What You’ll Find in This Guide

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

• Recognize and distinguish between genres (narrative, 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.

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.
### Grade 5 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.

<table>
<thead>
<tr>
<th>Baseline: Day 1</th>
<th>Weeks 1 and 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Weeks 5 and 6</th>
<th>Weeks 7 and 8</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section 1:</strong> Recognizing Genre</td>
<td><strong>Section 1:</strong> Recognizing Genre</td>
<td><strong>Section 3:</strong> Elaborative Detail</td>
<td><strong>Section 2:</strong> Beginnings and Section 6: Endings</td>
<td><strong>Section 4:</strong> Suspense and Section 5: Main Event</td>
<td><strong>Section 7:</strong> Growth Line - Process Writing</td>
</tr>
<tr>
<td>BEGIN the year with a baseline prompt - Section 7 of the resource will give the background knowledge - this will require at least 45-60 minutes</td>
<td>Lesson 1: Introducing Graphic Organizers</td>
<td>Lesson 1: Story Critical Characters, Setting, Objects</td>
<td>Lesson 1: BEGINNINGS</td>
<td>Lesson 1: Find the Suspense</td>
<td>Complete a process piece where students can apply the skills they've learned to a whole piece</td>
</tr>
<tr>
<td>Lesson 2: Comparing Four Types of Writing (prepare for two days of instruction)</td>
<td>Lesson 2: Irrelevant Details</td>
<td>Lesson 2: Starting Off on the Right Foot</td>
<td>Lesson 2: Analyze the Beginning</td>
<td>Lesson 2: Word Referents</td>
<td>Teacher Background - Process Writing</td>
</tr>
<tr>
<td>Lesson 3: Narrative, Expository, or Opinion? Name the Genre!</td>
<td>Lesson 3: General or Specific?</td>
<td>Lesson 3: Revising Story Beginnings Before and After Activities</td>
<td>Lesson 3: Red Flag Words and Phrases</td>
<td>Lesson 4: The Magic of Three</td>
<td></td>
</tr>
<tr>
<td>Lesson 4: Annotating Narrative Stories (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.)</td>
<td>Lesson 4: Story Critical Elements in Literature</td>
<td>Before and After Activities</td>
<td>Lesson 4: Building Suspense</td>
<td>Lesson 5: Building Suspense Before and After Revision Activities</td>
<td></td>
</tr>
<tr>
<td>Lesson 5: Creating Elaborative Segments</td>
<td><strong>Lesson 6:</strong> Reading with Author’s Eyes</td>
<td>SECTION 6: ENDINGS</td>
<td>Lesson 2: Extending this Ending</td>
<td>Before and After Revision Activities</td>
<td></td>
</tr>
<tr>
<td>Lesson 7: Flip the Sentence Subject</td>
<td>Lesson 8: Feelings and Showing or Telling?</td>
<td>Before and After Activities</td>
<td>Lesson 3: Writing Extended Endings</td>
<td>SECTION 5: MAIN EVENT</td>
<td></td>
</tr>
<tr>
<td><strong>Lesson 3:</strong> Administering Prompts as Timed Writing Assessments</td>
<td>Before and After Revisions</td>
<td><strong>Lesson 3:</strong> Administering Prompts as Timed Writing Assessments</td>
<td><strong>Lesson 3:</strong> Comparing Summaries and Fully Elaborated Main Events</td>
<td><strong>Lesson 3:</strong> Main Event</td>
<td></td>
</tr>
<tr>
<td><strong>Lesson 1:</strong> Story Critical Characters, Setting, Objects</td>
<td><strong>Lesson 2:</strong> Analyze the Beginning</td>
<td><strong>Lesson 1:</strong> Comparing Summaries and Fully Elaborated Main Events</td>
<td><strong>Lesson 2:</strong> Extending this Ending</td>
<td>Before and After Revision Activities</td>
<td></td>
</tr>
<tr>
<td><strong>Lesson 2:</strong> Extending this Ending</td>
<td><strong>Lesson 3:</strong> Writing Extended Endings</td>
<td><strong>Lesson 3:</strong> Administering Prompts as Timed Writing Assessments</td>
<td><strong>Lesson 3:</strong> Main Event</td>
<td>Before and After Revision Activities</td>
<td></td>
</tr>
</tbody>
</table>
Optional Response to Text Lessons

<table>
<thead>
<tr>
<th>Section 1: Recognizing Genre</th>
<th>Section 3: Elaborative Detail</th>
<th>Section 2: Beginnings and Section 6: Endings</th>
<th>Section 4: Suspense and Section 5: Main Event</th>
<th>Section 7: Prompts and Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Optional Response to Text Lessons - use at your discretion</td>
<td>Lesson 9: Literary Analysis Task - Elaborative Detail</td>
<td>Lesson 4: Literary Analysis Task - Beginnings</td>
<td>Lesson 6: Literary Analysis Task - Suspense - Theme</td>
<td>Lesson 4: Writing a Literary Analysis Exploring Point of View</td>
</tr>
<tr>
<td>Each lesson can be spread over several days</td>
<td>Lesson 10: Narrative Extension Task - Elaborative Detail</td>
<td>Lesson 5: Narrative Extension Task - Beginnings</td>
<td>Lesson 7: Literary Analysis Task - Suspense</td>
<td>Lesson 5: Writing in Response to Multiple Texts</td>
</tr>
<tr>
<td></td>
<td>Lesson 11: Literary Analysis Task - Feelings</td>
<td>Lesson 4: Literary Analysis Task - Endings</td>
<td>Lesson 8: Narrative Extension Task - Suspense</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lesson 5: Narrative Extension Task - Main Event</td>
<td>Lesson 3: Literary Analysis - Main Event</td>
<td>Lesson 4: Narrative Extension Task - Main Event</td>
<td></td>
</tr>
</tbody>
</table>
Objective:
Students learn that graphic organizers represent the shape and structure of corresponding genres of writing. Specifically, they will recognize the Narrative Diamond, Expository Pillar, and Opinion Pillar.

Procedure:
1. Explain to students that certain types of diagrams called graphic organizers are used to represent the shape and structure of each type or genre of writing. Graphic organizers are used to help authors plan their writing and to summarize their reading.

2. Project the Narrative Writing Diamond Student Reference Page, SRP 1. Using the Teacher Background pp. 15-17, and Writing Diamond Defined, p. 19, talk students through each section of the diamond, discussing how narrative stories follow the pattern represented.

The following guiding questions will help you engage students as you point them through the Diamond:

- How big is the beginning of the story? (small)
- What follows the beginning? (elaborative detail)
- What is the largest part of the story? (main event)
- Can you point to the ending?

Explain that as they begin analyzing narrative stories more closely, they'll be able to identify each of the sections of the Diamond.
3. Project SRP 2, and point out to students how the summarizing framework works in conjunction with the Diamond.

**Narrative Writing Diamond**

**ENTERTAINING**

BEGINNING

ELABORATIVE DETAIL

Story Critical Character, Setting, Object

SUSPENSE

or anticipation leading to the main event

THE MAIN EVENT

Show action in slow motion, frame by frame, stretch it out! Include description and main character’s thoughts and feelings!

EXTENDED ENDING

Memory, Decision, Feeling, Wish

Action leading to SOLUTION of problem or CONCLUSION of adventure.

This story is about ________________________________________ .

The problem/experience/adventure was that ____________________ .

The problem was solved, experience/adventure concluded when ____________________ .

Use this same template for summarizing what you read AND to plan what you’re going to write!

SRP 2

Keep in mind that students will begin to really grasp this as they relate it to the annotation and analysis process, SRP 6, and that at this point, this introductory activity is simply laying the foundation for what’s to come.

**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 ____________ .
4. Proceed in similar fashion with the Expository Pillar, SRP 4, and the Opinion Pillar, SRP 5. (You might want to approach each graphic organizer on a different day.)

Use the following **guiding questions** for both the Expository and Opinion Pillars:
- What are the largest, broadest parts of the pillar? (Introduction and Conclusion)
- Can you point to the main ideas/main reasons?
- What supports the main ideas/main reasons? (details)

Close the lesson by asking students the following:
- How are these graphic organizers helpful?
- How do authors use these graphic organizers?

Leave each graphic organizer and related summarizing framework posted in the classroom and refer to these every time you read or prepare to write. Have students refer to SRP 7.
Objective:
Students read and analyze a source text and write an analysis of the author’s craft when creating a compelling beginning.

Procedure:
1. Together as a class, read, analyze and annotate Footprints, pp. 127-128, according to SRP 6, pointing out the way the story follows the organizational structure of the Narrative Writing Diamond.

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 13. Color code the 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. 136.
2. Project the Literary Analysis Task: Beginnings, p. 132, 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 Footprints. 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 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. (Refer to the Expository Pillar, p. 27, as the organizational structure.)

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. TOPIC: Footprints

MAIN IDEA #1: beginning techniques

MAIN IDEA #2: main character’s motivation and conflict

4. Have the class discuss their ideas in response to the first main idea – What beginning techniques does the author use to hook the reader in and create an entertaining beginning? Underline or highlight the evidence in the text as students respond.

Example responses: The author uses the thoughts and feelings of the main character, Troy – Evan’s wild imagination, he told Tall Tales, he was never boring that’s why Troy liked Evan.

5. Now ask students Why is it important to capture the reader’s attention this way? (You are asking students to explain their answer using the detail-generating question - Why is it important?)

Example responses: The beginning sets up the rest of the story, we are introduced to Troy and Evan and we start to like them right away, the reader is curious about what will happen in the story.

6. MODEL the use of sentence starters, p. 133, to turn their verbal responses into writing.

Ex. In the story, Footprints the author created an entertaining beginning by focusing on the thoughts and feelings of the main character, Troy. Troy describes his unique friend, Evan, and shares that he has a wild imagination. He tells tall tales of suspense and is
My friend Evan was known for his wild imagination. Tall tales of suspense and sorcery seemed to be swirling around in his head 24/7. As a result, he was never boring and that was one of the things I liked best about him. I only wished others could see the greatness of Evan’s wild imagination, but few did and I was his only friend.

He and I were building a fort in the woods behind my house on a Saturday morning in January. We cleared vegetation from the ground and pounded old boards onto thick tree trunks to make walls. As we worked, Evan chattered away about the warm summer nights we’d spend sleeping in the fort. Describing the haunting calls of owls and the bright, flickering lights of fireflies, he made the experience sound somehow spooky and serene at the same time.

We worked steadily and made good progress. Back and forth, we ran along the path that led from the woods to my garage, retrieving the tools we needed and nails of all sizes. By the end of the day, dozens of pairs of our footprints were scattered along the length of the snow-dusted path.

We were just about to get started making a sturdy roof for our fort when my mom called us in. It was that time of the year when daylight disappeared by late afternoon and we hadn’t even noticed that it was almost dark. Bummer. There was so much more we wanted to accomplish.

I had to go to a family gathering the next day, but Evan said he wanted to continue working on the fort, even if he had to do so by himself. My parents had no problem with him coming over and working in the woods while we were gone, so our plan was all set: Evan would work on the roof the next day.

It was Monday morning before I saw Evan again. The instant I sat down beside him on the school bus, he burst out with a fantastic story.

“So I walking around the woods yesterday, gathering wood for our roof and I saw what had to be the biggest footprint in the world — and I am not kidding. It was as
long as a refrigerator is tall, and almost as wide with five toes and even the littlest one was the size of a hotdog. It had to be a Big Foot!”

He was breathless with excitement, but unlucky enough to be sitting right in front of Martin Macabe, a 7th grader with a mean-spirited sense of humor.

“It had to be a Big Foot,” Martin repeated, mimicking Evan’s enthusiastic tone. “A Big Foot with toes the size of this school bus. Run for your life!” His friend guffawed.

Evan looked confused. He turned and confronted them. “That’s not what I said.”

Martin and his friend just laughed again. “There’s no such thing as a Big Foot, kid.”

“There could be,” Evan said, turning red with anger. “Tell them, Troy.”

Oh, no. The last thing in the world I wanted to do was defend what had to be a figment of Evan’s hyperactive imagination to these guys. I wasn’t afraid of Martin, but I’d always tried to steer clear of him just to be on the safe side. I looked at Evan’s outraged face and knew that was no longer an option.

“Knock it off,” I said. “Anything’s possible, I know it’s unlikely, but there could be a Big Foot lurking in the woods around here.” The two older boys laughed and, for the rest of the week, taunted both Evan and me every chance they got. By Friday afternoon, I was feeling annoyed with Evan for making us the target of teasing.

I changed my mind the next morning when I walked through a sprinkling of newly fallen snow to our fort in the woods and saw a footprint — not just any footprint but the biggest footprint I’d ever seen. It was, just as Evan had described it, “as long as a refrigerator is tall, and almost as wide with five toes and even the littlest one was the size of a hotdog.” By the time my friend arrived, hammer in hand, the snow had melted away and the footprint disappeared forever.

I never learned the truth about that gargantuan footprint, but my friend is still convinced that a Big Foot lives in the woods behind my house. When I think back on the experience I feel really proud of myself for being loyal to Evan. I’m going to take a lesson from him and always keep my mind open to the many wonderful mysteries of the world. From Evan, I learned just about anything really is possible!
LITERARY ANALYSIS TASK: BEGINNINGS

You’ve read the story Footprints. 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 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 ________.

3. Consider the questions in the assignment, below:
   - 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.
Lesson 5: Creating Elaborative Segments

Objective:
Students apply detail generating questions to create segments of elaborative detail describing a story critical character, setting, or object. They learn to apply and internalize specific detail generating questions, and use a variety of specific sensory details within the context of strong sentence variety.

NOTE: There are numerous lessons of this type in this section of the book. A general procedure will be outlined here for use with all of the lessons.

Specific detail generating questions which vary activity to activity, as well as sentence starters and creative connections, will FOLLOW each student page. You will need chart paper, markers and copies of the student activity sheets for each lesson.

Procedure:
1. Distribute copies of Menu of Detail Generating Questions, SRP 14. In each activity, have the class identify the story critical character, setting, or object.
2. **OPTION FOR DIFFERENTIATION**: Students create an artistic rendering of the character, setting, or object they will be writing about. In this way, students will have many concrete details in front of them to reference in their writing. See the list of CREATIVE CONNECTIONS following each activity for a variety of content area connections and related literature which can be used BEFORE the activity to build background. Also, most examples are in first person point of view (I). This is because young writers seem to write most often in first person. However, feel free to restate or model any example in third person (He/She/Katie, etc.). Changing the point of view can be a valuable exercise for all students and prepare them for possible narrative extension tasks. Authors have been known to rewrite entire novels in different points of view.

3. **MODELING**: Gather the class, generate and chart a list of detail generating questions about the character, setting, or object. Have students refer to Menu of Detail Generating Questions, SRP 14. This should be done during the first two experiences with this technique (elaborative detail). Later, students will have internalized the questioning, and this step can be simply presented as a reminder of what they are to do independently. From time to time, even after students seem to have grasped the technique, teachers will want to revisit this charting activity with the entire class for the purpose of review and reinforcement of the questioning technique.

4. As students call out their answers to each question, chart the wide variety of student responses. Ask more specific questions when necessary in order to pinpoint specific vivid information. Provide students with powerful descriptive words that are implied in their responses. (See the sample chart, next page - student responses appear in italics, teacher translation in bold print.)

**STORY CRITICAL CHARACTER: A BASKETBALL PLAYER**

**HOW BIG/SMALL? (COMPARE)**. As tall and thin as a Palm Tree. As tall and thin as the trunk of a tropical Palm Tree. Taller than my dad. Towering over my 6-foot tall Dad. Like a piece of string. As long and thin as a stretch of string.

**WHAT WAS HE/SHE WEARING?** Baggy red shorts made of a stretchy fabric. Loose-fitting red shorts made of a stretch fabric that hung down below his knees. A sweaty white top. A sleeveless white cotton shirt with sweat stains around the neck or a white tank top drenched in sweat.

**WHAT KIND/COLOR HAIR?** Black hair (Teacher asks, what about the length and condition of his hair?) Short black hair wet with sweat. Black curly hair. His head was topped with a mass of black curly hair.
UNDERWATER SCENE

REMEMBER: • When you elaborate, you STOP THE ACTION and observe.
  • Use the five senses to describe!
  • Your elaborative segment should make the reader feel as though he or she is right there with the main character.
  • Use specific rather than general details.
  • Remember that sentence variety is important!

Write an ELABORATIVE SEGMENT of the setting below. Tell what she saw, smelled, felt, and heard. Do NOT write a grocery list. Use interesting words and make it entertaining! Decide if you want to create REALISTIC FICTION based on what she might actually see, or a FANTASY of something fanciful or magical.

Catherine dove under the water and was amazed at the scene beneath the ocean surface.
Teaching Suggestions - Ocean Floor Description

Be sure to point out that this example is in THIRD PERSON point of view - the author must “get inside” Catherine’s head. The third person “Catherine” or the pronoun “she” may be used. Some young writers, in the process of “getting inside the main character’s head” when writing in third person have a tendency to revert to first person “I.” An interesting exercise involves writing the elaborative segment two ways - once in third person and again in first person. Compare the two versions. Published authors have been known to rewrite entire novels in third and/or first person point of view.

Possible Detail Generating Questions:

- What did the water feel like?
- What could she hear?
- What kinds of animals, fish did she see?
- What plant life did she see?
- How did she move beneath the water?
- How did she feel while swimming? (physically, emotionally)
- And . . . any others you can think of!

Sample Sentence Starters (Chart these for guided practice):

The water felt __________________________________________________________.
She felt  ________________________________________________________________.
Catherine heard  ________________________________________________________.
Underwater, things sounded ____________________________________________.
The sea was full of _______________________________________________________.
Many creatures__________________________________________________________.
_________________________________________________swam /crawled/ floated by.
______________________________________________ grew along the ocean bottom.
_______________________________________________________ waved in the water.
Seaweed  ________________________________________________________________.
Catherine squinted and ________________________________________________.
Seeing underwater was _________________________________________________.
She felt  ________________________________________________________________.
Objective:
Students apply their knowledge of techniques for creating elaborative detail (using productive questions) by using elements from the source text to write a new elaborative detail segment.

Procedure:
1. If you haven’t already, as a class, read, analyze and annotate The Cutest Kitten in the World, pp. 196-197, according to SRP 6, pointing out the way the story follows the organizational structure of the Narrative Writing Diamond.

Discuss the literary elements in the text using SRP 13, drawing verbal responses from the class, and/or chart them. Highly recommended: Color code evidence from the text to identify character, setting, motivation, and conflict.
2. Distribute copies of Narrative Extension Task: Elaborative Detail, p. 206, read and discuss the Narrative Extension Task with the class:

You’ve read the story *The Cutest Kitten in the World* in which Daisy, the main character, adopts a new pet on her birthday. Now, fast forward one year and write an elaborative segment describing Bernadette now that she’s healthy.

3. Reread the segment of elaborative detail describing Bernadette, the kitten. Determine the questions the author asked herself in order to elicit the specific detail and chart those questions. (What kind/color fur? What kind color eyes, ears, mouth, tail? etc.)

4. Reread the task and ask students what they are being asked to do. Are they writing a narrative segment or an expository piece? (narrative segment of elaborative detail) What does the task require all students to write about? These are the **Given**s – everyone must describe Bernadette a year later when she is healthy. What are the **Variables** that students can choose to write – the specific details to describe the cat.

5. Review the techniques for generating elaborative detail, p. 152, using the questions about a story critical character as a guide. Think about Bernadette one year later. Chart a list of detail generating questions in order to generate specific detail.

Ex. How did Bernadette change over the course of the year? What kind/color fur? What kind/color eyes, ears, nose? How did Daisy feel about the cat Bernadette had grown into?

---

**MENU OF DETAIL GENERATING QUESTIONS**

**QUESTIONS ABOUT A STORY CRITICAL CHARACTER:**
- How tall/big was this character?
- What color hair/eyes?
- How old was the character?
- What kind of eyes/nose/mouth/ears did he/she have?
- What kind of hair did he/she have? (long, short, curly, straight, etc.)
- What kind of marks, scars, or distinguishing characteristics did he/she have?
- What was he/she wearing?
- What kind of expression was on his/her face?
- How did this character make you feel?
- Who or what did this character remind you of?

**QUESTIONS ABOUT A STORY CRITICAL SETTING:**
- What was the temperature/weather like?
- What kinds of trees/plants grew there?
- How did the air feel?
- What kinds of animals were there?
- What kinds of buildings were there?
- What kinds of objects were around?
- What kinds of sounds did you hear?
- How did you feel about being there?
- What did you smell?

**QUESTIONS TO ASK ABOUT A STORY CRITICAL OBJECT:**
- What color was it?
- What did it feel like?
- What was its shape?
- What size was it?
- How did it sound?
- What kind of sound did it make?
- Who did it belong to?
- Where did it come from?
- What did it remind you of?

Notice that none of these are yes/no questions! Detail generating questions must be specific and must ask for particulars – not yes/no or true/false questions. These are just some suggestions. Not all of them are applicable all the time, nor are these the only questions you can ask. You can think of other effective questions to add to this list.
NARRATIVE EXTENSION TASK: ELABORATIVE DETAIL

You’ve read the story The Cutest Kitten in the World in which Daisy, the main character, adopts a new pet on her birthday. Now, fast forward one year and write an elaborative segment describing Bernadette now that she’s healthy.

THINK AND DISCUSS: How does descriptive detail bring a story to life?

REMEMBER: The answers to productive questions provide powerful elaborative detail!

- How had Bernadette changed over the past year?
- How did Daisy feel about the cat Bernadette had grown into?
- What kind/color fur?
- What kind/color eyes?
- What kind/color ears?
- What kind/color nose?

SENTENCE STARTERS:

- Bernadette had _______.
- Bernadette purred when _______.
- I wondered if _______.
- Looking closely _______.
- I felt _______.
- I remembered _______.
- A year ago, _______.
- Eyes, the color of _______.

___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
Objective:
Students recognize the convention of the “Magic of Three” for suspense building and identify the elements of the technique.

Procedure:
1. Read the example of the Magic of Three on p. 227. You might also want to review the passage from Jean Hiatt Harlow’s novel Thunder from the Sea, p. 218, to help students recognize the “Magic of Three.”

2. Be sure your students understand the terms “hint,” “red flag words/phrases,” “reaction,” and “revelation.”

3. Copy and distribute the student activity sheet The Magic of Three, p. 227. Project the activity sheet, read aloud discuss and color code together. Be sure to point out how the author stretches out the suspense in order to entertain and build tension. Also, talk about how the main characters shows his/her reaction (What feelings look like.)

4. Copy and distribute the “Magic of Three” template, SRP 16. Have students work independently or in small cooperative learning groups to write their own suspenseful segment using the Magic of Three.

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)
THE MAGIC OF THREE

One way that authors build suspense is by using “the Magic of Three.” Read the suspenseful segment below:

• Underline red flag words or phrases in RED.
• Number and underline each hint in regular PENCIL.
• Underline the main character’s reactions to each hint in BLUE.
• Circle the revelation.

Oh, why had I let Molly talk me into this. That’s what I was asking myself as squeezed my long legs into the little wooden cart. I buckled my seat belt with trembling fingers. A motor revved loudly and the tiny car lurched forward. Molly let out a shriek of joy. I screamed even louder but for the opposite reason. Why weren’t we wearing helmets? Why didn’t our cart have a roof? We were going faster by the second and I didn’t feel safe. Not at all.

In the wink of an eye, we’d reached a frightful speed. Clanking, banging sounds filled the air as we rushed up a steep stretch of track. Wind slapped my cheeks and whipped through my hair. My stomach felt funny as we careened high into the air, quickly approaching the very top of the track. I closed my eyes and swallowed hard. Beside me, Molly shouted “Faster! Faster!”

The next thing I knew, we were flying down the other side of the track, bouncing along “faster and faster,” just as Molly had hoped. I crossed my fingers, thinking “please, let this be over soon.” We reached the bottom of the track and there was one more surprise in store for us: a twisty turn that set my heart to pounding.

A moment later, I breathed a sigh of relief as I climbed out of the little cart. I’d survived my first — and last — roller coaster ride.
THE MAIN EVENT (2)

REMEMBER: • The main event is the MOST IMPORTANT part of a story!
  • The main event should take up the largest amount of writing within a story.
  • The main event should occur as though in slow motion - with every small detail told.
  • The main event is a time for the author to show off and really entertain!

Directions: Read the summary of the main event below. Imagine what is happening. Then, in order to ELABORATE on the main event, ask:
  • What did you do? (action) • What did you see, hear, feel? (description)
  • What did you wonder/worry? (thoughts/feelings)
  • What did you say? (dialogue/exclamation) • SOUND EFFECT?

I visited a farm with my cousins.
Objective:
Students recognize effective endings and boring endings, and learn the following techniques to revise boring endings:

- a memory of the main event
- the main character’s feelings about the main event
- a decision the main character makes
- the main character’s wish or hope

Procedure:
1. Begin by presenting this example to the class:

   **It sure would have been nice to win the championship.**

   Model the process of extending this ending by using the four techniques above.

   For example:

   **So we’d lost the championship. No wonder. It was sad to think about, but everything that could have gone wrong had, in fact, gone wrong. The soccer field was wet, the grass slippery. Our star player fell and sprained his ankle. A heckler on the sidelines distracted our goalie at a crucial moment. I was definitely off my game. Eager to put this day to rest, I got into bed and switched off the light. Tomorrow, I promised myself, things would go my way and next year, the championship would be ours!**

2. Then, photocopy and distribute the student activity sheets, **Extend this Ending (1) - (2)**, pp. 297-298. Circulate and read effective revisions aloud.

3. **Make-it-Your-Own**: Use the template on p. 299, to complete this activity using a story summary and ending of your choice. You may chose to relate it to a theme you or exploring or a book you are reading together as a class.
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 boy who lives on a farm but dreams of exploring the big city. Disobeying his parents, he takes the train into the city by himself and gets lost._

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

_For now, I was happy just to be home. THE END_

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

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________