

PREVIEW



Narrative Writing Guide

Grade 6

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



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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.

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.



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.

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-6-narrative-student-pages/>.

For ease of use, this resource 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: Elaborative Detail

Section 3: Entertaining Beginnings

Section 4: Building Suspense

Section 5: Fully Elaborated Main Events

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 6 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 Argument? 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 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>Revision Activities</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>Revision 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>Revision 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>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</p> <p><i>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><i>OPTIONAL: 1 Day 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>

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
<p>Optional Response to Text Lessons - use at your discretion</p> <p>Each lesson can be spread over several days</p>	<p> Lesson 5: Distinguishing Between Three Genres of Writing</p> <p> Lesson 6: Turning Questions into Responses</p> <p> Lesson 7: Analyzing Assignments for Givens and Variables</p> <p> Lesson 8: Digging Deeper - Be a Text Detective</p> <p> Lesson 9: Theme in Story</p>	<p>Lesson 9: Literary Analysis Task - Elaborative Detail</p> <p>Lesson 10: Narrative Extension Task - Elaborative Detail</p> <p>Lesson 11: Literary Analysis Task - Feelings</p>	<p>Lesson 4: Literary Analysis Task - Beginnings</p> <p>Lesson 5: Narrative Extension Task - Beginnings</p> <p>Lesson 4: Literary Analysis Task - Endings</p> <p>Lesson 5: Narrative Extension Task - Endings</p>	<p>Lesson 6: Literary Analysis Task - Suspense</p> <p>Lesson 7: Narrative Extension Task - Suspense</p> <p>Lesson 3: Literary Analysis - Main Event</p> <p>Lesson 4: Narrative Extension Task - Main Event</p>	<p>Lesson 4: Writing a Literary Analysis Exploring Point of View</p> <p>Lesson 5: Writing in Response to Multiple Texts</p>

Lesson 9: Theme in Story

Objective:

Students begin to recognize the theme in the stories they read and find evidence in the story that points to the theme.

****Important: Students will need to reread and refer to The Comforts of Home, pp. 64-65.**

Procedure:

1. Using Student Page 97, Theme in Story as a guide, engage students in a discussion about **theme**. Together, read and discuss the information about theme found there.
2. Referring to the boxed list of common literary themes, challenge the class to come up with a scenario in which each theme is illustrated.

Ex. loyalty – A friend sticks up for you on the playground when someone else speaks poorly of you. Even if the word loyalty is never used, the story action shows what loyalty looks like.

3. Ask students to reread the story pp. 64-65, titled The Comforts of Home. Before they begin, tell them you want them to identify the **theme** and point out evidence in the text. Discuss their ideas and the evidence they cite. (All of this is done verbally.) Some possibilities for The Comforts of Home include respect for nature or new experiences teach valuable lessons.
4. Finally, ask each student to decide on what they think the theme is, go back to the text and highlight the evidence in the text. Then, using the Sentence Starters on p. 97, ask them to write about the theme, citing examples and evidence from the text. (If you think students may have difficulty MODEL this first.)

Of course, repeat this process with all of the stories your students read.

Exemplar – Theme in Story – The Comforts of Home

This personal experience narrative illustrates a theme of respect for nature and wildlife. As the story begins, the reader learns Andy and his parents have far different visions of what their vacation should be. While Andy wants to “sleep under the stars and grill hotdogs over an open flame,” his parents want to go to a resort where they could “nap in supremely comfortable hammocks on a sandy beach and eat in fancy restaurants.”

Lesson 9: Theme in Story

They compromise by going “glamping,” a word that means “glamorous camping.” On their super-deluxe glamping adventure the family enjoys all the comforts of home in the wilderness. They sleep in a big safari tent and have a chef cook for them right at the site. The three enjoy outdoor activities such as swimming in a lake and mountain biking, but Andy realizes that it was “easy to forget that we were deep in the wilderness.”

Andy gets a snarling reminder that he is, indeed, “deep in the wilderness” when he encounters a mountain lion while biking. Andy backs away from the wild cat, who soon disappears into the thick forest. This seems to remind Andy that he’d originally wanted a more rugged camping experience and he wonders if all the luxuries he’d been enjoying have lessened his connection to the natural world. At the end, he decides that he’d be better able to enjoy the “wonders of the wilderness” without the comforts of home.

Suggestion: Make a chart of **COMMON LITERARY THEMES** and hang it in the reading corner. Have students create poster collages of magazine, newspaper, and online images that clearly represent each theme (One poster for each theme.) Display these prominently in the classroom and have students refer to them each time they read a story or piece of literature to help them identify the theme.

Turn and Talk: With a partner, choose one literary theme of interest, and discuss how an author could show that theme in the story.

Name _____

THEME IN STORY

When someone asks, “What was that story all about?” the reader might talk about the character, setting, the plot, motivation, and conflict. But there’s also a deeper meaning that is responsible for all of the choices the author makes. This deeper meaning (sometimes called the BIG IDEA) is called *theme*. For example, the theme of a story might be the importance of honesty. The plot, the main character’s motivation and conflict would all demonstrate the importance of honesty. Perhaps the main character was dishonest and learned a difficult lesson because of telling a lie. Or, maybe the main character struggled to be honest, but it paid off in the end. Here are some other common themes found in stories and literature:

Common Literary Themes

- Friendship
- Loyalty
- Justice
- Honesty
- Compassion
- Responsibility
- Being true to yourself
- Learning from mistakes
- Value of hard work
- Forgiveness
- Courage
- Ambition
- Importance of Family
- Cooperation
- Appreciating what you have
- Gift of Nature

Think and Discuss!

Call to mind your favorite narrative book. What was the *theme*? How do you know? What did the main character do, feel, or learn over the course of the story that points to the theme? Discuss this with your class!

Write about it!

Reread the story The Comforts of Home to determine what the theme might be. Be sure to look for evidence in the text to support your ideas. Then, using the Sentence Starters below, write about the theme, providing evidence.

Sentence Starters:

- It’s clear the theme of this story is _____ because _____.
- Throughout the story the main character struggles with _____.
- The big idea throughout this story is _____.
- The main character displays _____.
- As I read, the theme _____.
- This is illustrated when _____.
- The evidence of theme appears when _____.
- Another illustration of this is when _____.
- At each important point in the plot we see _____.
- The author also echoes this theme when _____.

Lesson 4: Literary Analysis Task – Beginnings

Objective:

Students read and analyze a source text and write an analysis of the author’s craft and literary elements when creating a compelling beginning.

Procedure:

1. Together as a class, read, analyze and annotate The Sand Castle Crusher, pp. 126-127, 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 MAIN EVENT
Show action in these sections. Name by Name, search it out! Include description and main character’s thoughts and feelings!

SRP 6

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LESSON AT A GLANCE:

Whole Class Activity

- Read and annotate 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 13. Color code evidence from the text to identify *character, setting, motivation, and conflict*.

Student Reference Page

Literary Analysis Questions

Locate evidence from text to identify character, setting, motivation, and conflict. (Color Code)

- Who is the main **point of view character**? _____ (red)
- What is the **setting**? _____ (green)
- What is the main character’s **motivation**? What does she/he want? _____ (blue)
- What is the **conflict**? (What stands in the way of the character’s motivation?) _____ (orange)
- What is the **plot**:

This story is about _____ .

The problem/adventure/experience was _____ .

The problem was solved, experience or adventure concluded when _____ .
- What is the **theme**? _____ (purple)

SRP 13

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(continued)

Lesson 4: Literary Analysis Task – Beginnings

2. Project the Literary Analysis Task: Beginnings, p. 131, 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 Sand Castle Crusher. 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 Informational/Expository Pillar, SRP 4 as the organizational structure of this response.)

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 Sand Castle Crusher

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? Underline or highlight the evidence in the text as students respond.

Example responses: The author uses sound and action – Da-da-daa-duh – the sound of the bugle call, he raced across the hot sand and took a flying leap and crushes a sand castle

5. 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, a girl and her brother, Jeff, the reader can easily see Jeff as a bully when he crushes the sand castle, we don't really like him much, we know the setting too!

Lesson 4: Literary Analysis Task – Beginnings

6. MODEL the use of sentence starters to turn their verbal responses into writing.
Ex. In the story, The Sand Castle Crusher, we meet the main character, Jill, who has a twin brother, Jeff. The author uses a sound and some action to get the story off to an exciting start. By using these techniques, it is easy to visualize a boy making the sound of a bugle and saying “Charge!” as he “raced across the hot sand took a flying leap,” to stomp on a little girl’s sand castle. The author establishes that Jeff is a bully and we certainly have a hard time liking him.
7. GUIDED PRACTICE: Direct students to p. 131 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.
8. 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: *Jill, the main character, is conflicted by her brother who is not really a bully in her eyes, she wants him to stop being a bully, he keeps making enemies*
Ask: *Why is this important to the story?*
Possible Responses: *she tries to get him to stop by talking to him, then she gets a plan to gather the others against him, it teaches him a lesson, we are interested to find out what really happens all the way to the end of the story.*
9. 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 modeled sample)
10. Remind students to use the sentence starters because these phrases help the writer to smoothly and fluently express ideas and cite evidence.
11. Close the lesson by having students reiterate the steps necessary for a well-supported written response.

Entertaining
Beginning
Sound & Action

The Sand Castle Crusher

Title
Genre: Narrative Personal
Experience

Da-da-daa-duh-da-da-duh-da-daaaaaaa. My brother made the sound of a bugle call and shouted “charge” as he raced across the hot sand and took a flying leap. He landed directly on the sand castle of a little kid.

“The sand castle crusher strikes again,” he yelled as he ran down the beach hooting with laughter and searching for another elaborate construction of shells, sand and stones to destroy. The little kid looked stunned and ready to cry!

Dozens of times, I’d told my twin to knock off this kind of behavior, but his response was always the same: “What’s the big deal, Jill? It’s just a sand castle and they can rebuild it in a minute.”

Sad to say, my brother Jeff was a bully. As a result, he’d made many enemies. I knew that beneath his swaggering exterior, he did have a soft heart, but you had to really get to know him before this fact was evident. He embarrassed me regularly; he infuriated me often. But I loved him and didn’t want to see him get into trouble.

conflict

As I helped the little kid restore her sand castle, I racked my brain trying to figure out some way to help him change his brutish ways. Of course, the little kid had a suggestion, but I don’t want to repeat it.

motivation

I was still drawing a blank that night as I watched a movie that took place a long time ago. When I woke up, I had an idea.

It was late morning when I arrived at the beach hauling a wagon filled with shovels, buckets and sand castle molds. I also brought along a loud whistle. Becky, my best friend, was already there and she was in on the plan. She’d already walked the length of the beach inviting every kid she saw along the way to join her in building the biggest, most elaborate sand castle of all time.

Elaborative
Setting
Detail,

“Okay, here’s the story,” I told them all. “Our kingdom has been under siege from a diabolical enemy and we are the bold knights of the days of yore. We must protect our castle. Somebody, keep a lookout for our arch-nemesis, who calls himself ‘the sand castle crusher.’ If you see him, blow this whistle. That will be our signal to stand up, join hands and surround the castle so that the sand castle crusher can’t get close enough to cause any destruction.”

main event

Everybody seemed to agree that my plan was a good one. We chose a boy to be the lookout and construction of our fabulous fortress began. In the blink of an eye, there

(continued)

were at least 20 kids, between the ages of four and 14, working together and having a wonderful time. I was constructing a tall turret in one corner of the castle. Others were digging tunnels and bridges. Samantha, the little girl who'd had the unpleasant encounter with the sand castle crusher just yesterday, was making a pathway to the entrance of the castle with smooth stones she'd collected. Our castle was full of intricate details and getting bigger by the minute.

main event cont.

Suddenly the shrill blast of the whistle rang out. We all froze. Sure enough, just down the beach was the sand castle crusher and he was running toward us at top speed.

story tension

"Everybody on your feet!" I shouted.

Moments later, all of us had formed a tight circle around the castle. The sand castle crusher stopped in his tracks when he saw us and a confused look came over his face.

"Go away, enemy of the kingdom," someone shouted.

I almost felt sorry for Jeff. There he stood, utterly helplessly with his mouth agape in astonishment. Without a word, he turned and walked away.

Work commenced on the castle and we were all feeling proud of what we'd created. It was at least 6 feet in diameter by now with walls reinforced by colorful scallop shells and winding staircases that led to steep lookout towers. Just a few yards down the beach, I saw Jeff splashing around in the water by himself and casting curious glances in our direction. I knew just by looking at him that my twin had learned his lesson.

conclusion

Twenty minutes later, he once again approached our castle. The whistle blasted and we all stood up like the boldest of knights to protect our masterpiece.

"I just wanted to see if you, maybe, would let me dig you a moat," Jeff stammered, sounding almost shy.

Samantha stuck her tongue out at him, but another boy said, "Sure. Just promise, no funny business."

Eagerly, Jeff made that promise and began digging a deep moat around the castle. At the end of the day, a photographer from the local newspaper came and took a picture of all of us and our magnificent castle. For the rest of the summer, the sand castle crusher was nowhere to be seen on our beach. It seemed, a soft-hearted guy named Jeff had taken his place.

So here's my advice to any kid who's being bullied: Just remember that the good kids almost always outnumber the bad — and if you all stick together, the bullies don't have a chance!

theme

Theme: Sticking together

Extended Ending Thoughts, Feelings



SUMMARIZING FRAMEWORK:

This story is about a bully who likes to smash sand castles .

The problem/adventure/experience was that the bully's
sister wants him to stop behaving this way

The problem was solved, adventure/experience concluded
when all the kids on the beach got together to stand up to
the bully sand castle crusher .

Name _____

LITERARY ANALYSIS TASK: BEGINNINGS

You've read the story The Sand Castle Crusher. 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 is the conflict?
- 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. Consider the task:
- What techniques does the author use to create an entertaining beginning?
- Why is this important for 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 technique(s) the author used_____.
- The author also used_____.
- This compelling beginning included_____.
- To begin, the author used_____.
- By using these techniques _____.
- The reader discovers that_____.
- The author reveals_____.
- (Character's name) was motivated by_____.
- _____contributed to the story conflict.
- The conflict was that_____.
- In this story_____.
- The reader understands this when_____.
- As the story unfolds we learn that_____.
- In the story, evidence suggests that_____.
- It isn't long before we discover_____.
- We know this because _____.
- We see this when_____.

The Sand Castle Crusher, told from the perspective of a girl who believes her brother, Jeff, has become a bully, uses a combination of a sound effect and an action to get the story off to an exciting start. It is easy to visualize a boy making the sound of a bugle and saying "Charge" as "he raced across the hot sand and took a flying leap," to stomp on a little girl's sand castle. By using these techniques, the author establishes the setting and introduces the unlikeable character of Jeff, the sand castle crusher himself.

The motivation and conflict of the main character keep the reader interested as this story unfolds. Jill, the point of view character, is conflicted because Jeff's behavior is at odds with her perception of him as a guy with a "soft heart" beneath a "swaggering exterior." The author reveals that she'd asked him "to knock off this kind of behavior" many times but he hadn't taken her seriously. He had, however, "made many enemies" with his intimidating behavior. As the story unfolds we learn that Jill formulates a plot to gather a group of children to stand together against her twin. While that might be seen as a betrayal, her motivation is to help him stop bullying others because she "loved him and didn't want to see him get into trouble."

*** 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 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.

Student Reference Page

Below, you will find a generic list of detail generating questions that you may apply when creating elaborative segments of story critical characters, settings, objects:

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/color 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 kind 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 old was it? • What was it made of? • What did it smell like? • What kind of sound did it make? • How heavy was it? • 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 true/false/positive/negative! 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.

SRP 14

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- OPTION FOR DIFFERENTIATION:** Students create a sketch of the character, setting, or object they will be writing about. In this way, students can visualize the type of concrete details needed for their writing. Prior to writing, build background knowledge for the topic by displaying images of short video clips of the element to be described. 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.
- MODELING:** Together with 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.
- Ask students to respond to each question and chart a wide variety of 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 CLOWN

HOW BIG/SMALL? (COMPARE). *He was as tall as a tree or about three times my height with really long legs.* **Teacher writes: As tall as a tree, he towered over me on legs as long as the graceful neck of a giraffe.**

WHAT WAS HE/SHE WEARING? *Red pants with polka dots (Teacher asks: Are they loose fitting or tight? What color are the polka dots?) They're really red with purple polka dots and really baggy. They drag down over his shoes.* **Teacher writes: Sprinkled with purple polka dots, his bright red pants were so baggy that the hem fell over his shoes. (Teacher asks: And what about those shoes?) They're**

Lesson 5: Creating Elaborative Segments

yellow sneakers and really big. The laces are orange and they are tied with big bows.

Teacher writes: His humongous yellow canvas sneakers were tied with vivid orange laces.

WHAT KIND/COLOR HAIR? *All different colors. (Teacher asks: long or short? Straight or curly?). Curly and long.* **Teacher writes: His hair was a cloud of curls in a rainbow of rich colors.**

WHAT ABOUT HIS EYES? *Blue eyes with circles of white make-up around them. Big red eyebrows that he painted on his forehead.* **Teacher writes: Beneath his big, red eyebrows, his blue eyes sparkled from within a circle of heavy, white make-up.**

The teacher would continue in this fashion, asking specific questions, looking for student responses, body language, and facial expressions to chart. This is how powerful vocabulary is built. It is important to include a wide variety of responses, because at a later time students will be asked to refer to this list (they can also come up with other ideas that haven't been charted) in order to create their own elaborative segment. (GUIDED PRACTICE) Therefore, having many choices is preferable to having charted only one response to each question.

5. Next (or on another day) the teacher selects and incorporates these details into a fluent, vivid elaborative segment. The teacher charts this in front of the class, encouraging them to read along and to offer suggestions as they go. Keep in mind that the teacher will always model in the extreme, producing a written response that is larger in length, depth, and scope than what will be expected from students. The charted elaborative segment might look like this:

As tall as a tree and with legs as long and graceful as the neck of a giraffe, the clown pranced into the party. He wore humongous yellow canvas shoes with orange laces that were tied into big, floppy bows. So baggy that they fell over his shoes, his bright red pants had purple polka dots. On his head was a cloud of curls in a rainbow of rich colors. Accentuated by a circle of heavy, white make-up, his blue eyes sparkled beneath big, red eyebrows.

Also, keep in mind that the vocabulary used in the modeling should be challenging and stimulating to students. The use of vivid vocabulary in a meaningful context encourages students to visualize and grasp the vocabulary and later apply it in their own writing. This is perhaps the most successful way to build student vocabulary.

Possible Detail Generating Questions:

- What was burning?
- What were the colors of the flames?
- What did it remind you of?
- How did you feel?
- Where was the bonfire?
- What kind of food did you cook?
- What did the bonfire sound like?

Sample Sentence Starters (Chart these for guided practice):

The bonfire blazed _____.

The colors of the flames _____.

I could hear _____.

My mouth watered at the thought of _____.

The heat was _____.

It reminded me of _____.

Listening closely _____.

I gasped when I saw _____.

Sample Modeled Segment - Bonfire:

Beneath the starry summer sky, a bonfire blazed at our campsite. Blue, yellow and white flames scorched the big logs as well as the small splinters of kindling and spit sparks high into the air. Rising from the depths of a large fire pit, the blaze reminded me of an oversized firefly. The crackling of the fire was a soothing sound and for a while, the warmth felt good. But as the inferno continued, it became uncomfortably hot. I cooked a hotdog and stepped back from the flames, wiping sweat from my brow and taking a bite of the charred meat.



Lesson 11: Narrative Extension Task - Feelings

Objective:

Students apply their knowledge of techniques for crafting a segment to show rather than tell a character's emotions.

Procedure:

1. If they haven't already, have students read, analyze and annotate The Best Report Card Ever, pp. 185-186, 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 diagram is a diamond shape with four sections. The top section is labeled 'Entertaining Beginning' and contains the text 'Show what is interesting about the beginning of the story. Use techniques like dialogue, action, and sensory details to engage the reader.' The right section is labeled 'Story Tension, Conflict' and contains 'Show what is interesting about the middle of the story. Use techniques like suspense, conflict, and foreshadowing to keep the reader engaged.' The bottom section is labeled 'Conclusion/Solution' and contains 'Show how the problem is solved or the adventure concludes. Use techniques like dialogue, action, and sensory details to wrap up the story.' The left section is labeled 'Extended Story Ending' and contains 'Show what is interesting about the end of the story. Use techniques like dialogue, action, and sensory details to leave a lasting impression on the reader.'

THE MAIN EVENT
Show what is interesting about the middle of the story. Use techniques like suspense, conflict, and foreshadowing to keep the reader engaged.

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Discuss the literary elements in the text using SRP 13, 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 text to identify character, setting, motivation, and conflict. (Color Code)

- Who is the main **point of view character**? _____ (red)
- What is the **setting**? _____ (green)
- What is the main character's **motivation**? What does she/he want? _____ (blue)
- What is the **conflict**? (What stands in the way of the character's motivation?) _____ (orange)
- What is the **plot**:

This story is about _____ .
The problem/adventure/experience was _____ .
The problem was solved, experience or adventure concluded when _____ .
- What is the **theme**? _____ (purple)

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Lesson 11: Narrative Extension Task - Feelings

- Project the Narrative Extension Task: Feelings, p. 201, read the assignment out loud, and discuss with the class. Remind students that the givens are what everyone needs to include. The variables are the decisions that writers get to make.

You've read the story The Best Report Card Ever in which Ellen receives a disappointing report card. Write a segment describing how her friend Fiona feels when she gets her usual excellent report card. How does it make Fiona feel about herself and her friend Ellen?

Givens: a segment showing emotions

Variables: the techniques the author chooses to use

Student Reference Page

THINKING ABOUT READING

Inferential Thinking

This is the kind of reasoning you must use when the author hints at or *infers* something in a story, but doesn't state it outright.

Ex. When Marc told his joke Claire rolled her eyes and shook her head.

The reader *infers* that the joke wasn't very funny.



Evaluative Thinking

When we think in this way we compare what happened in the story to something in our own lives. This helps us empathize with and understand the story situation better.

Ex. It was just like the time when I got separated from my family at the amusement park. I know what it's like to feel scared.

SRP 11

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- Remind students that in order to write this response in relationship to the original text, they should use several of the same elements from the original text to write their new segment. See example questions below to spark their ideas. Refer to SRP 11, inferential thinking as this requires students to infer how Fiona feels.
 - Review the techniques for what do feelings look like. (p. 175) Ask students to infer their ideas about Fiona and how she feels using “Show don’t Tell” strategies.
- Ex.** • How did Ellen feel about her own grades? • What do we know about Fiona?
• How did Fiona feel about her grades? • What can we infer about how Fiona feels about herself and her friend Ellen? • What can we infer Fiona admires about Ellen?

Lesson 11: Narrative Extension Task - Feelings

5. MODEL rewriting this segment using each of the techniques, articulating the thought process of the author.

Ex. *There were no surprises on my report card. I'd earned straight A's again. I tried to imagine how my friend Ellen would feel if she received a report card like this. She'd probably be jumping up and down with joy. I wished I could get excited about my good grades, but I took them for granted. Of course, I worked hard for them and I loved it when my parents felt proud of my report cards. But I knew that I'd trade in one of those A's for a B if it gave me the ability to turn a cartwheel as gracefully as Ellen or bake ginger cookies that were as delicious as hers.*

SENTENCE STARTERS:

- I would feel _____.
- Ellen would _____.
- I wished _____.
- My grades _____.
- My parents would _____.
- Ellen's father might _____.
- I was proud _____.
- I felt good about myself when _____.
- I tried to imagine _____.

6. Close the lesson by asking the class to talk about the value of showing vs. telling.

SE/Turn and Talk: With your partner, discuss a friend who has an area of strength, where you have an area of weakness. How does that make you feel? Does it affect your friendship?

Name _____

NARRATIVE EXTENSION TASK: FEELINGS

You've read the story The Best Report Card Ever in which Ellen receives a disappointing report card. Write an elaborative segment describing how her friend Fiona feels when she gets her usual excellent report card. How does it make Fiona feel about herself and her friend Ellen?

THINK AND DISCUSS: How does showing or telling bring a story to life?

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

- How did Ellen feel about her own grades?
- How did Ellen feel about Fiona?
- How did Fiona feel about her grades?
- What did Fiona admire about Ellen?
- How might Fiona's parents have reacted to her achievements?

SENTENCE STARTERS:

- I would feel _____.
- I wished _____.
- My parents would _____.
- I was proud _____.
- I tried to imagine _____.
- Ellen would _____.
- My grades _____.
- Ellen's father might _____.
- I felt good about myself when _____.

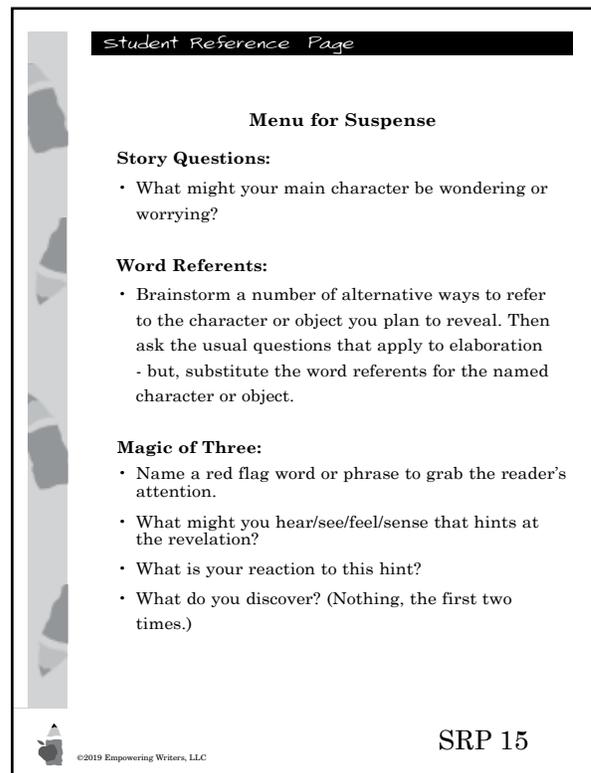
Lesson 5: Building Suspense

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. 207. 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, p. 205, to illustrate each technique to the class. Have students refer to SRP 15.



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.)

 ©2019 Empowering Writers, LLC **SRP 15**

3. Choose one of the suspense exercises pp. 220-222, for modeling and guided practice. Use the questions from SRP 15, to guide your modeling, along with SRP 16, 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 16

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After choosing the exercise you'd like to model, 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. 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 both process and timed writing experiences.

Skill: Main Event

The following activities are designed as revision activities for the independent practice and application of skills that have been previously taught. They can be assigned to an entire class, to small groups on an as-needed basis, assigned as independent work or homework.

Revision Lesson Procedure

- Review the particular skill with the class.
- Distribute or project page for students.
- If this is a whole class activity, as the students write, circulate and read aloud good examples – this will encourage others.
- Compare the “Before” and “After” versions - Discuss the “After” versions as successful revisions.
- Want to practice more? Make-It-Your-Own by creating your own “before” versions.

Name _____

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!

After the game, we had a pizza party at my house.

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 3-4 sentence description of the pizza and/or house. Ask: What did I see, hear, feel?

Revision:

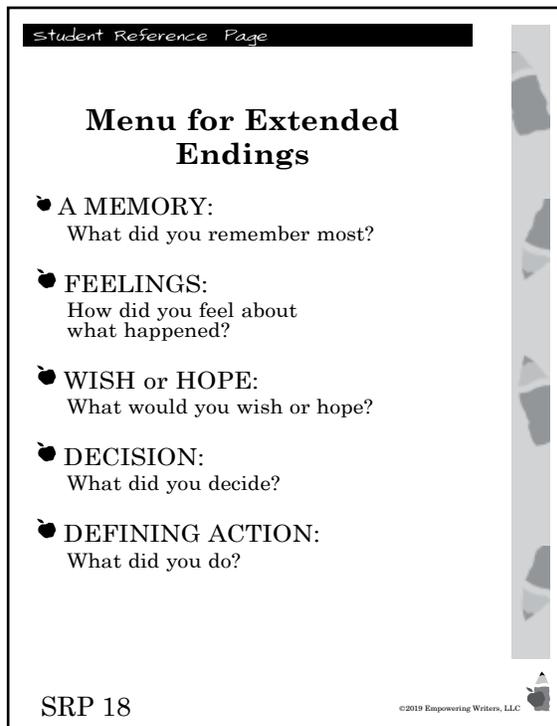
Lesson 1: Analyze the Ending

Objective:

Students analyze a story ending and identify the techniques used for effective endings.

Procedure:

1. Photocopy and distribute copies of Menu for Extended Story Endings, SRP 18. Share the examples of extended endings on p. 275. Discuss these and point out the menu items as applied in the samples. Discuss.



2. Photocopy the student activity Analyze This Ending (1), p. 278. Project and read the directions to the class to set a purpose for the activity. Then read the ending aloud as students read silently.

Ask students to identify memories, feelings, decisions, hopes or wishes. Highlight and color code each sentence so that the class can watch and follow along.

3. Finally, talk about the way the ending “sums up” the story. Have the students summarize who the story was about, what the problem, adventure, or experience was, and how it was resolved. This is a marvelous comprehension tool, as well as a valuable writing exercise.
4. On another day, read aloud Analyze This Ending (2), p. 279, and have students proceed independently. Discuss their analysis as a group.

Turn and Talk: Discuss with a partner: What is the purpose of an extended ending? What are some techniques an author can use to craft an extended ending?

Name _____

ANALYZE THIS ENDING! (1)

Read this story ending.

- Underline the main character's memories of the main event in BLUE.
- Underline the main character's feelings about the main event in RED.
- Underline a decision that the main character made in BLACK.
- Underline the main character's hope or wish in GREEN.

I lay awake until late that night thinking about how hurt and angry Daisy had been when she discovered that I'd spread the ridiculous rumor. What had I been thinking? Knowing I could lose my best friend over one reckless mistake made me feel furious with myself. I promised that I'd never again spread a rumor or listen to mean-spirited gossip. I hoped Daisy would realize how sorry I was and give me a second chance!

THINK ABOUT IT:

What do you think this story was about? Use this ending to summarize what probably took place in the story!

Name _____

Everybody wants someone in their lives who loves them. Think of someone who loves you. Write a story about something this person did that showed you how much they care for you.

As you prepare to write:

1. Analyze the givens and variables in this prompt.
2. List at least two segments of elaborative detail you would include.

_____ .

3. Remember to showcase all of the writing skills you have learned.
4. Use the following framework to plan your story:

This is a story about _____ .
character - GIVEN

The adventure, experience, or problem is that _____ .
main event - GIVEN and VARIABLE

The adventure or experience concluded/problem solved when _____

_____ .