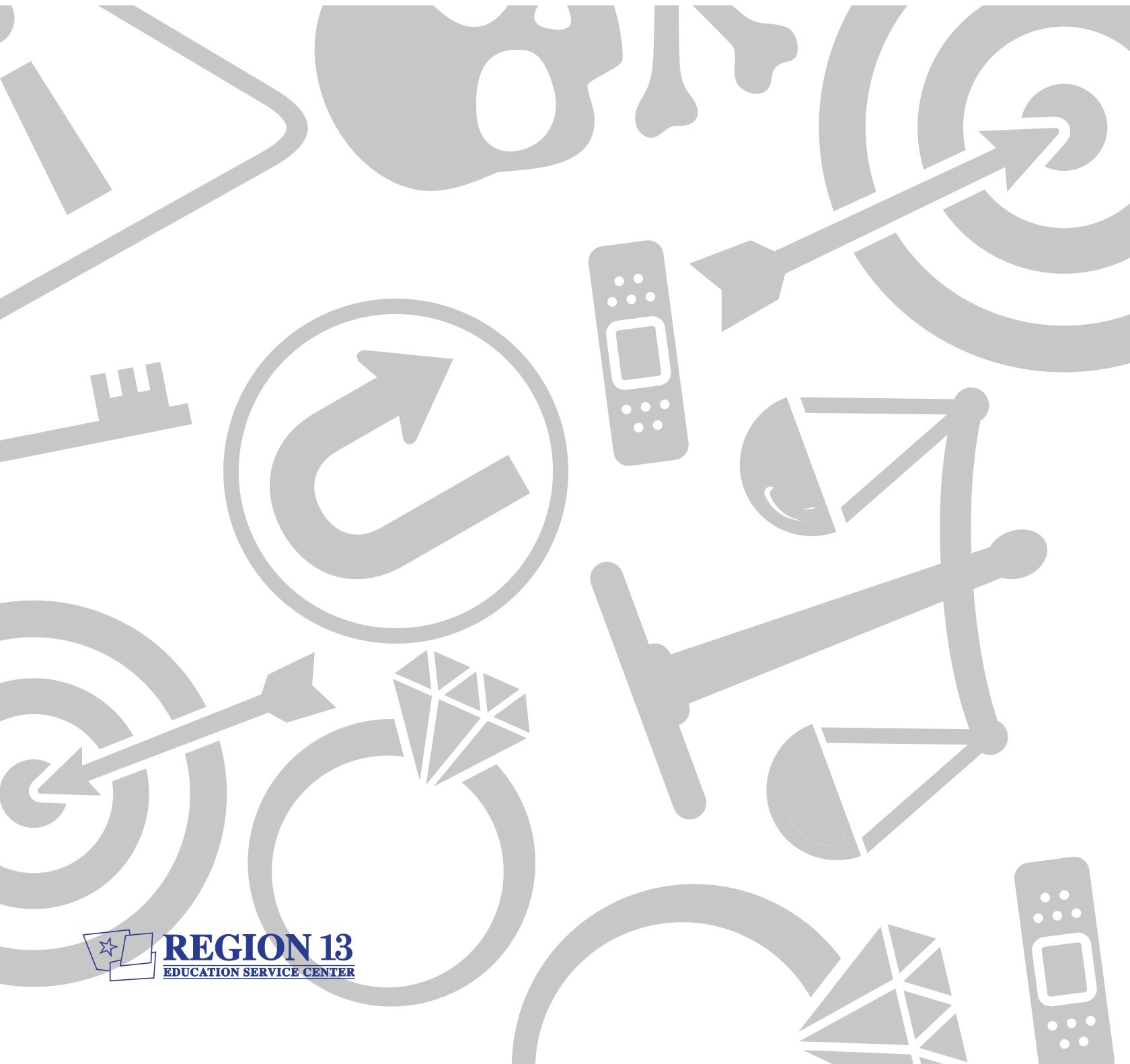
AdventureBoard Literary

Teacher Guide



REGION 13
EDUCATION SERVICE CENTER

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Acknowledgments:
The birth of AdventureBoards occurred because a whole host of people heard a tiny twinkle of an idea, believed in its mission to equally support all student writers, and encouraged the development process. These feeble words cannot adequately express the depth of gratitude I feel or the amount of pride that swells inside me as I recount those who played a significant role in seeing AdventureBoards through to fruition.

Stacey Durham whose contagious excitement moved AdventureBoards from simply an idea to a product that will benefit schools and students everywhere. Thank you for making time and space for this to happen.

Region 13 Instructional Coaches' team for being sounding boards and editors in the creation process. Their insights formed the instructional foundation on which AdventureBoards is built. Additionally, their steadfast belief propelled the project forward.

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Haley Keith and the Region 13 center support team for taking on the challenge of finding solutions instead of offering compromises when it came to the product components. Every piece of the product was thoughtfully designed with students and teachers in mind.

Joseph Kanke, Holly Salas, **Lana Cecil, Joy Van De Hoef, Elizabeth Danner**, and **Allison Hand** whose conversations allowed the product to adapt to students at multiple levels and from diverse backgrounds.

Literary AdventureBoards: Teacher Guide

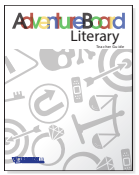
What are some of the roadblocks student writers encounter in a typical writing assignment? Obviously, every student is different, but from teacher to teacher, class to class, some struggles reoccur:

- being overwhelmed by the task
- uncertainty about how to start
- lack of organization
- lack of motivation
- poor memory to be able to carry ideas through
- lack of stamina

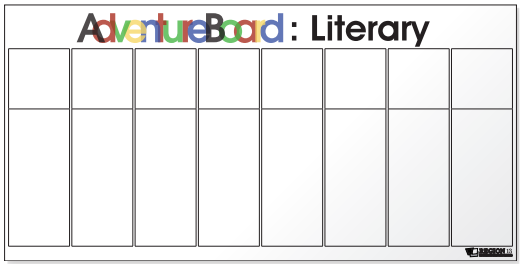
We designed AdventureBoards to address these issues and provide students who struggle with the scaffolds they need while propelling advanced students into even more sophisticated writing. By breaking the writing task into manageable chunks and giving students choices within basic structure, the otherwise arduous task of plot organization is temporarily displaced to engage students in the creation process. In short, all students can be successful. They are motivated by the flexibility of the AdventureBoard to create well-organized literary texts.

Materials:

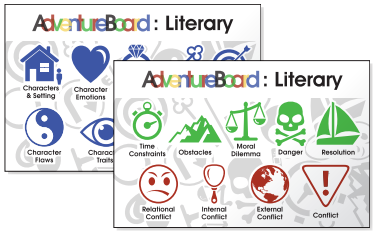
Before getting started, be sure to gather chart paper and sticky notes to use throughout the activities.



Teacher guide (1)



Teacher AdventureBoard (1)



Teacher Icons (2)

Student Folder (1)

Student AdventureBoards (x10)

Student Icons (x10)

Process:

While introducing AdventureBoards, it is best for students to work in small groups of two or three. As they become familiar with the process, allow students to use their story boards independently. Throughout this guide, you will notice teacher notes, black text, and green text.

Black text = teacher talk

Green text = teacher action

★Teacher Notes = additional tips for successful implementation

Each lesson is comprised of five sections:

1. **Mini Lesson**: teacher builds an anchor chart of icons and their definitions
2. **Reading**: teacher helps find the concept examples in literature using the icons
3. **Modeled Writing**: teacher demonstrates using the teacher AdventureBoard
4. **Independent Writing**: students create stories using student AdventureBoards
5. **Review**: teacher checks students for understanding and consolidation

Applying key concepts to classroom literature as well as using a teacher-generated model will emphasize reading/writing connections and provide additional authentic models for the creation process. The lessons contain each of the five components in a simple sequential order. The lessons also embed instructional strategies designed to reinforce key concepts for students during the process.

AdventureBoards are flexible enough for a wide range of writers. This guide uses a familiar fairy tale as the basis for modeled writing to form a common understanding of plot development across grade levels. Demonstrating with a known story allows for rapid assimilation of the underlying concepts. However, the modeled lesson can be simplified even more for young writers or layered for advanced high school students. The board itself will adapt writings from Dr. Seuss to Ernest Hemingway as reading tools, and these can be condensed or expanded during writing for various levels of students across a district, campus, or in the same classroom. One student may need to use only the basic icons while another student uses the entire set. The same tool can be adapted to the needs of a wide range of students and classes. As such, some classes may need more practice or modeling than others. Other classes may need less practice or a more complex model for writing. Adapt, accelerate, or modify this guide as needed to meet the needs of your students. The guide is merely one method to reach as many levels of students as possible in a single exemplar.

Lessons are structured to fit within a 55–minute class period. If participating in a writer's workshop is new to students, it may take slightly longer to work through each lesson (approximately 75 minutes). An estimated breakdown is as follows:

1. **Mini lesson:** 10–15 minutes
2. **Reading**: 10–15 minutes
3. **Modeled writing:** 15–20 minutes
4. **Independent writing:** 15–20 minutes
5. **Review:** 5 minutes

An alternate way to use the lessons is to work across each strand. Teachers can establish a reading protocol using the icons and plot development using the AdventureBoard. In this case, the teacher would use all the reading lessons back–to–back and across several grade level stories. Next, the class would move on, using the icons and AdventureBoard to write through the modeled writing lessons delivered back–to–back. Finally, students would write independently using the student materials.

Both the spiral and linear formats work. Whichever method is chosen, be sure to highlight the reading and writing connection for students by using the icons to identify literary elements we find in literature and to serve as tools when crafting interesting plots.

Lesson 1: Basic Plot Elements

Objective: Identify the structure of literary texts.

Essential Questions: What essential elements do we find in fiction stories? How do they help us read or write?

1. Mini Lesson (10–15 minutes)

Materials:

- chart paper
- markers

To write original fiction stories, we need some essential building blocks. All fiction stories have similar components.

Write the following on an anchor chart.

Literary Fiction:

- characters and setting: who the story is about, where the story happens
- conflict: struggle between opposing forces
- climax: highest tension or significant change
- resolution: successful and satisfying close

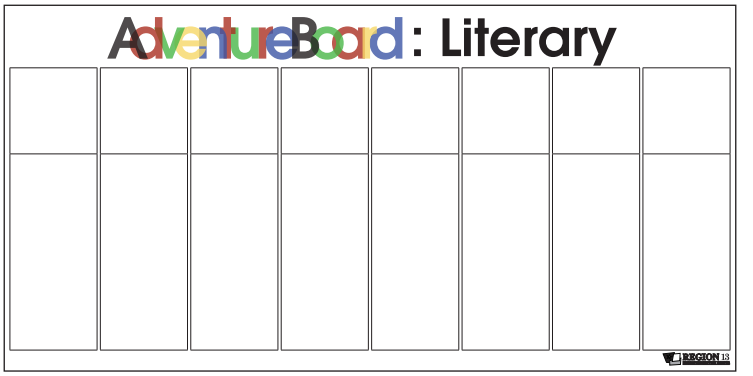
Whether you read an epic novel or a short story, these elements are a part of a successful story's structure. Together, we call these elements the plot. As a reader, knowing the basic elements of fiction provides the structure and logical progression, which enables comprehension. Without them, the reader is often confused and abandons commitment to the story. As a writer, knowing the basic elements allows the author to create a story that is understandable and appealing to readers.

2. Reading (10–15 minutes)

Materials:

- teacher AdventureBoard
- teacher icons
- 3x3 sticky notes and/or dry erase marker
- copy of a short, grade-level fiction story

Introduce the teacher AdventureBoard.



Today we are going to use a new tool called the AdventureBoard. You will notice boxes along this top row. We will use these boxes for icons that represent parts of a story. You will also notice longer boxes in this bottom row. This is where we will take notes about our observations or our ideas.

Because we already know that successful stories have all the essential elements of literary fiction, see if you can locate any or all of the building blocks as we read.

Read the selected story.

Let's think about the plot of this story.

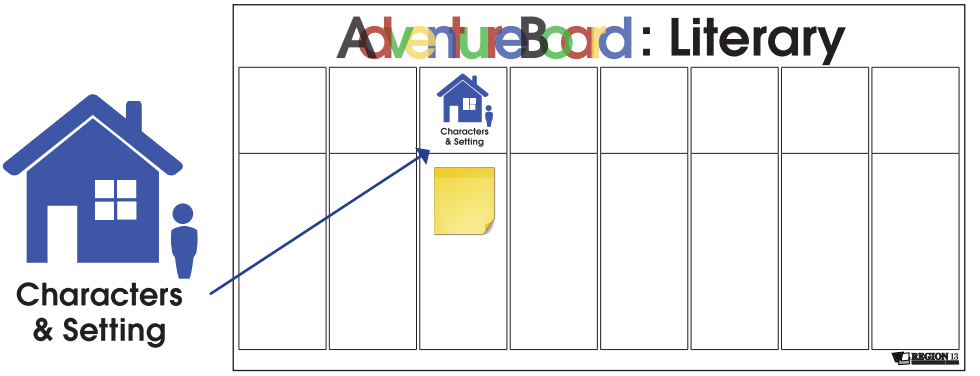
Gesture to the anchor chart.

What parts of the story can we identify?

Point to characters and setting.

Did our story have characters and a setting? *Students respond affirmatively*. I am going to add an icon to my AdventureBoard to represent the characters and setting.

Add characters and setting icon to the teacher AdventureBoard.



Who were my main characters? *Students respond*. I'm going to add notes about my main characters on a sticky note and place the note under the characters and setting Icon.

Take a 3x3 sticky note, write the main characters on the sticky note, and place it on the notes section of the AdventureBoard.

★Teacher Note: Alternately, the teacher may write notes in the space below the icon row using a dry erase marker. The teacher should model creating the story according to the resources that will be available to the students during independent writing time.

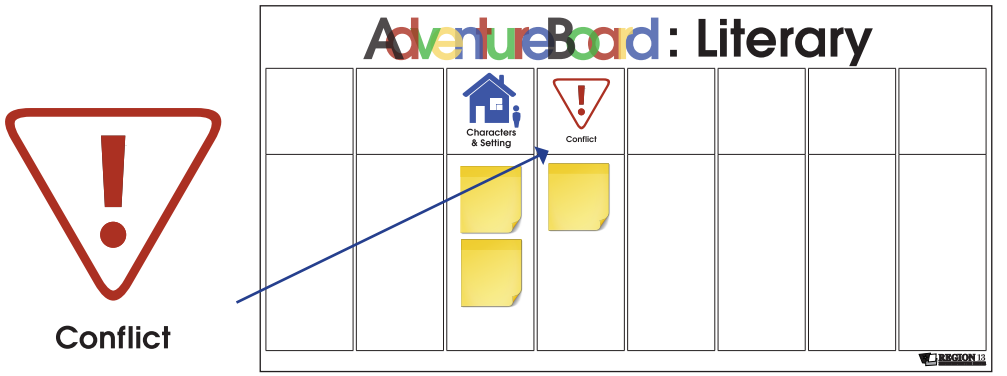
What about setting? Where did our story mainly take place?

Write response on a sticky note and place it on the AdventureBoard under the characters sticky note.

Gesture to conflict on the anchor chart.

Did our class story have a conflict? Were there any struggles between opposing forces? Who did the main character struggle with most? *Students respond*. How do we know this was a conflict? We will use this icon to represent conflict on our AdventureBoard.

Place conflict icon on the AdventureBoard.



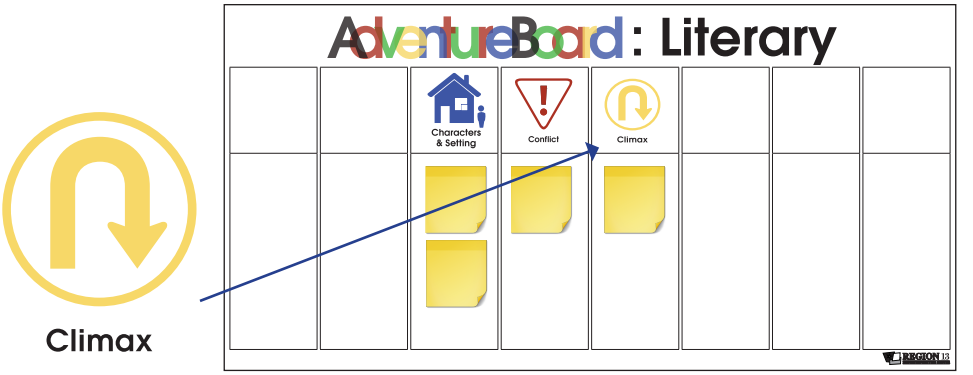
I'm going to write down what you said about the conflict in our story and place your observations in the notes section of my AdventureBoard.

Write notes about the conflict on the sticky note and place it on the board.

Gesture to climax on the anchor chart.

Did you identify the climax of our story? A climax is where the story's tension or excitement reaches its highest level. Like a championship game tied during the last few minutes or a jack-in-the-box right before the last turn that releases the grinning clown from the box, the climax is often the place where there is a significant change or turning point regarding the conflict.

Place the climax icon on the AdventureBoard.

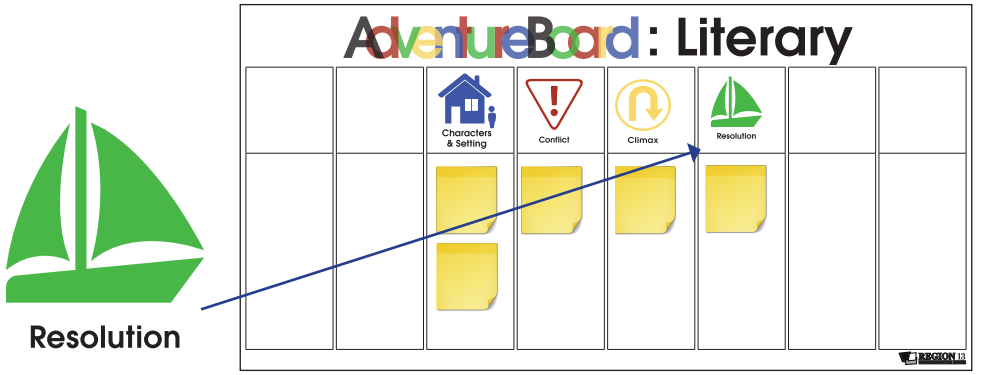


This is the icon we will use to represent the climax.

Solicit student responses about the conflict. Make notes on a sticky note and place it under the climax icon on the AdventureBoard.

The last element we need to find is the resolution. Here is the icon we will use to represent the resolution.

Move resolution icon to the AdventureBoard.



In a story, the resolution is where the conflict is generally resolved. Sometimes this is due to a happy set of circumstances such as finding just enough money for a needed purchase. However, other times the resolution is caused by shocking or tragic events such as the death of a main character. Readers prefer clear resolutions where they know how the characters' lives will play out and where loose ends are resolved in a satisfying way. In the story we just read, where does the conflict come to an end?

Make notes on a sticky note and place it under the resolution icon on the AdventureBoard.

3. Modeled Writing (15–20 minutes)

Materials:

- teacher AdventureBoard
- teacher icons (four basic plot icons—characters and setting, conflict, climax, and resolution)
- 3x3 sticky notes (prewritten teacher model of "The Three Little Pigs" or a document camera to use for live writing).

As we've now seen, readers can locate basic plot elements in literary fiction stories. With these elements in place, authors can also create their own stories.

In fact, let's test this theory. Who remembers the fairy tale, "The Three Little Pigs?" Let's see if we can create a story using the essential building blocks in that story.