is hard to make conclusions about that based on small excerpts, which you should point out to students.)



PERSPECTIVES

Ask: How has our audience influenced what we wrote? Let’s think deeper about how changing the audience might change how we think of a story.

Use a popular example that all students are familiar with—for example, the *Star Wars* films¹. The audiences for these films are science fiction fans, which can be seen in its setting (in the future and in space) and fantastical creatures and robots (like

the stories you have read take place, and the different backgrounds of students. It would also be useful to do this with the examples that students bring in from their Fiction Fanatic Cards to show them how what they read is connected (or perhaps disconnected) to their place and who they are.








TIP

This should be a student-led

discussion—the information provided after the questions are meant to help you guide students to appropriate conclusions.

¹ At the time this unit was written, these were popular movies/stories that kids talked about. You may need to adjust these examples based on more current popular movies/stories.

<p>Chewbacca and BB-8). It also has elements that may appeal to a more general audience like romance, family, and adventure.</p>	
<p>APPLICATION: Audience</p> <div data-bbox="259 357 454 577">  <p>WRITING</p> </div> <p>Ask students to choose a workshop response from those they have previously completed and rewrite it with a new audience in mind. (e.g., preschoolers, adults, grandparents)</p>	<div data-bbox="1096 336 1258 514"> <p>2E</p> </div> <p>If you have students who cannot understand the concept of anyone having a different point of view, give them the option of rewriting a prompt to fit the audience they want even more clearly.</p> <p>For students who struggle with writing, encourage them to choose a shorter prompt response to alter.</p>
<p>ROAD TO PUBLISHING: Audience</p> <div data-bbox="259 966 430 1165">  <p>CLASS</p> </div> <p>Show the students <u>Road to Publishing: Audience</u>. Have each student think about how the revision of their writing prompt for another audience fits into this rubric. The idea is to expose students to the rubric so they will understand it for their process later in the unit.</p>	<div data-bbox="1104 924 1291 1123">  <p>TIP</p> </div> <p>Because these are excerpts, the passages will often fall short of our “publishable” expectations—make sure you explain how the authors are on the right track, but that they have to be clear and consistent in order for their work to be published.</p>
<p>PREPARATION: Formative Assessment 3</p> <p>At this point, the teacher should make sure to collect all the prompt responses and use these to inform the choices for Writing Workshop #8, OR ask students where they feel they need more practice and have them write it on an Exit Slip.</p>	
<p>W C e:</p> <div data-bbox="276 1648 470 1858">  <p>ANCHOR</p> </div> <p>aining, students can complete <u>Fiction Fanatic</u> ce. Or, encourage students to think of an g it in tomorrow.</p>	<div data-bbox="1112 1617 1299 1816">  <p>TIP</p> </div> <p>If possible, remember to keep a cart of library books in the room for students to generate ideas from in case</p>

	there are days where students don't have any ideas to bring in from home.
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