



Narrative Writing Guide

Grade 3

- Personal Experience
- Character/Problem/Solution
- Narrative Essay
- Literary Analysis Tasks
- Response to Text



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Empowering[®]
Writers

Write. Read. Succeed.


What You'll Find in This Guide

In the activities that follow, your students will learn to:

- Recognize and distinguish between genres (narrative, informational/expository, opinion writing) and understand the purpose of each.
- Understand and recognize the organizational structure of a narrative story.
- Learn how to read narrative stories with a critical eye, identifying literary elements (character, point of view, setting, plot, motivation, conflict, theme)
- Annotate and analyze narrative stories.
- Learn to recognize and generate the following narrative skills (narrative craft): entertaining beginnings, vivid, relevant elaborative detail, suspense, fully elaborated main events, conclusions, and extended story endings.
- Develop literary language including powerful adjectives, vivid verbs, strong word choice, word referents, sentence variety, transitional language.
- Generate original narrative stories incorporating all of these elements and skills.
- Extend or modify a narrative story in some way in order to demonstrate understanding of the literary elements through a narrative extension task (NET).
- Respond, in writing, to narrative stories in order to demonstrate deep comprehension through a variety of literary analysis tasks (LAT).

Lesson Formats

There are a number of different lesson formats to best address these objectives. When looking at the Table of Contents, you'll notice that some lessons are tagged with icons.


Awareness Lessons - These lessons are designed to introduce a skill or concept, raise student awareness, recognition, and understanding of a key concept or skill before they are asked to practice and apply it in their own writing. These awareness-building activities are short, straight-forward lessons, about 20 minutes in length and are indicated by .

Foundational Lessons – Lesson plans that are designated with the building bricks



are designed to provide a conceptual foundation for writing. These lessons inspire the critical thinking necessary to inform student writing. Lessons where the teacher is modeling and students are involved in guided practice take more time, so as a general rule plan on 30-40 minutes for these lessons. There may be instances where you find it helpful to extend the lesson over two days.

Annotation and Analysis Lessons – Annotation and Analysis provides a means for students to clearly understand how stories are structured and what elements and skills authors use to create successful narrative stories. Exposure to this not only sets a bar for their own writing, but builds a powerful reading-writing connection. Annotation and Analysis is a **teacher-directed activity** that leads to gradual release for independence. It will take between 30-45 minutes and these lessons are indicated by A & A.

Modeled Lessons – These critical lessons are the backbone of the Empowering Writers approach. The teacher introduces or reviews the particular discrete skill, models it, engaging students in directed shared writing, using designated productive questions that guide students in thinking and responding like authors. These lessons take minimally 30 minutes, and can be continued over several days. Modeled Lessons are followed by guided practice and are considered foundational lessons. 

Guided Practice – During Guided Practice students practice the same skill previously modeled by the teacher, applying the productive questions to their own thinking process. They may borrow some of the language and sentence structure modeled by the teacher. As they work the teacher circulates, offering guidance, encouragement, and targeted feedback. Like modeling, Guided Practice requires minimally 30 minutes, and may be spread out over several days. Note that Guided Practice always follows a Modeled Lesson. These are a key sequence to student success.

Process Writing – During Process Writing students apply the skills they've practiced in a directed series of sessions, each focusing on a particular part of the story. The process includes review of key skills, rereading, revising, and editing and will take minimally seven 45 minute sessions.

Turn and Talk – Suggested questions or topics for Turn and Talks are provided within the context of the lesson plans. Set a timer for 2-3 minute discussions and use this format at anytime during the lesson to encourage accountable talk and provide students an opportunity to discuss the lesson and orally develop common vocabulary. These pairings allow for students to formulate ideas, clarify learning, practice common language and pose questions before sharing in the larger class setting. T & T

Teacher Background Pages, Reference Pages, Annotated Selections, and Lessons Plans are all designated with a border of Apples. Student Pages are indicated with a border of **Pencils**. For easy reference, all Student Reference Pages (SRP) are located in the last section of the guide. All student pages are available for download from the following link: <https://empoweringwriters.com/toolbox/grade-3-narrative-student-pages/>.

For ease of use, the Guide has been divided into tabbed skill sections. Within each skill section you will find activities representing each of the lesson formats, as well as related Literary Analysis Tasks (LAT) and Narrative Extension Tasks. (NET) See more information on p. 6.

The Skill Sections are as follows:

Section 1: Recognizing Genre/Organization

Section 2: Entertaining Beginnings

Section 3: Elaborative Detail

Section 4: Building Suspense

Section 5: Main Event


Section 6: Extended Story Endings

Section 7: Prompts and Process Writing

Also, given the demands of the latest standards and testing trends, **it is critical for students to generate their writing in both the traditional pen and paper mode as well as directly at the keyboard.** It is important to note that the latest research suggests that each modality stimulates the brain differently. Pen to paper is often a slower, more multi-sensory process, which reinforces sound symbol connections kinesthetically. At the same time, in order to be an effective communicator in the 21st century students must also possess agile keyboard skills. Therefore we suggest that students are given the opportunity to respond to written tasks in both modalities, at the teacher's discretion.

Throughout the guide, we've provided ideas for Making it Your Own, tailoring them to the content you are teaching as well as the specific needs and interests of your students. In addition, if students need more practice on a particular skill, be sure to utilize the templates to create these opportunities.

Grade 3 Unit Pacing Guide























 Awareness lessons - 15-20 minutes each

 Foundational lessons - 30-40 minutes each

Italics: Lessons to Support Understanding - 20-30 minutes each





Italics: Before and After Lessons - to be used after Guided Practice as independent practice.

Optional: Response to Text Lessons - To be used at the teacher's discretion. Can be broken into multiple days - from 20-40 minutes each.

Baseline: Day 1 Section 1: Recognizing Genre	Weeks 1 and 2 Section 1: Recognizing Genre	Week 3 Section 3: Elaborative Detail	Week 4 Section 2: Beginnings and Section 6: Endings	Weeks 5 and 6 Section 4: Suspense and Section 5: Main Event	Weeks 7 and 8 Section 7: Growth Line - Process Writing
<p>BEGIN the year with a baseline prompt -</p> <p>Section 7 of the resource will give the background knowledge - this will require at least 45-60 minutes</p> <p>Lesson 3: Administering Prompts as Timed Writing Assessments</p>	<p> Lesson 1: Introducing Graphic Organizers</p> <p> Lesson 2: Comparing Four Types of Writing (<i>prepare for two days of instruction</i>)</p> <p> Lesson 3: Narrative, Informational/ Expository, or Opinion? Name the Genre!</p> <p> Lesson 4: Annotating Narrative Stories (<i>several examples to work through that could be broken down over the course of several days or used as review and reinforcement over the course of the academic year.</i>)</p> <p> Lesson 5: Weak vs. Strong Narrative Analysis</p> <p>Lesson 6: Cut and Paste Narrative Activity</p>	<p> Lesson 1: Story Critical Characters, Setting, Objects</p> <p> Lesson 2: Irrelevant Details</p> <p> Lesson 3: General or Specific?</p> <p> Lesson 4: Story Critical Elements in Literature</p> <p> Lesson 5: Creating Elaborative Segments</p> <p><i>Lesson 6: Reading with Author's Eyes</i></p> <p><i>Lesson 7: Flip the Sentence Subject</i></p> <p> Lesson 8: Feelings and Showing or Telling?</p> <p><i>Before and After Revisions</i></p>	<p>SECTION 2: BEGINNINGS</p> <p> Lesson 1: Starting Off on the Right Foot</p> <p><i>Lesson 2: Analyze the Beginning</i></p> <p> Lesson 3: Revising Story Beginnings</p> <p><i>Before and After Activities</i></p> <p>SECTION 6: ENDINGS</p> <p> Lesson 1: Analyze this Ending</p> <p> Lesson 2: Extending this Ending</p> <p><i>Lesson 3: Writing Extended Endings</i></p> <p><i>Before and After Activities</i></p>	<p>SECTION 4: SUSPENSE</p> <p> Lesson 1: Find the Suspense</p> <p><i>Lesson 2: Word Referents</i></p> <p> Lesson 3: Red Flag Words and Phrases</p> <p> Lesson 4: The Magic of Three</p> <p> Lesson 5: Building Suspense</p> <p><i>Before and After Revision Activities</i></p> <p>SECTION 5: MAIN EVENT</p> <p> Lesson 1: Comparing Summaries and Fully Elaborated Main Events</p> <p> Lesson 2: Main Event: Scripted Lesson</p> <p> Lesson 3: Main Event: Guided Practice</p> <p><i>Before and After Revision Activities</i></p>	<p>Complete a process piece where students can apply the skills they've learned to a whole piece</p> <p>Teacher Background - Process Writing</p> <p>Process Writing Projects - Process Writing Timeline</p> <p>OPTIONAL: <i>1 Day</i> <i>Complete an assessment to show growth over time. This will require at least 45-60 minutes</i></p> <p><i>Lesson 3: Administering Prompts as Timed Writing Assessments</i></p>

Grade 3 Unit Pacing Guide

Optional Response to Text Lessons

	Section 1: Recognizing Genre	Section 3: Elaborative Detail	Section 2: Beginnings and Section 6: Endings	Section 4: Suspense and Section 5: Main Event	Section 7: Prompts and Process
Optional Response to Text Lessons - use at your discretion Each lesson can be spread over several days	 Lesson 7: Turning Questions into Responses  Lesson 8: Analyzing Assignments for Givens and Variables Lesson 9: Finding Evidence - Be a Text Detective Lesson 10: Putting it All Together  Lesson 11: Digging Deeper - Be a Text Detective  Lesson 12: Theme in Story Lesson 13: Theme in Picture Books	Lesson 9: Literary Analysis Task - Elaborative Detail Lesson 10: Narrative Extension Task - Elaborative Detail	Lesson 4: Literary Analysis Task - Beginnings Lesson 5: Narrative Extension Task - Beginnings Lesson 4: Literary Analysis Task - Endings Lesson 5: Narrative Extension Task - Endings	Lesson 6: Literary Analysis Task - Suspense Lesson 7: Narrative Extension Task - Suspense Lesson 4: Literary Analysis - Main Event Lesson 5: Narrative Extension Task - Main Event	Lesson 4: Writing a Literary Analysis Exploring Point of View Lesson 5: Writing in Response to Multiple Texts

Lesson 3: Narrative, Informational/Expository, or Opinion? and Name the Genre!

Objective:

Students read short excerpts of texts, consider the purpose, and determine whether they are narrative, informational/expository, or opinion.

Procedure:

1. Review *genre* with the class, emphasizing key characteristics and purpose. (See chart, p. 26, Four Common Types of Writing)
2. Project and/or distribute copies of p. 56, Narrative, Informational/Expository, or Opinion? Read the first example aloud with students following along. Ask them the genre of this excerpt. Be sure to require them to back their responses with evidence from the text.
3. Proceed similarly with the remaining examples. The more discussion about each, the more students will take away from the exercise.
4. On alternate days, or for homework, assign Name the Genre, (1), (2), and (3) and allow students to complete in small groups or independently. Discuss their responses aloud to reinforce learning.

Turn and Talk: Discuss with a partner how you identify genre in an excerpt. Be sure to pick out precise words as your evidence.

KEY:

Narrative, Informational/Expository, or Opinion? – p. 56

1. narrative
2. informational/expository
3. narrative
4. opinion

Name the Genre (1) – p. 57

1. informational/expository
2. opinion
3. narrative – personal experience

Name the Genre (2) – p. 58

1. narrative – character/problem/solution
2. opinion
3. informational/expository

Name the Genre (3) – p. 59

1. opinion
2. informational/expository
3. narrative – personal experience

Name _____

NARRATIVE, INFORMATIONAL/EXPOSITORY, OR OPINION?

Read the following paragraphs. For each paragraph determine whether it is a **Narrative story**, written to entertain the reader, **Informational/Expository text**, written to give information, or **Opinion**, which is written to express personal opinion. **Circle the correct response**. Be ready to explain your answer.

1. Mikail shuffled his feet towards the court. He was worried about the other team. They had the tallest third grader on the team, Deanna. She could almost dunk the basket. As they got ready for the starting tip off, Mikail gasped. He saw Deanna hobble in on crutches. What happened, he wondered.

Narrative

Informational/Expository

Opinion

2. Basketball is played on a court with five players on each team. James Naismith is credited as the inventor of the game. Back then, there were nine players on each team. Today, the NBA is the professional league for basketball and has helped popularize this sport around the world. One of the most famous professional players is Michael Jordan.

Narrative

Informational/Expository

Opinion

3. I dug into the fresh black earth and pulled up a worm. Placing it into the jar along with the others, I was ready to head to the fishing pond. I packed up my jar and grabbed my fishing pole. "These juicy specimens will make a nice meal for a fish," I said.

Narrative

Informational/Expository

Opinion

4. My favorite type of worm is the simple one you find right in your garden. They have a long tube-like body and are plump and juicy. They work to make the garden soil rich with nutrients. These invertebrates should be protected and even cultivated for their beneficial work.

Narrative

Informational/Expository

Opinion

BONUS: Go back and look at the narrative paragraphs. Are they **CHARACTER/ PROBLEM/SOLUTION** or **PERSONAL EXPERIENCE** narratives?

Name _____

NAME THE GENRE! (1)

Read the following paragraphs. For each paragraph determine whether it is a Narrative, Informational/Expository, or Opinion piece. If it's a narrative, do you think it's a character, problem, solution narrative or a personal experience narrative? **Circle your answers and be ready to explain them.**

1. Lighthouses make sailing safer. Sailors must be careful near rocky shores. They could crash into the rocks if it's foggy. Lighthouses light the way so the sailors can see the rocks. They are especially helpful when it's dark or stormy.

Narrative

Informational/Expository

Opinion

If narrative - Character/problem/solution or Personal Experience?

2. I think the most beautiful lighthouse can be found in Chatham, MA. It has a rich history and people line up to take a tour. The water off Chatham has strong currents and a rocky ledge. If you're ever in Cape Cod, this lighthouse is definitely one to see.

Narrative

Informational/Expository

Opinion

If narrative - Character/problem/solution or Personal Experience?

3. I ran up to the large structure and ducked inside. The lighthouse stairs were spiraled and went all the way to the top where there was a viewing porch. "I'll race you," I shouted to my brother who was close on my heels. We ran up and out to the deck. I gasped for air and turned toward the sea. The view was spectacular. The blue of the ocean glittering with sunlight took my breath away.

Narrative

Informational/Expository

Opinion

If narrative - Character/problem/solution or Personal Experience?

Lesson 4: Annotating Narrative Stories

Objective:

Students read closely, analyze and annotate a narrative story in order to better recognize the organizational structure, salient features, and literary elements.

Procedure:

1. Explain to the class that the best readers and writers learn to read closely with “author’s eyes.” This allows them to really understand writers’ craft and recognize all of the skills, techniques, and literary elements that authors use to build an effective, entertaining story.
2. Project the story The Lost Treasure, pp. 62-63, and distribute a copy to each student. Tell them that first time through they are to just listen as you read it aloud. This allows students who may struggle with reading to get the gist of the story, enabling them to better engage in the rest of the lesson. Read the story aloud to the class.
3. Next, explain that you are going to analyze and annotate the text. Have students refer to SRP 6, and instruct them to follow along with you, marking in all of the salient features of the story. As you do this on the whiteboard, have students do the same on their hard copies. Refer to p. 37, Annotation and Analysis Process for Narrative Stories to guide the lesson. Use the annotated teacher version, pp. 64-66 to direct your discussion.

Student Reference Page

Annotation and Analysis Process for Narrative Stories

1. Label the **title** – what *genre* does the title hint at?
2. Circle the **entertaining beginning**, identify, label the technique.
3. Identify the **purpose of the story action** and main character’s **motivation**.
4. Find **elaborative detail** describing the **setting** – mark and label this.
5. Underline and label suspense, **story tension, conflict**.
6. Bracket the **main event**.
7. Underline and label the **conclusion/solution** or conclusion of adventure.
8. Circle the **extended story ending** and label each technique.
9. Identify the **theme**. Have students highlight the parts of the story that indicate theme.
10. Fill in **summarizing framework**. Allow students to prompt you.
This is a story about _____.
The problem/experience was _____.
The problem ended/concluded when _____.

SRP 6

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Annotating Narrative Stories

4. Ask the students what they learned from this exercise. Did it change their view of how authors create their stories? Do they think that recognizing these skills, techniques, and elements will help them when they read? When they write? In what ways?

NOTE: An excellent homework assignment would be to have students bring home their annotated version of the story and have them walk and talk their parents through it, explaining as they go. This clarifies and reinforces the learning for students (and impresses the parents!)

5. On another day, approach the story Jose's Desert Adventure, pp. 67-68, in the same way, using the Narrative Annotation and Analysis Teacher Reference Page as a guide.
6. Additional pieces for annotation are included to use at the teacher's discretion, The Best Birthday Celebration of All and The Magical Bike, pp. 71-78.

Turn and Talk: Discuss how the author's use of skills on the Writing Diamond help to craft the piece. Did the author write a story that reflected the shape of the diamond?

entertaining
beginning

The Lost Treasure

Title
Genre: Character/Problem/
Solution

^{action}
I dropped to my knees and peered under the bed. Pulling the sheets and blankets off my bed, I frantically searched through the pile. I checked my drawers and closet. Nothing! Boy was my grandfather going to be mad! He trusted me with the ancient relic, the arrowhead he found in the desert outside his pueblo where he grew up and I lost it! ^{motivation}

It was small and sharp with pointy edges in the shape of a triangle. The stone fit perfectly in my palm. When you looked closely, you could see flecks of silver mixed in with the gray tone of the rock. Grandpa said it was used back in the days when Native Americans tribes would hunt for food. I placed it carefully on the shelf over my desk but now it was gone!

elaborative detail:
Object

^{feelings}
My lower lip began to quiver and I wiped at a tear from my eye. How
^{story questions}
would I tell my grandfather? What would he say? Would he be disappointed?
I decided to keep up the search at least until he got here. ^{suspense - conflict}

^{main event}
I reached over and pulled my bed apart one more time. This time I shook out the covers, crawled under and over them, but still found nothing. I climbed under the bed. It was dark and there were some left over blocks from one of my creations, a few pieces of cracker crumbs from snack, and a marble. No arrowhead in sight! I sighed and turned toward the dresser. ^{dialogue}
“Maybe it fell in here,” I silently whispered. The drawer held all of my treasures. I pushed aside my marble collection, a few baseball cards, the golf ball I found outside and bits and pieces of my string ball. Still no arrowhead!

Just then I heard the front door open. My mom squealed and I heard her welcome my grandpa in. I hung my head! Grandpa lived far away in the desert. The last time he was here was at the holidays when he gave me the arrowhead. No time like the present, I thought and turned the knob of my bedroom door. ^{thought}

(continued)

main event cont.

Out of the corner of my eye, I ^{description} noticed a glint of silver. Could it be, I wondered. I quickly walked to the other side of the room and pushed the chair away from the desk. I crouched down low to get a better look and saw the ^{action} corner of something gray. Crawling under my desk, I reached out and scooped the item into my hand. My heart fell! Just a rock from my rock collection!

Reluctantly I shuffled out of my room and down the stairs to see Grandpa smiling that huge grin. I ^{feelings} ran into his arms and sobbed, "I lost your arrowhead!" He patted my back and glanced over at my mom. She rushed over to me and spun me around. There on the fireplace mantle was the arrowhead in a glass case. My mom found it under my bed when she cleaned my room and decided to have it mounted and preserved for me. I breathed a sigh of relief and smiled. Grandpa and I picked it up and looked at it. It was beautiful. The frame had some ancient carvings and the arrowhead sat on a cushion of black velvet. ^{solution}

I told Grandpa ^{memory} how frantic I was when I realized the arrowhead was missing. He laughed when he saw my room turned upside down. This one-of-a kind relic deserved ^{decision} an honored place on my shelf. Treasures come in all shapes and sizes and this one was truly special.

Extended
Ending

Theme: Take care of your treasures
Perseverance pays off

SUMMARIZING FRAMEWORK:

This story is about "I" first person.

The problem/adventure/experience was that I lost the
arrowhead my Grandpa gave me for safe keeping.

The problem was solved, adventure/experience concluded when
my mom had taken it to be framed for display.

What is the theme of the story? (answers may vary) Take care
of your treasures.

(Go back and highlight the sections of the story that indicate the theme.)



Lesson 7: Turning Questions into Responses

Objective:

Students learn to repeat key elements of a response to text question in the beginning of their response as a first step to responding in complete sentences.



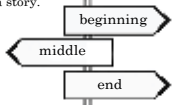



Procedure:

1. Explain to students that one way to demonstrate what they've comprehended from reading a text is to answer questions about it, both verbally and in writing. The important thing is to respond in complete sentences. Tell them that an easy technique for this task is to repeat the important parts of the question as they begin their response.
2. Start an anchor chart by writing **Literary Elements** on the top of the chart as the title. Add Character/Point of view as the first literary element. Then, as you present each literary element over the course of several days, add each to the anchor chart. Keep this chart handy as a reference tool in the classroom.
3. Distribute copies of Literary Elements, SRP 11 (Section 8).

Student Reference Page

LITERARY ELEMENTS

The "Building Blocks" of Story

<p>Character/Point of View Readers see the story through the 5 senses of the main point of view character who is telling the story.</p> 	<p>Setting Time and place, when and where the story takes place. (This sets the mood and tone.)</p> 
<p>Plot Sequence of what happens in a story.</p> 	<p>Motivation What the main character wants. (This drives the story action.)</p> 
<p>Conflict Challenge the main character must overcome to get what he/she wants.</p> 	<p>Theme Underlying controlling idea that drives the story.</p> 

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SRP 11

Lesson 7: Turning Questions into Responses

4. Direct students' attention to Character/Point of View on the Literary Elements page and define this as the main character in a story. Explain that point of view means that the story is told through the eyes of this main character.
5. Choose a story that students have previously annotated and analyzed from this guide to serve as the source text. Project and reread the story with students.
6. Distribute copies of student p. 93, Turning Questions into Responses. Answer the first question with student, "Who was the main point of view character?" Have students practice verbally first, then model how to write the sentence on the board. Direct students to write the sentence.
7. Introduce the sentence starters for main character. Model how to take the sentence you wrote and use a sentence starter to "kick it up a notch" by adding some sentence variety.

OPTION: Ask students to recall an independent book they've recently read and identify the main point of view character from that book. Then, have them write a sentence about that character using another one of the sentence starters.

8. Now, direct students' attention to Setting on SRP 11 – and write Setting on your anchor chart for **Literary Elements**.
9. Discuss what the setting in a story is. Setting – a time and/or place that the story takes place in. The setting sets the mood of the story. Remember the mood is how the setting makes you feel.
10. Ask students to answer question 2 from Turning Questions into Responses p. 93, using the story you previously reviewed in step 5 by verbally responding to the question and then writing the answer. Revise these sentences using the appropriate sentence starters.
11. On subsequent days, approach each literary element in the same way. Direct student attention to each element on the SRP 11, write the element on your anchor chart, and answer the question both verbally and in writing about the story you read together on the student page, Turning Questions into Responses p. 93. Revise each sentence using the appropriate sentence starters. (Suggestion – introduce two literary elements each day. The literary element, theme, will be explored in greater detail in Lesson 12 in this section. If students struggle with identifying theme, be sure to give them the answer and/or wait on this question until Lesson 12 has been completed.)

Name _____

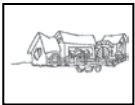
TURNING QUESTIONS INTO RESPONSES

An easy way to answer response to text questions is to turn the important parts of the question into the beginning of your response. Look at the questions below, followed by the beginning of a response. Using this technique ensures that your answers will be written in complete sentences. Your teacher will select a story for you to reread. Then, answer each of these questions about the story, by turning the question into the beginning of your response.



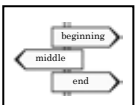
1. Who was *the main point of view character*?

The main point of view character was _____
_____.



2. What was *the setting*?

The setting was _____
_____.



3. What was *the problem or adventure? (plot)*

The problem or adventure was _____
_____.



4. What was *the main character's motivation*?

(What did the main character want?)

The main character wanted _____
_____.



5. What caused *the conflict in the story*?

(Who or what is standing in the way of the main character's motivation?)

The conflict in the story was _____
_____.



6. What was the theme of *the story*?

The theme of the story was _____
_____.

KICK IT UP A NOTCH!

To improve the writing, try varying the way each of above sentences begin. On another sheet of paper, or at the keyboard, REVISE the complete sentences you created by using the sentence starters below.

Character/Point of view:

The author introduces us to _____, our main character.

We immediately meet (main character's name) _____,
the hero of the story.

Setting:

The story took place _____.

The story was set _____.

Plot:

The plot centers around _____.

As the story continues we find _____.

Motivation:

The protagonist, (main character's name) wanted _____.

(Main character's name) was trying to _____.

Conflict:

The author created tension when _____ (conflict) _____.

The problem began when _____.

Theme:

The big idea of the story was _____.

This story was all about _____.

Lesson 4: Literary Analysis Task – Beginnings

Procedure:

1. Together as a class, read, analyze and annotate The Bake Sale, pp. 157-159, according to SRP 6, pointing out the way the story follows the organizational structure of the Narrative Writing Diamond.

Student Reference Page

Annotation and Analysis Process for Narrative Stories

1. Label the **title** – what *genre* does the title hint at?
2. Circle the **entertaining beginning**, identify, label the technique.
3. Identify the **purpose of the story action** and main character's **motivation**.
4. Find **elaborative detail** describing the **setting** – mark and label this.
5. Underline and label suspense, **story tension, conflict**.
6. Bracket the **main event**.
7. Underline and label the **conclusion/solution** or conclusion of adventure.
8. Circle the **extended story ending** and label each technique.
9. Identify the **theme**. Have students highlight the parts of the story that indicate theme.
10. Fill in **summarizing framework**. Allow students to prompt you.
This is a story about _____.
The problem/experience was _____.
The problem ended/concluded when _____.
The theme of the story was _____.

THE MAIN EVENT
Show action in slow motion, frame by frame, event by event. Include description and main character's thoughts and feelings!

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SRP 6

LESSON AT A GLANCE:

Whole Class Activity

- Read and annotate the story for the literary elements.
- Project and discuss the task - what needs to be included in the response. (the givens)
- Reread the story and mark the parts that identify the techniques the author used to create an entertaining beginning and where the main character's motivation and conflict show up. (Highlight or underline)
- MODEL how to respond to the first main idea in the task - answer the questions "What does it look like? Why is it important?"
- Guide students through the writing process.
- MODEL and practice the second main idea.

Discuss the literary elements in the text, drawing verbal responses from the class, and/or chart them. Have students refer to Literary Analysis Questions, SRP 10. Color code evidence from the text to identify *character, setting, motivation, and conflict*. NOTE: You may set this annotation and analysis aside to use again for the Narrative Extension Task, p. 167.

Student Reference Page

Literary Analysis Questions

Locate evidence from the text to identify character, setting, motivation, plot, conflict and theme. Use the appropriate symbol on top of the evidence when you find it and label it with the appropriate literary element. (Color code the evidence instead of using the symbols.) Remember that in some stories there will be more than one piece of textual evidence.

✓ **Main point of view character:** Who was the main point of view character?

□ **Setting:** Where and when did the story take place?

★ **Plot:** What was the problem or adventure?

○ **Motivation:** What did the main character(s) want?

△ **Conflict:** What kept the main character(s) from getting what he/she/they wanted?

X **Theme:** What was the big idea of the story?

Use this summary every time you read a story.

This story is about _____.

The problem/adventure/experience was _____.

The problem was solved, experience or adventure concluded when _____.

The theme of the story was _____.

Sentence Starters for Providing Evidence:

- The author shares _____.
- We see this as the main character _____.
- The text states, "_____".
- The reader realizes this when _____.
- The theme is clearly shown when _____.
- In paragraph _____, the author writes _____.
- "_____" writes the author to show _____.

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SRP 10

Lesson 4: Literary Analysis Task – Beginnings

2. Project the Literary Analysis Task: Beginnings, p. 163, read the assignment out loud, and discuss with the class. Remind students that in the task there are elements to look for – the givens are what everyone needs to address and the variables are the decisions the writer needs to make.

You've read the story The Bake Sale. Write an essay identifying the techniques the author uses to create an entertaining beginning and explain why this is important for the reader. Explain what you learn about the main character's motivation and conflict. Provide evidence from the text to support your ideas.

3. Ask the class to identify the givens, what they need to address. Highlight or color code the key words in the task. Based on the task, guide students in filling out the summarizing framework as a pre-writing tool.

Task:

Givens: Must identify the techniques used to create an entertaining beginning AND what the reader learns about the main character's motivation and conflict.

Variables: The specific evidence from the text each student chooses as proof of the beginning techniques and specific evidence that points to motivation and conflict.

Ex. of Summarizing Framework

TOPIC: The Bake Sale

MAIN IDEA #1: Beginning Techniques

MAIN IDEA #2: Main Character's Motivation and Conflict

4. Show students the informational/expository pillar to indicate the organizational structure of this response. Students need to understand that the response is informational/expository even though the source text is narrative.
5. Have the class discuss their ideas in response to the first main idea – What beginning techniques does the author use to hook the reader? Underline or highlight the evidence in the text as students respond.

Example responses: the author used sound and thought

6. Now ask students Why is it important to capture the reader's attention this way? (You are asking students to explain their answer.)

Example responses: The beginning sets up the rest of the story, we are introduced to the main character Susie right away, brings us into the story world, we start to like her and want her cookies to be perfect too.

Lesson 4: Literary Analysis Task – Beginnings

7. MODEL the use of sentence starters, p. 164, to turn their verbal responses into writing.
See sample Modeled Response on p. 165.
8. GUIDED PRACTICE: Direct students to p. 163, and have them write their first paragraph. They can choose the details to provide evidence of the beginning techniques and ask students to explain how the reader knows this. As students work, circulate, offering guidance and encouragement. At any point you may stop and pick up again the next day. The idea is not to overwhelm them, but to build their confidence.
9. Continue to Main Idea #2 and discuss how to find the evidence for the main character's motivation and conflict. Underline or highlight the evidence as students respond.

Ex. for Main Idea #2:

Ask: *How do we know what the main character wants – the motivation, and what is standing in the way – the conflict?*

Possible Responses: *Susie wants to bake the best cookies for the bake sale, she makes a mistake when she bakes so she has to buy cookies instead*
10. MODEL the paragraph. Then, direct students to write their second paragraph providing evidence and explanation. Remember that this can be done on another day.

See sample Modeled Response on p. 165.
11. Remind students to use the sentence starters because these phrases help the writer to smoothly and fluently express ideas and cite evidence.
12. Close the lesson by having students reiterate the steps necessary for a well-supported written response.

Entertaining
Beginning:
Sound, thought

Genre: Personal Experience

The Bake Sale

Splat! I cracked an egg and the firm, yellow yolk fell into my mixing bowl. How I loved baking! My grandfather had not only shared his extra special secret recipe for oatmeal raisin cookies with me, but shown me exactly how to make them. From start to finish, I'd make them all by myself and they'd be the hit of the bake sale.

"Are you sure about that Susie," my friend Kate had asked, looking worried. She thought that baking from "scratch," (without using a store-bought mix) was really tricky. But she didn't know how often I'd helped my grandfather whip up a batch of these tasty cookies, or how carefully he'd taught me the rules of baking. I knew how important it was to sift and carefully measure the flour. I understood why it was important to use softened, but not melted, butter and, of course, I knew better than to crowd too much cookie dough onto one cookie sheet. So my answer to Kate's question was a definite "yes!" I was sure I could make cookies for the bake sale all by myself and they'd turn out delicious.

motivation

It was important that they turn out well because we were going to charge money for them at the 3rd grade bake sale. Everybody in my class was excited about contributing a goodie to sell at the bake sale, which was our way of raising money to pay for a field trip to the zoo. Kate was bringing brownies that she and her mother would make from a mix. My friend Theo said he'd bring a berry pie and Willa's mom had promised to make her famous carrot cake with crunchy walnuts and a sweet pineapple filling.

We'd made signs with brightly colored markers reading **Third Grade Bake Sale, Saturday 9 AM, Park Lane Elementary School** and posted them up all over town. All the 3rd graders would meet our teacher that morning where we'd set up picnic tables in the shade of the towering elm tree that stood on the green lawn in front of our school. On the picnic tables, we'd set up an irresistible display of pies, cakes and cookies, each carefully wrapped

description

in clear plastic to protect their lusciousness. Just thinking about the selection of treats, some crispy and chocolatey and others chewy and fruity, made my sweet tooth smile!

So here it was Friday night and I was making my oatmeal raisin cookies. My mom wanted to help, but I'd promised her that I was up to the job on my own. The only thing I wasn't allowed to do by myself was put the baking sheets into the oven or take them out when they were done.

I started by making a creamy mixture of softened butter and sugar. Then, I added the other ingredients. The last step was stirring in a cup of juicy raisins.

It wasn't long before the dough was thoroughly mixed and ready for the oven. I put heaping spoonfuls of it onto the cookie sheet, carefully spaced so that the cookies wouldn't meld together as they baked, and called my mom to put them in the oven.

The last thing I did was set the timer for exactly 10 minutes. I had to be certain not to burn them! Then, I had to have a taste. I was in for the surprise of a lifetime when I licked the wooden spoon with which I'd been mixing the dough. Instead of the sweetness I'd been expecting, my dough was bitter. What had gone wrong?

I was even more upset when the first batch came out of the oven, flat and dense.

"What did I do wrong?" I asked Mom.

She took a small bite of a still hot cookie. "I think I know," she said, quietly. "Did the recipe say baking powder or baking soda?"

There it was — my mistake. I'd added baking powder instead of baking soda. That was the reason my cookies had a bitter taste and a heavy, rather than a crumbly, texture. How could I have made such a dumb mistake? I felt like crying!

In the morning, Mom and I stopped at the bakery and bought a selection of cookies to bring to the bake sale. I felt like such a failure when I saw Theo's pies and the cake Willa's mom had baked. Even Kate's brownies, which I knew came from a boxed mix, looked delicious with messy swirls of frosting

main event

and rainbow sprinkles. My cookies looked perfect, but they were obviously store-bought, and I felt ashamed of them and myself for making that dumb mistake. Miserably, I added my contribution to the table of sweet treats.

“What happened?” Kate asked. When I told her, she just shrugged and said “Oh well, Susie. You tried. The next batch of cookies you bake will probably come out just right.”

Theo agreed. “My grandmother did most of the work on my pies,” he admitted. “It’s cool that you even tried to make cookies all by yourself.”

“My mom says baking is kind of like a science experiment,” Willa said. “Even a little tiny mistake makes a big difference.”

My friends made me feel much better and our bake sale turned out to be a smashing success. By lunchtime, every single sweet, even my store-bought cookies, was sold and we had a nice amount of money to add to our field trip fund.

Looking back, I realized that being miserable about a batch of bitter cookies was like crying over spilled milk. It just made no sense. From now on, I decided I was going to forgive myself for my mistakes. I’d take advice from more experienced bakers and try again...and again and once again, until I got it just right. If I kept trying, there was no doubt I’d master the science of baking and the first people to taste my triumphs would be my kind and honest friends.

Theme: no use crying over spilled milk
practice makes perfect
everyone makes mistakes

extended
ending

main event cont.

conclusion

SUMMARIZING FRAMEWORK:

This story is about Susie.

The problem/adventure/experience was that she wanted to
bake homemade cookies for the school bake sale but she
made a mistake.

The problem was solved, adventure/experience concluded when
she realized it was ok to buy cookies but she would keep on baking.

Name _____

LITERARY ANALYSIS TASK: BEGINNINGS

ENTERTAINING BEGINNING: The main character is introduced in the beginning of the story. The main character is also called the point-of-view character.

You've read the story The Bake Sale. Write an essay identifying the techniques the author uses to create an entertaining beginning and explain why this is important for the reader. Explain what you learn about the main character's motivation and conflict. Provide evidence from the text to support your ideas.

THINK ABOUT IT: Is this a narrative or informational/expository assignment?

Your teacher will walk you through the following STEPS:

1. Read, annotate, analyze, and summarize the story.
2. Fill in the following:
 - Who is the main **point of view character**? _____
 - What is the **setting**? _____
 - What is the main character's **motivation**? (What does she/he want?) _____

 - What is the **conflict**? (Who or what stands in the way of the main character's motivation?) _____
 - Fill in the summarizing framework that outlines the **plot**.

This story is about _____.

The problem /adventure experience _____.

The problem was solved, experience or adventure concluded when _____.

- What is the **theme**? _____

3. Think about the assignment:

What techniques does the author use to create an entertaining beginning?

Why is this important to the reader?

What do you learn about the main character's motivation for the story?

What do you learn about the conflict the main character faces?

4. Your teacher will MODEL this process with you. You may use the sentence starters to help you cite examples in the source text.

Sentence Starters for Literary Analysis:

- The reader discovers that_____.
- In the beginning of the story, the author _____.
- We see that _____.
- The author reveals _____.
- (Character's name) influenced the story by_____.
- In this story_____.
- The reader understands this when_____.
- In the story, evidence suggests that_____.
- It isn't long before we discover_____.
- Through the text we learn that_____.
- In paragraph _____, we see that _____.
- We know this because _____.
- We see this when_____.

In the story The Bake Sale the author created an entertaining beginning using two techniques. To begin the author used sound. She writes: "Splat! I cracked an egg..." Then the author also uses the thoughts of the main character. "How I loved baking!" By starting off this way, the reader enters the story world right away and we learn the purpose for the story action, there will be a bake sale and the main character is going to bake some cookies from scratch. The reader relates to Susie and wants the cookies to turn out perfect too.

In the story we see Susie's motivation and conflict. Her motivation is that she wanted to bake oatmeal raisin cookies all by herself for the bake sale, just like her grandfather taught her. The reader understands this when Susie answers her friend Kate, "So my answer to Kate's question was a definite yes!" I was sure I could make cookies for the bake sale all by myself and they'd turn out delicious." The conflict shows up later in the story as Susie realizes that she made a mistake while baking. Instead of adding baking soda, she added baking powder and the cookies had a bitter taste and heavy texture. She has to buy store bought cookies instead. The motivation and the conflict together create an entertaining story.

*** NOTE:** In this sample, we don't see an introduction or conclusion paragraph. As the year unfolds, students will be guided into a more complete response, including introduction and conclusion.

Lesson 10: Narrative Extension Task - Elaborative Detail

Objective:

Students apply their knowledge of techniques for creating an elaborative detail segment.

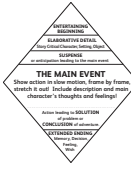
Procedure:

1. If they haven't already, as a class, have students read, analyze and annotate Joining the Crèche, pp. 234-236, according to SRP 6, pointing out the way the story follows the organizational structure of the Narrative Writing Diamond.

Student Reference Page

Annotation and Analysis Process for Narrative Stories

1. Label the **title** – what *genre* does the title hint at?
2. Circle the **entertaining beginning**, identify, label the technique.
3. Identify the **purpose of the story action** and main character's **motivation**.
4. Find **elaborative detail** describing the **setting** – mark and label this.
5. Underline and label suspense, **story tension, conflict**.
6. Bracket the **main event**.
7. Underline and label the **conclusion/solution** or conclusion of adventure.
8. Circle the **extended story ending** and label each technique.
9. Identify the **theme**. Have students highlight the parts of the story that indicate theme.
10. Fill in **summarizing framework**. Allow students to prompt you.
This is a story about _____
The problem/experience was _____
The problem ended/concluded when _____



SRP 6

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Discuss the literary elements in the text using SRP 10, drawing verbal responses from the class, and/or chart them. Color code evidence from the text to identify *character*, *setting*, *motivation*, and *conflict*.

Student Reference Page

Literary Analysis Questions

Locate evidence from the text to identify character, setting, motivation, plot, conflict and theme. Use the appropriate symbol on top of the evidence when you find it and label it with the appropriate literary element. (Color code the evidence instead of using the symbols.) Remember that in some stories there will be more than one piece of textual evidence.

☒ **Main point of view character:** Who was the main point of view character?

☐ **Setting:** Where and when did the story take place?

☒ **Plot:** What was the problem or adventure?

☐ **Motivation:** What did the main character(s) want?

☐ **Conflict:** What kept the main character(s) from getting what he/she/they wanted?

☒ **Theme:** What was the big idea of the story?

Use this summary every time you read a story.

This story is about _____.

The problem/adventure/experience was _____.

The problem was solved, experience or adventure concluded when _____.

The theme of the story was _____.

Sentence Starters for Providing Evidence:

- The author shares _____.
- We see this as the main character _____.
- The text states, " _____".
- The reader realizes this when _____.
- The theme is clearly shown when _____.
- In paragraph _____, the author writes _____.
- " _____," writes the author to show _____.

SRP 10

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(continued)

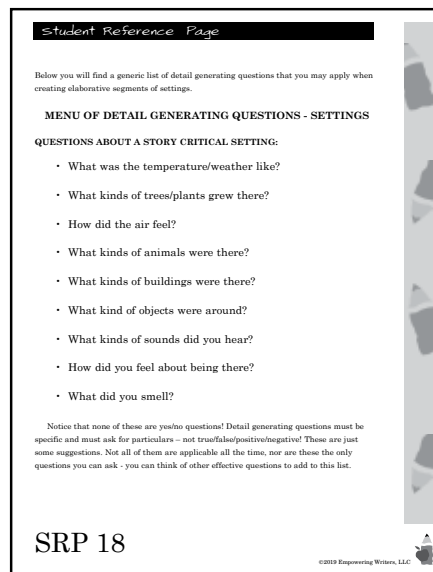
Lesson 10: Narrative Extension Task - Elaborative Detail

2. Distribute copies of Narrative Extension Task: Elaborative Detail, p. 245, read and discuss the Narrative Extension Task with the class. Remind students that the givens are what everyone needs to include and the variables are the decisions that writers get to make.

In the story Joining the Crèche, the author described the setting as “clear skies with a refreshing breeze.” This makes the reader feel that Antarctica is an enjoyable environment. Write a new elaborative detail segment about this setting, but now make the setting less enjoyable – cold, dark and more dangerous.

Givens: setting - Antarctica

Variables: specific details for the elaborative detail segment.



3. Review the techniques for writing an elaborative detail segment (p. 173). Have students refer to SRP 18. Be sure to explain that the words an author uses to describe the setting will set the mood for a story.
4. MODEL rewriting this setting using the detail-generating questions.

Ex.

Antarctica was a world of glaring, blinding whiteness. Looking up I noticed, the skies were filled with white clouds and below, the dark sea was choppy with churning, white-capped waves. Pale icebergs floated silently in the colorless, freezing water. Paulo lived on a massive, snow-covered glacier where his fluffy gray feathers almost blended into the landscape. There wasn't a tree to hide behind or a single flower to bring a spot of color to the bleached, barren landscape. I shivered just thinking about this frozen land.

Remind students that the elaborative detail segment should allow the reader to visualize the scene. Then, move to GUIDED PRACTICE and circulate as students rewrite this segment.

5. Close the lesson by pointing out to students that there are many ways to write the new elaborative detail segment of this setting.

Turn and Talk: How does description set the mood of the story?

Name _____

NARRATIVE EXTENSION TASK: ELABORATIVE DETAIL - SETTING

In the story Joining the Crèche, the author described the setting as “clear skies with a refreshing breeze.” This makes the reader feel that Antarctica is an enjoyable environment. Write a new elaborative detail segment about this setting, but now make the setting less enjoyable – cold, dark and more dangerous.

THINK ABOUT IT: Based on the story Joining the Crèche. How would the description change if the mood were different?

Here are a list of possible detail-generating questions to use to write your elaborative detail segment:

- What color was the sky?
- What kind/color clouds?
- How did the waves look? How did the water move?
- What was the land like? What kind of trees/plants grew there?
- What kind of icebergs?
- What kind of animals were there?
- What kind of smells were in the air?
- How did the day make you feel?
- Any others that you can think of...

SENTENCE STARTERS:

- The sky was_____.
- Looking up I saw _____
- The sea _____.
- Icebergs, the color of _____.
- I noticed_____.

Lesson 5: Building Suspense

Objective:

Students learn the power of suspense, recognize three techniques for building suspense (story questions, word referents, and the Magic of Three) and practice building suspense using these techniques.

Procedure:

1. Read a sample of suspense from literature. Several examples can be found on p. 251. Discuss and define the function and characteristics of suspense with the class.
2. Chart the 3 techniques for building suspense: story questions, word referents, the Magic of Three. Use the examples, pp. 250-251, to illustrate each technique to the class. Have students refer to SRP 19.

Student Reference Page

Menu for Suspense

Story Questions:


- What might your main character be wondering or worrying?

Word Referents:

- Brainstorm a number of alternative ways to refer to the character or object you plan to reveal. Then ask the usual questions that apply to elaboration - but, substitute the word referents for the named character or object.

Magic of Three:

- Name a red flag word or phrase to grab the reader's attention.
- What might you hear/see/feel/sense that hints at the revelation?
- What is your reaction to this hint?
- What do you discover? (Nothing, the first two times.)

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SRP 19

3. Choose one of the suspense exercises pp. 268-271, for modeling and guided practice. Use the questions from SRP 19, to guide your modeling, along with SRP 20, The Magic of Three Template.

Lesson 5: Building Suspense

Student Reference Page

THE MAGIC OF THREE TEMPLATE

Red Flag word/phrase _____, 1st. HINT: _____

No discovery: _____
Reaction: _____
Red Flag word/phrase _____, 2nd. HINT: _____
No discovery: _____
Reaction: _____
Red Flag word/phrase _____, 3rd. HINT: _____

Revelation/Discovery: _____

RED FLAG WORDS AND PHRASES

Suddenly	Just then	All of a sudden
A moment later	In the blink of an eye	Without warning
The next thing I knew	Instantly	To my surprise
(add your own)		

SRP 20

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After choosing the exercise you'd like to model, gather the entire class, and ask the questions that apply. Ask for a number of responses before charting a response that works. (Again, generating a number of responses is helpful for students as they move into guided practice.) It is always helpful to read through the modeled samples that follow. These will give you an idea of how to formulate your questions and how you might translate student responses into your modeled sample.

4. On another day, review the modeled sample that the class helped with, then, move to GUIDED PRACTICE. Have students try the same example you modeled, circulate as they work, offering advice and encouragement. Read any effective segments aloud.
5. After students feel comfortable with this, have them work through several other exercises in this session independently. You can designate a particular technique, or allow them to choose. Encourage them to apply the skill in process writing experiences.

Name _____

BUILDING SUSPENSE (1)

REMEMBER: • One of the best ways to hold the reader's interest is to add 3 or 4 suspenseful sentences building up to the main event.

- Raise story questions, use word referents, or the “Magic of Three.”

Read the revelation at the bottom of the page. Then, on the lines above the revelation, put the main character (Mike) in the setting (zoo) and write at least 3 or 4 suspense building sentences that **lead up to** the revelation! Have fun with this! ENTERTAIN! Stretch it out! Make the reader DYING to know what's next!

[illegible]

Mike looked up and saw a giraffe.

Name _____

BEFORE AND AFTER REVISION ACTIVITY (1) - MAIN EVENT

Read this summary of a **main event**. It rushes through the most important part of the story way too quickly! It is BORING!

I spent a spring morning walking through the countryside. It was beautiful.

Revise this by writing a fully elaborated **main event** with a balance of action, description, dialogue, thoughts and feelings - and just for fun, a sound effect.

Be sure to:

- Show slow motion action. Ask: What did I do?
S-T-R-E-T-C-H I-T O-U-T!
- Include an exclamation. Ask: What did I exclaim?
- Show how the main character is feeling.
Ask: How did I feel?
- Include a description of the setting.
Ask: What did I see, hear, feel, smell?

Name _____

EXTEND THIS ENDING! (1)

REMEMBER: Story endings should sum up the story and show how the main character has grown and changed. Extended endings often include:

- A memory - What do you remember most?
- A feeling - How did you feel after everything that happened?
- A decision - What did you decide to do after everything that happened?
- A wish or hope - What did you wish or hope for?
- A defining action - What did you do to show how you felt, or what you decided?

Read this story summary:

This is a story about a time I won the sand sculpture contest at the beach.

Now read the way the author ended the story. It is abrupt and unsatisfying.

I can't believe I won! THE END

REVISE this story ending. Include the main character's memories, feelings, decisions, hopes, or wishes.
