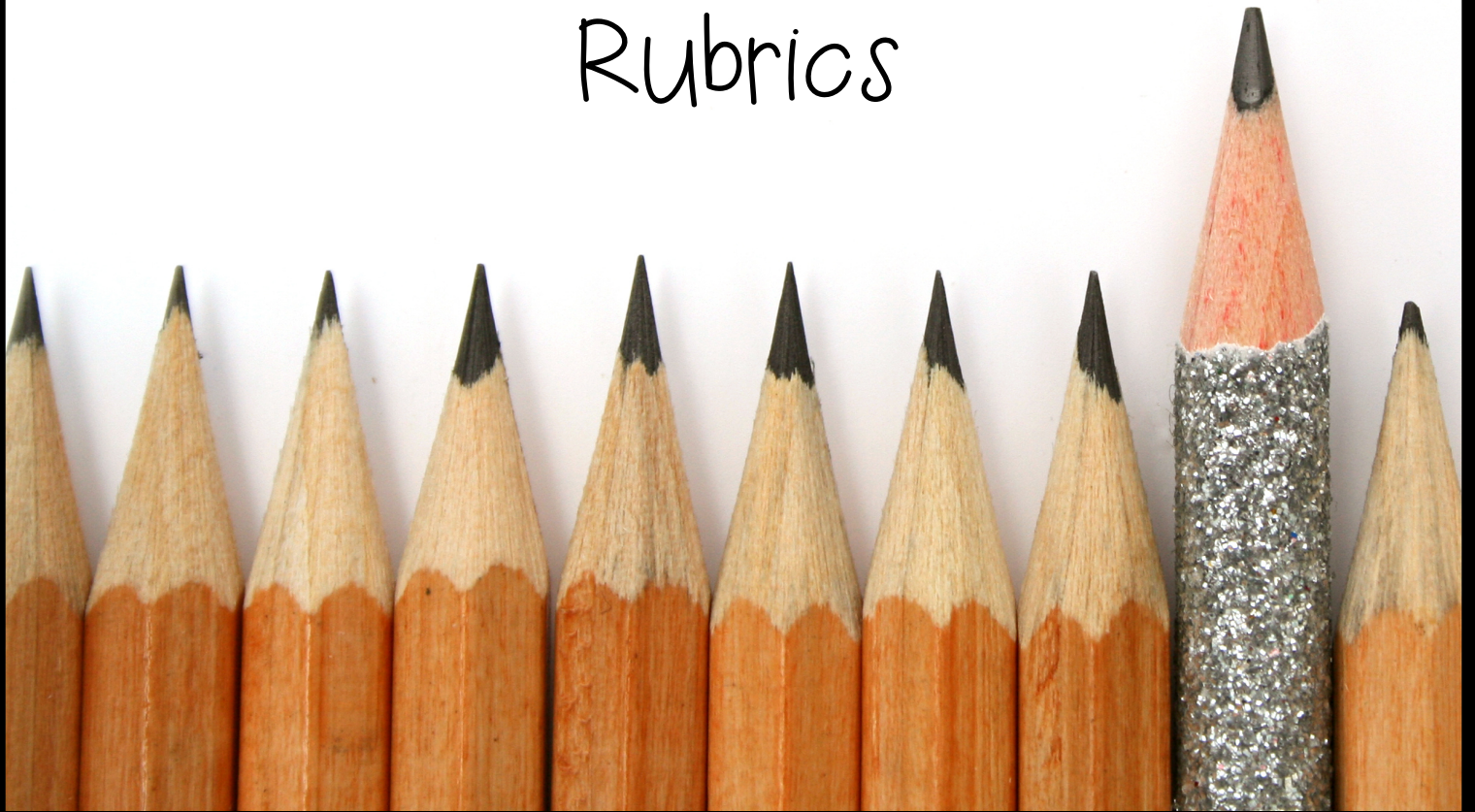


Narrative Writing Unit

16 Mini-Lessons ● Narrative
Project ● Standards-
Aligned ● Answer Keys ●
Rubrics



Master Narratives ● Grades 5-8

Narrative Writing

Overview of Writing Materials

The writing resources include 16 mini-lessons that guide students to master skills essential to narrative writing. The lesson topics cover plot, point of view, transitions, dialogue, and descriptive language. For each topic, the resource comprises of three lessons – the first introduces the skill, the second has students practice the skill, and the third has students apply the skill in their own writing. In addition, the resource also includes the basics of editing narratives with a checklist for students to use for peer or self-editing. The resources also contain a summative narrative writing assignment, aligned rubrics, and answer keys.

This resource is also technology friendly! It can be utilized in classrooms where computers or tablets are central to instruction because the resource has been adapted for digital completion. The resource includes links for students to complete the student pages in Google Slides . For instance, students can work with the documents in Google Drive or via Google Classroom . With these links, you can have students complete their work online. (**NOTE: Not all assignments are conducive to digital completion; however the pages are still provided in the digital format.**) All they will have to do is create a text box! There are links for every student work page, making the format friendly not only for technology but also trees. The individual lesson components include:

- **Plot Mini-Lessons:**

1. The first lesson introduces the students to the basics of plot. Students fill out guided notes with definitions. Then, there is space for students to fill out plot graphs for short videos. The videos are not included and must be procured by the teacher. I suggest using Pixar short films for analyzing plot. They typically include all the narrative elements and are entertaining for the kids to watch.
2. The second lesson has space for students to practice identifying elements of plot with another short film. Then, students read a fairytale by Hans Christian Anderson and analyze the story for plot elements.
3. Finally, students are provided a brief short story prompt to stimulate ideas their own narrative. As they generate their idea, there is an outline and plan to help them organize their writing.

- **Point of View Mini-Lessons:**

1. The first lesson teaches the different types of points of view using a picture. The students take notes on the different types of point of view and end the lesson by identifying point of view in mini-paragraphs.
2. The second lesson has students practice identifying point of view in mini-paragraphs with the same 4-step process taught the prior lesson.
3. The last lesson has students examine the point of view of the narrative they started composing in the last plot lesson. Students rewrite sections in different points of view before deciding the best one for their story. Finally, they will rewrite their story, correcting any plot mistakes and revising the point of view.

Narrative Writing

Overview of Writing Materials

- **Transitions Mini-Lessons:**
 1. The first lesson has students fill out a chart of various transitions and their purpose.
 2. In the next lesson, students use their chart to fill in transitions for paragraphs that have them omitted. Students can work in groups or pairs to stimulate discussion as to which transitions are appropriate.
 3. In the final lesson, students identify the transitions in their narrative and explain why they chose them. Students then rewrite their narrative to incorporate appropriate transitions and create a story that seamlessly advances ideas using transitions to connect time and place.
- **Dialogue Mini-Lessons:**
 1. The first mini-lesson covers the rules of incorporating basic dialogue in a narrative. The rules go over punctuation, formatting, speaker, and variety.
 2. The second lesson uses short excerpts from *Percy Jackson* without proper dialogue. Students rewrite the paragraphs using the dialogue rules. Student groups can be a great way to have students talk about proper dialogue use.
 3. The last lesson asks students to pick several areas of narrative to rewrite with dialogue. Students copy the sections then rewrite them with more colorful dialogue. As always, students engage in rewriting their narrative in order to revise, refine, and incorporate the basic story elements.
- **Descriptive Language Mini-Lessons:**
 1. The first descriptive lesson covers imagery and the four types of figurative language. The class can work to complete a chart that sees them actively transform non-descriptive sentences into descriptive ones.
 2. The next lesson is another chart of non-descriptive language that students rewrite to make descriptive. The second lesson is another great place to have students work together. The skill can be difficult for some so cooperative groups may be effective.
 3. The last lesson requires students to identify non-descriptive language in their own narratives. Then, they rewrite the sentences to include more descriptive language. At this time, students also complete the final rough draft of the narrative to prepare for editing.
- **Editing Mini-Lesson:** The mini-lesson uses a checklist to edit narratives for the basic elements of narrative writing covered through the prior mini-lessons. The lesson also covers three general rules for providing feedback. A checklist is provided for students to use when reading each other's narrative. After peer editing, students can publish their final narrative.

Narrative Writing

Overview of Writing Materials

The mini-lessons encompass all the common core standards for narratives. Although the standards below are based on seventh grade, the mini-lessons can apply to any elementary or middle school context.

- CCSS.ELA-LITERACY.W.7.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- CCSS.ELA-LITERACY.W.7.3.A: Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- CCSS.ELA-LITERACY.W.7.3.B: Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
- CCSS.ELA-LITERACY.W.7.3.C: Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
- CCSS.ELA-LITERACY.W.7.3.D: Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
- CCSS.ELA-LITERACY.W.7.3.E: Provide a conclusion that follows from and reflects on the narrated experiences or events.

While students build their skills during the mini-lessons, they also actively produce a narrative to demonstrate their understanding. In addition, the writing resources also include a final narrative project to allow students to practice the application of their knowledge again. The project asks students to develop their own narrative, incorporating all the skills they've learned from the mini-lessons. All resources have an accompanying answer key, and all writing assignments come with rubrics.

Writing Materials

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Name: _____

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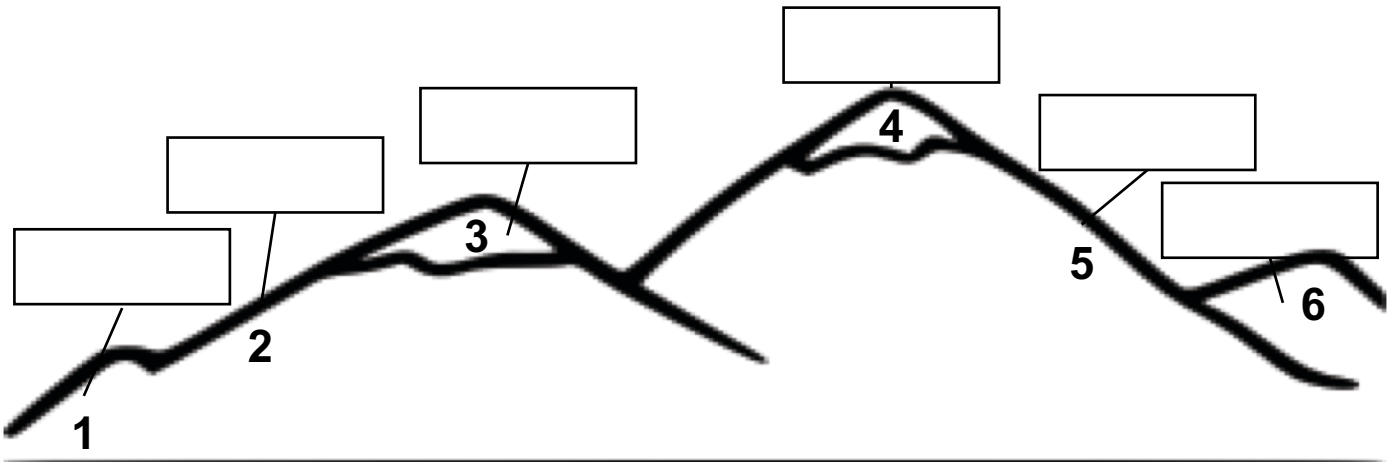
Lesson 1 – Introduction to Writing Narratives

A narrative is a _____! Narratives can be written or spoken. In fact, a lot of stories or myths were passed down from generation to generation through oral retellings before they were written down.

Narratives are composed of a few core elements. Let's review those elements in preparation for our unit focused on writing your own narratives.

Core Elements of a Narrative

- _____ = Most narratives follow a basic structure and storyline.
 - _____ = Characters face problems and work to resolve those issues. They usually face complications as they work to resolve their issues.
 - _____ = As characters work to face their problems, there is usually a turning point in the story where they succeed.
 - _____ = Stories come to a reasonable ending, whether it be a cliffhanger, a good ending, or a bad one.
- _____ = Stories are told from the perspective a narrator, which can sometimes be the main character.
- _____ = These are important to convey shifts in time and the sequence of your story.
- _____ = People talk! This can be a great way to make narratives dynamic and interesting.
- _____ = Language that helps the reader use their 5 senses to read/live the story.
- _____ = We'll specifically focus on this important part of the writing process to elevate your writing.



• Plot notes! A plot typically has 6 main elements that make up a narrative's arc...

1. _____ = Start of the story – introduction to _____ and setting.
2. _____ = Event or plot point that disturbs the life of the _____ (main conflict introduced).
3. _____ = Main conflict is developed – protagonist faces complications which build _____.
4. _____ = _____ of the story – conflict is faced.
5. _____ = Conflicts begin to be resolved and loose ends start to tie together.
6. _____ = Story _____ - all loose ends tied together.

Practice: Let's use a Pixar short to determine the parts of plot! Fill out the organizer and give a brief summary of that part of plot at the correct plot point. For example, when the video is at the climax, summarize that part of the story at number _____!





Name: _____

Date: _____

Lesson 2 – Plot Practice 1

Practice: Let's use another Pixar short to refresh our memory about plot and identifying those parts! Fill out the organizer and give a brief summary of that part of plot in the correct box. For example, when the video is at the main conflict and characters facing complications of that conflict, summarize that part of the story at number _____!



Practice: Now, let's read a longer short story and identify the parts of plot. As we read the story, use the following symbols to keep track of the parts of plot.

UNDERLINE = Any time a setting is introduced or changes or new characters are introduced.

HIGHLIGHT = When the conflict starts, and highlight when there's a complication in any way.

★ = The turning point of the story – when the conflict is faced.

BOX = The conclusion of the story – how the conflict is resolved.

"The Buckwheat" by Hans Christian Anderson

VERY often, after a violent thunder-storm, a field of buckwheat appears blackened and singed, as if a flame of fire had passed over it. The country people say that this appearance is caused by lightning; but I will tell you what the sparrow says, and the sparrow heard it from an old willow-tree which grew near a field of buckwheat, and is there still. It is a large venerable tree, though a little crippled by age. The trunk has been split, and out of the crevice grass and brambles grow. The tree bends for-ward slightly, and the branches hang quite down to the ground just like green hair. Corn grows in the surrounding fields, not only rye and barley, but oats, pretty oats that, when ripe, look like a number of little golden canary-birds sitting on a bough. The corn has a smiling look and the heaviest and richest ears bend their heads low as if in pious humility. Once there was also a field of buckwheat, and this field was exactly opposite to old willow-tree. The buckwheat did not bend like the other grain, but erected its head proudly and stiffly on the stem. "I am as valuable as any other corn," said he, "and I am much handsomer; my flowers are as beautiful as the bloom of the apple blossom, and it is a pleasure to look at us. Do you know of anything prettier than we are, you old willow-tree?"

And the willow-tree nodded his head, as if he would say, "Indeed I do."

But the buckwheat spread itself out with pride, and said, "Stupid tree; he is so old that grass grows out of his body."

There arose a very terrible storm. All the field-flowers folded their leaves together, or bowed their little heads, while the storm passed over them, but the buckwheat stood erect in its pride. "Bend your head as we do," said the flowers.

"I have no occasion to do so," replied the buckwheat.

"Bend your head as we do," cried the ears of corn; "the angel of the storm is coming; his wings spread from the sky above to the earth beneath. He will strike you down before you can cry for mercy."

"But I will not bend my head," said the buckwheat.

"Close your flowers and bend your leaves," said the old willow-tree. "Do not look at the lightning when the cloud bursts; even men cannot do that. In a flash of lightning heaven opens, and we can look in; but the sight will strike even human beings blind. What then must happen to us, who only grow out of the earth, and are so inferior to them, if we venture to do so?"

"Inferior, indeed!" said the buckwheat. "Now I intend to have a peep into heaven." Proudly and boldly he looked up, while the lightning flashed across the sky as if the whole world were in flames.

When the dreadful storm had passed, the flowers and the corn raised their drooping heads in the pure still air, refreshed by the rain, but the buck-wheat lay like a weed in the field, burnt to blackness by the lightning. The branches of the old willow-tree rustled in the wind, and large water-drops fell from his green leaves as if the old willow were weeping. Then the sparrows asked why he was weeping, when all around him seemed so cheerful. "See," they said, how the sun shines, and the clouds float in the blue sky. Do you not smell the sweet perfume from flower and bush? Wherefore do you weep, old willow-tree?" Then

the willow told them of the haughty pride of the buckwheat, and of the punishment which followed in consequence.

This is the story told me by the sparrows one evening when I begged them to relate some tale to me."

Plot Analysis

Directions: Fill out the following plot chart with a quick summary of the parts of plot. Then answer the questions that follow.



1. Describe the setting of the story. Where does it take place and when? Who are the characters of the story? Support with evidence from the text.

2. What is the main conflict of the story? How does the character try to overcome this conflict? Support with evidence from the text.

3. When is the main conflict faced? When does the story reach a turning point? Support with evidence from the text.

4. How does the story end? How is it resolved? Support with textual evidence.



Name: _____

Date: _____

Lesson 3 – Developing Plot

Directions: Today, you will begin to work on a narrative! The narrative will be short at first, but we will be rewriting it a number of times to revise for various narrative elements as we cover them throughout the unit. Stories can be tough to brainstorm, so for our first one, we're going to start with a super, super short story inspired by the shortest story ever. After you read the story, brainstorm some ideas for a full narrative and fill out the plot graphic organizer. Then, write!

For sale: Shovel. Used once.

Brainstorm! Write down your ideas for a story based on the "story" above.

1. Who are your main characters for your story?

2. Where does your story take place? When does it take place?

3. What is the main idea of your story?

Directions: Fill out the graphic organizer below to create a plotline for your narrative. Then, start composing your rough draft!

<p>Exposition: Write down important events, characters, and settings for the start of your story. Also summarize what happens in the beginning.</p>	
<p>Rising Action 1: Explain the main conflict the character faces. Summarize what happens in the first part of the rising action.</p>	
<p>Rising Action 2: Explain how the character faces a complication to their conflict and how they might try to overcome it. Summarize the events leading up to the turning point.</p>	
<p>Climax: Explain how the main character faces their problem. Summarize the events of the turning point of the story.</p>	
<p>Falling Action/ Conclusion: Explain how problems are resolved and summarize how the story comes to a reasonable ending.</p>	



Name: _____

Date: _____

Lesson 4 – Narratives and Point of View

1st Person

Definition

Definition

Description/Key Words

Description/Key Words

Picture Example

Picture Example

3rd Person Omniscient

2nd Person

Definition

Definition

Description/Key Words

Description/Key Words

Picture Example

Picture Example

3rd Person Limited

3rd Person Objective

Definition

Description/Key Words

Picture Example



Identifying Point of View

When Identifying the point of view, there are three key steps to take. Follow these steps and identify the point of view in the paragraphs below.

1. **Cross out the quotes!** ~~“They are not part of the narration and do not help us identify the point of view.”~~
2. **Highlight key words** – Highlight clues such I, we, me, us, you, he, she, they
3. **Circle emotion/feeling words** – If the point of view is third person, then circle words in the narration that reveal emotions/feelings of the character(s). Words such as thought, remember, wanted, felt, etc.

Let's Practice

1. I'd help you if I could," I said. I remembered Cherry's voice: *Things are rough all over*. I knew then what she meant. He looked at me. "No, you wouldn't. I'm a Soc. You get a little money and the whole world hates you." "No," I said, "you hate the whole world." He just looked at me – from the way he looked he could have been ten years older than he was. I got out of the car. "you would have saved those kids if you had been there," I said. "you'd have saved them the same as we did." (*The Outsiders*)

Point of View: _____

How do you know? _____

2. Father sighed with disappointment. "Well, you know he wasn't here when you got home this morning because we had him stay overnight at the Nurturing Center. It seemed like a good opportunity, with you gone, to give it a try. He'd been sleeping so soundly." "Didn't it go well?" Mother asked sympathetically. Father gave a rueful laugh. "That's an understatement. It was a disaster. He cried all night, apparently. The night crew couldn't handle it. They were *really* frazzled by the time I got to work." "Gabe, you naughty thing," Lily said, with a scolding little cluck toward the grinning toddler on the floor. "So," Father went on, "we obviously had to make the decision. Even I voted for Gabriel's release when we had the meeting this afternoon." Jonas put down his fork and stared at his father. "Release?" he asked. Father nodded. "We certainly gave it our best try, didn't we?" "Yes, we did," Mother agreed emphatically. Lily nodded in agreement, too. Jonas worked at keeping his voice absolutely calm. "When?" he asked. "When will he be released?" (*The Giver*)

Point of View: _____

How do you know? _____

3. The hills across the valley of the Ebro' were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went on to Madrid. "What should we drink?" the girl asked. She had taken off her hat and put it on the table. (*Hills Like White Elephants*)

Point of View: _____

How do you know? _____

4. Subdued, resigned, Papa's life – all our lives – took on a pattern that would hold for the duration of the war. Public shows of resentment pretty much spent themselves over the loyalty oath crises. *Shikata ga nai* again became the motto, but under altered circumstances. What had to be endured was the climate, the confinement, the steady crumbling away of family life. But the camp itself had been made livable. The government provided for our physical needs. (*Farewell to Manzanar*)

Point of View: _____

How do you know? _____

5. With his last failing senses Frodo heard cries, and it seemed to him that he saw, beyond the Riders that hesitated on the shore, a shining figure of white light; and behind it ran small shadowy forms waving flames, that flared red in the grey mist that was falling over the world. The black horses were filled with madness, and leaping forward in terror they bore their riders into the rushing flood. Their piercing cries were drowned in the roaring of the river as it carried them away. Then Frodo felt himself falling, and the roaring and confusion seemed to rise and engulf him together with his enemies. He heard and saw no more. (*Fellowship of the Ring*)

Point of View: _____

How do you know? _____



Name: _____

Date: _____

Lesson 5 – Point of View Practice

When Identifying the point of view, there are three key steps to take. Follow these steps and identify the point of view in the paragraphs below.

1. **Cross out the quotes!** ~~“They are not part of the narration and do not help us identify the point of view.”~~
2. **Highlight key words** – Highlight clues such I, we, me, us, you, he, she, they
3. **Circle emotion/feeling words** – If the point of view is third person, then circle words in the narration that reveal emotions/feelings of the character(s). Words such as thought, remember, wanted, felt, etc.

Let's Practice

1. “All right. Light the fire.” With some positive action before them, a little of the tension died. Ralph said no more, did nothing, stood looking down at the ashes round his feet. Jack was loud and active. He gave orders, sang, whistled, threw remarks at the silent Ralph – remarks that did not need an answer, and therefore could not invite a snub; and still Ralph was silent. No one, not even Jack, would ask him to move and in the end they had to build the fire three yards away and in a place not really as convenient. So Ralph asserted his chieftainship and could not have chosen a better way if he had thought for days. Against this weapon, so indefinable and so effective, Jack was powerless and raged without knowing why...Not even Ralph knew how a link between him and Jack had been snapped and fastened elsewhere. (*Lord of the Flies*)

Point of View: _____

How do you know? _____

2. Lorraine, Cindy's mother, came out of her bedroom carrying a small mirror. She peered at her reflection as she walked, carefully examining the lipstick she had just put on. “Stop whinin' baby. Just straighten things up before you leave for school. I'm late for work.” “I'm not going to school today,” Cindy declared. She waited to see if her mother would get angry and insist that she go. Cindy was a freshman at Bluford High, and even though it was only October, she had already missed several days of school. (*Someone to Love Me*)

Point of View: _____

How do you know? _____

3. Neither of them said the word “haunted.” And both felt that once the thing had been suggested, it would be feeble not to do it. “Shall we go and try it now?” said Digory. “All right,” said Polly. “Don’t if you’d rather not,” said Digory. “I’m game if you are,” said she. “How are we to know when we’re in the next house but one?” They decided they would have to go out into the box-room and walk across it taking steps as long as the steps from one rafter to the next. That would give them an idea of how many rafters went to a room. (*The Magician’s Nephew*)

Point of View: _____

How do you know? _____

4. They left, Snape leading the way, Malfoy looking resentful. Harry stood there for a moment, irresolute, then said, “I’ll be back in a bit, Luna – er – bathroom.” “All right,” she said cheerfully, and he thought he heard her, as he hurried off into the crowd, resume the subject of the Rottfang Conspiracy with Professor Trelawney, who seemed sincerely interested. (*Harry Potter and the Half-Blood Prince*)

Point of View: _____

How do you know? _____

5. Sixty seconds. That’s how long we’re required to stand on our metal circles before the sound of a gong releases us. Step off before the minute is up, and land mines blow your legs off. Sixty seconds to take in the ring of tributes all equidistant from the Cornucopia, a giant golden horn shaped like a cone with a curved tail, the mouth of which is at least twenty feet high, spilling over with the things that will give us life here in the arena. Food, containers of water, weapons, medicine, garments, fire starters. Strwn around the Cornucopia are other supplies, their value decreasing the farther they are from the horn. For instance, only a few steps from my feet lies a three-foot square of plastic. Certainly it could be of some use in a downpour. But there in the mouth, I can see a tent pack that would protect from almost any sort of weather. If I had the guts to go in and fight for it against the other twenty-three tributes. Which I have been instructed not to do. (*The Hunger Games*)

Point of View: _____

How do you know? _____



Name: _____

Date: _____

Lesson 6 – Developing Point of View

Directions: A few lessons ago, you wrote a rough draft of a story with a complete plot. Now, we're going to examine the point of view of your draft, rewrite small portions of it in different points of view, and then decide which point of view is the most effective.

What is the point of view of your narrative? _____

Write a paragraph from your story in the box below to prove your point of view.

Pick a section of your story and rewrite it in **three different** points of view below and on the next page. Indicate which point of view you are writing in.

1. Rewrite POV:



Name:

Date:

Lesson 7 – Transitions

Directions: Transitions are a powerful way for writers to make connections between ideas, give structure to the composition, and indicate time or idea shifts. We're going to cover a variety of transitions and what they're used for. Let's fill out the chart below.

Addition:	Contrast:	Example:
Compare:	Concluding:	Consequence:
Sequence/Time:	Emphasis:	Space:



Name: _____

Date: _____

Lesson 8 – Transitions Practice

Directions: We've covered a TON of transitions. Let's practice using them. Fill in the blank with an appropriate transition.

1. In the first chapter of *The Outsiders*, Ponyboy feels uncomfortable walking alone because it's dangerous. _____, _____ Ponyboy walks home from the movies by himself, he narrates, "I had a long walk home and no company" (1). _____, _____ he continues to explain his feelings, Pony comments, "Greasers can't walk alone too much or they'll get jumped...We get jumped by the Socs" (2). _____, Pony's comments illustrate how he's uncomfortable walking home alone. He's afraid of getting hurt by another group. _____, _____, Ponyboy is uncomfortable walking by himself because it's dangerous.

2. The moon started its slow climb up the night sky and I couldn't help but feel excited. It was Halloween, and everything seemed alive. The trees danced in the gentle breeze. _____ them, their shadows casted menacing looks. _____ I looked out the window, I shuddered, slightly worried about the night to come. _____ my excitement took over, and I finished putting on my costume. _____, I headed out into the eerie night.

3. _____, the first step to knit a sweater requires that the knitter pick out the proper yarn for the pattern. _____ this may seem easy, knitters must make sure that they have the right gauge and weight. _____, knitters must have the right size needle to create the size sweater desired. _____ the knitter should create a swatch, or small square of fabric to ensure that the sweater will turn out to be the right size. _____, start knitting and have fun!

4. The kids appeared out of nowhere, lurking out of the shadows. _____ were parked cars and _____ large bushes created an impenetrable wall. The largest kid stalked ahead and _____ he turned to the others, the group stopped in their tracks. _____ he was the leader. The leader whipped around and continued ahead. The other kids whispered amongst each other _____ being clearly frightened of the big kid. _____, a car alarm screamed in the dead of night. The kids jumped out of their skins _____ they knew they were in danger.

5. _____ the beginning of the year, she tried to keep to herself as much as possible. She simply wanted to go home, _____ her older brother wanted. They moved to the big city _____ their mother took a new, fancy job. _____ their mother promised it would be a fun adventure, it had been anything but. School wasn't terrible, but they still yearned for "home." _____ she kept her head down, did her work, and tried to be as miserable as possible. Her mother noticed her daughter's glum attitude. _____, she was so busy that she figured her daughter would adjust eventually.

6. _____ the lake sat a quaint cabin with green shutters. The snow was piled up on the roof and icicles threatened to crash down. It was a winter like no other. _____ twenty feet of snow had fallen and more was surely on the way. No one in the family could remember a winter with so much snow and not many of them liked it very much. _____, he loved it. It was hard work, but he felt like he was living in a winter wonderland. _____ he would finish clearing paths and hauling would, he would snowshoe up the highest nearby hill and sit and look at the serene view. _____ a beautiful place. He couldn't imagine another place on the planet that could be as peaceful.



Name:

Date:

Lesson 9 – Including Transitions

Directions: Now that we've covered transitions, let's review your narrative to see how you used them and can possibly use them to effectively connect ideas, indicate time/place shifts, and give your story structure.

Read over your narrative and circle or highlight the transitions. Then, write them down below to note how many and the type you used. If you have more than, great! If not, no problem.

Transition and Type	Purpose in your narrative.

The Big Question: Are you using transitions effectively? Do you indicate time and space through your transitions? Can you include more or less?



Name: _____

Date: _____

Lesson 10 – Dialogue

Dialogue, or the _____, is a critical component of a narrative! It helps the reader understand characters, provides excitement, and makes the story more believable. As with a lot of writing, there are rules to incorporating dialogue. Let's go over 6 simple rules to writing dialogue.

Rule 1

_____ – Always put anything a character says out loud in quotation marks.

Example: My mother asked, "Where did you put your homework?"

Example: "Please be quiet when the baby is sleeping," Henry implored.

Rule 2

_____ – For most quotes, a speaker is needed to indicate who is talking and can be written before or after the quote.

Example: He said, "The game was so boring. It ended in a tie."

Example: "They're allergic to cats so they won't be able to come over," she explained.

Rule 3

_____ - Commas should be included with the speaker (either before or after depending on location of the quote). If the quote is a statement, question, or exclamation, the punctuation goes inside the quotation marks.

Example: She screamed, "Put your phone away!"

Example: "How else will I know what time it is?" he replied. (Note here that you would not use a comma!)

When a speaker is trailing off, use an ellipsis (...), and when a character is interrupted, use a dash (but –).

Example: She started, "I wanted to..."

Example: "How could –" she tried to ask.

Rule 4

_____ - Mixing up how you quote will keep your narrative interesting. When breaking up a quote, the quotes and narration are separated with commas.

Example: "She just stood there," Pete explained, "and just looked so confused."

Rule 5

_____ - When a different character speaks, you must start a new paragraph and _____!

Example:

She asked, "How was the movie last night?"
"It was ok," he replied.
"Not good?"
"I mean it was entreatng, but I thought it would be better," he explained. He thought about how he wished she would've come with him, because that was what made it better, but he couldn't bring himself to admit that. Instead, he probed, "Did you have a good night?"
She exclaimed, "Oh, yeah! Great."

Rule 6

_____ - Surely, you've been told to write in complete sentences, but this is where you get to break the rules! People don't always talk in complete sentences, so make your dialogue sound real!

Example:

"You good?" he asked.
"Yeah," she answered.
"Sure?"
"I guess," she hesitated.
"Ok, well if you need anything..."
"Thanks."
"Welcome."

2. Current narrative: _____

2. Dialogue Rewrite: _____

3. Current narrative: _____

3. Dialogue Rewrite: _____



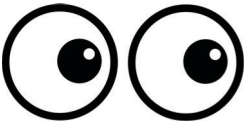




Name: _____

Date: _____

Lesson 13 – Descriptive Language

Descriptive language brings a narrative to life! Without it, the story would just be words on a page and readers would not be able to live the story. We're going to learn about a couple different ways to incorporate descriptive language in your writing.

The Five Senses aka IMAGERY!

	<p>_____</p> <p>Example: The sun dipped behind a swirling rainbow of colors as it set.</p>
	<p>_____</p> <p>Example: The bells' shrill chime echoed throughout the valley.</p>
	<p>_____</p> <p>Example: The buttery salty popcorn melted in my mouth.</p>
	<p>_____</p> <p>Example: The balsam peppermint candle filled the room with the scent of winter.</p>
	<p>_____</p> <p>Example: My grandfather's sandpaper skin prickled my cheek as he patted it.</p>

Figurative Language!

- _____ = Comparison using like or as
 - The dog jumped up and down as if it was touching hot coals.
- _____ = Comparison NOT using like or as
 - The moon is the nightlight of the sky.
- _____ = Giving human qualities to non-human objects
 - The TV screamed at me with a breaking news update.
- _____ = Exaggeration to prove a point
 - These books weight a ton. My back is going to break carrying them.

Let's Practice Turning Blah Writing to Bam! Writing

Telling	Show!
<p>The boy walked into the room and sat in his seat.</p>	
<p>She hates vegetables. She refuses to eat them.</p>	
<p>The car went down the road and almost hit the cyclist.</p>	
<p>With no light from the moon, the stars shined bright.</p>	
<p>She was scared to go to the basement.</p>	
<p>The fireworks went off and everyone clapped.</p>	
<p>She waited for the call that would tell her if she got the job or not.</p>	



Name:

Date:

Lesson 14 – Descriptive Language Practice

Directions: Let's practice turning the blah into the bam! Rewrite the sentences that **tell** the reader what's going on into sentences that **show** the reader what's going on.

Telling	Show!
Her mom asked her where she went with her friends last night.	
I was upset that my friend betrayed me.	
It was cold outside and it was snowing.	
The rain came down very hard and there was so much.	
He took the winning shot in the game and missed.	
The new neighbor looked very suspicious.	

Telling

Show!

It was the best birthday she ever had.

The boy fell off his bike and cried.

He was nervous before the big test.

The principal stared at the students throwing food.

The library was very quiet.

The car alarm went off and woke everyone up.

She dumped water on his head and walked away.



Name: _____

Date: _____

Lesson 15 – Developing Descriptive Language

Directions: Put your new skills to work! Reread your narrative and pick out sentences that tell the reader what is going on. Then, write a rough draft of them to **show** the reader what is going on. Pick at least 1 from each paragraph. You'll then incorporate them into a new draft.

Telling	Show!

Telling

Show!



Name: _____

Date: _____

Lesson 16 – Editing

Editing is one of the most important parts of the writing process. Writers get better when they rewrite, rewrite, rewrite. You've done that already with your narrative. You've rewritten several times to improve your plot, point of view, transitions, dialogue, and descriptive language. Now, it's time to have others look at those elements and provide constructive criticism to help you improve even more. We'll use the following checklist as you read a narrative to make sure all the basics are included.

Plot	Exposition: Does the author have an introduction with characters and setting?
	Conflict: Does the author have a main conflict with a complication?
	Climax: Does the author have a turning point in the story?
	Conclusion: Does the story come to a reasonable ending?
Point of View	Narrator and Perspective: What is the point of view and who is the narrator?
	Consistency: Does the point of view stay the same the entire story?
Transitions	Time: Does the author include time/sequence transitions?
	Space: Does the author include space/place transitions?
	Emphasis: Does the author include transitions that emphasize a shift?
	Other: Does the author generally use transitions?
Dialogue	Punctuation: Does the author punctuate dialogue correctly?
	Variety: Does the author use a variety of dialogue styles?
	Formatting: Does the author use new paragraphs and indentations for dialogue?

3 Rules of Constructive Criticism

Receiving criticism is hard! It can leave us feeling demoralized and unmotivated. Constructive criticism provides feedback in a way that makes us want to get back to work and make our writing better. Here are a few simple rules:

1. **Be honest but not frank – it's not *what* you say but *how* you say it**
2. **Give feedback in a POSITIVE way**
 - a. **Don't say:** Your plot is nonexistent. You don't have a main conflict.
 - b. **Do say:** I found a few conflicts. I'm wondering which one is the main conflict. Which one would you say is the most important?
3. **Treat other writers how you want to be treated as a writer!**

STUDENT CHECKLIST – NARRATIVE

Element	✓ or ✕	Write praise, comments, or questions with page #
Plot		Exposition: Does the author have an introduction with characters and setting?
		Conflict: Does the author have a main conflict with a complication?
		Climax: Does the author have a turning point in the story?
		Conclusion: Does the story come to a reasonable ending?
Point of View		Narrator and Perspective: What is the point of view and who is the narrator?
		Consistency: Does the point of view stay the same the entire story?
Transitions		Time: Does the author include time/sequence transitions?
		Space: Does the author include space/place transitions?
		Emphasis: Does the author include transitions that emphasize a shift?
		Other: Does the author generally use transitions?
Dialogue		Punctuation: Does the author punctuate dialogue correctly?
		Variety: Does the author use a variety of dialogue styles?
		Formatting: Does the author use new paragraphs and indentations for dialogue?



Name: _____

Date: _____

Narrative Project

Directions: This project will challenge your narrative writing skills and push the boundaries of your creative thinking. You will be writing your own narrative!

The following **narrative elements** should be included in your story:

- Plot – Clear beginning, middle, and end to story – characters, setting, and complication of conflict should also be included
- Point of View – Must be consistent throughout
- Transitions – Effective transitions that connect time, space, and ideas
- Dialogue – Conversations between characters are properly formatted and punctuated, including a variety of styles
- Descriptive Language – Show the reader your story, don't tell! Include imagery and figurative language

Additional Requirements:

- Final Narrative should be around 4-5 pages typed, double-spaced, Times New Roman, size 12, 1" margins

Day 1	Day 2	Day 3	Day 4
<input type="checkbox"/> Brainstorm and finalize the topic of your narrative.	<input type="checkbox"/> Complete the plot outline. <input type="checkbox"/> Begin composing a rough draft.	<input type="checkbox"/> Continue composing rough draft of narrative. <input type="checkbox"/> Use checklist to self-monitor narrative elements.	<input type="checkbox"/> Continue composing rough draft of narrative. <input type="checkbox"/> Use checklist to self-monitor narrative elements.
Day 5	Day 6	Day 7	Day 8
<input type="checkbox"/> Continue composing rough draft of narrative. <input type="checkbox"/> Use checklist to self-monitor narrative elements.	<input type="checkbox"/> Finish composing rough draft of narrative. <input type="checkbox"/> Use checklist to self-monitor narrative elements.	<input type="checkbox"/> Revise narrative. <input type="checkbox"/> Have 2 other people read and comment.	<input type="checkbox"/> Rewrite narrative based on comments and questions.
Day 9	Day 10	Day 11	Day 12
<input type="checkbox"/> Revise narrative. <input type="checkbox"/> Have 2 other people read and comment.	<input type="checkbox"/> Rewrite and finalize edited narrative.	<input type="checkbox"/> Rewrite and finalize edited narrative.	<input type="checkbox"/> Publish narratives! <input type="checkbox"/> Read class "book" of stories.

* Schedule and days subject to change at teacher's discretion

Narrative Outline

Directions: Fill out the graphic organizer below to create an outline for your narrative. Then, start composing your rough draft!

<p>Main Idea: Explain the main idea of your narrative. Based on your brainstorm, what will it be about?</p>	
<p>Point of View: Explain the point of view or your narrative.</p>	
<p>Theme: What do you want your characters or reader to learn by the end of your narrative?</p>	
<p>Setting: Explain where your story will take place? Time period? Multiple places?</p>	

Exposition: Write down important events, characters, and settings for the start of your story. Also summarize what happens in the beginning.

Rising Action 1: Explain the main conflict the character faces. Summarize what happens in the first part of the rising action.

Rising Action 2: Explain how the character faces a complication to their conflict and how they might try to overcome it. Summarize the events leading up to the turning point.

Climax: Explain how the main character faces their problem. Summarize the events of the turning point of the story.

**Falling Action/
Conclusion:** Explain how problems are resolved and summarize how the story comes to a reasonable ending.

Plot Rubric

Name of Student: _____

Category	Exceeds Expectations (4)	Meets Expectations (3)	Approaching Expectations (2)	Incomplete (1)
Exposition	Exposition introduces characters and setting and effectively establishes a context.	Exposition introduces characters and setting.	Exposition attempts to introduce characters or setting. Clear context not established	Characters and setting not included or incomplete.
Conflict	Conflict includes complications, builds suspense.	Conflict includes complication.	Conflict included but lacks complication.	Conflict is not included or is incomplete.
Climax	Turning point of the story is at the height of emotion – conflict faced.	Turning point included – conflict is faced.	Conflict is somewhat faced – turning point not clear.	Story does not have a turning point or is incomplete.
Conclusion	Story reasonably ends with a clear message.	Story reasonably ends – all loose ends tied up.	Story somewhat ends – loose ends somewhat tie up.	Story does not end or is incomplete.
Effort	Excellent effort to produce best possible narrative.	Effort displayed to produce quality narrative.	Effort somewhat lacking to produce best narrative.	Effort lacking and improvement needed.
_____ / 20 = _____ %				

Plot Rubric

Name of Student: _____

Category	Exceeds Expectations (4)	Meets Expectations (3)	Approaching Expectations (2)	Incomplete (1)
Exposition	Exposition introduces characters and setting and effectively establishes a context.	Exposition introduces characters and setting.	Exposition attempts to introduce characters or setting. Clear context not established	Characters and setting not included or incomplete.
Conflict	Conflict includes complications, builds suspense.	Conflict includes complication.	Conflict included but lacks complication.	Conflict is not included or is incomplete.
Climax	Turning point of the story is at the height of emotion – conflict faced.	Turning point included – conflict is faced.	Conflict is somewhat faced – turning point not clear.	Story does not have a turning point or is incomplete.
Conclusion	Story reasonably ends with a clear message.	Story reasonably ends – all loose ends tied up.	Story somewhat ends – loose ends somewhat tie up.	Story does not end or is incomplete.
Effort	Excellent effort to produce best possible narrative.	Effort displayed to produce quality narrative.	Effort somewhat lacking to produce best narrative.	Effort lacking and improvement needed.
_____ / 20 = _____ %				

Point of View Rubric

Name of Student:

Category	Exceeds Expectations (4)	Meets Expectations (3)	Approaching Expectations (2)	Incomplete (1)
Narrator	Narrator clearly established and tells the story in a what that brings it alive.	Narrator established and consistent throughout.	Narrator somewhat established but unclear at times.	Narrator unclear.
Perspective	Point of view is consistent throughout and enhances the plot.	Point of view is consistent throughout.	Point of view somewhat consistent with minor changes.	Point of view is inconsistent throughout.
Plot Changes	Plot revised based on suggestions and first draft score.	Plot mostly revised on suggestions and first draft score.	Plot somewhat revised on suggestions and first draft score.	Plot not revised on suggestions and first draft score.
Effort	Excellent effort to produce best possible narrative.	Effort displayed to produce quality narrative.	Effort somewhat lacking to produce best narrative.	Effort lacking and improvement needed.
_____ / 20 = _____ %				

Point of View Rubric

Name of Student:

Category	Exceeds Expectations (4)	Meets Expectations (3)	Approaching Expectations (2)	Incomplete (1)
Narrator	Narrator clearly established and tells the story in a what that brings it alive.	Narrator established and consistent throughout.	Narrator somewhat established but unclear at times.	Narrator unclear.
Perspective	Point of view is consistent throughout and enhances the plot.	Point of view is consistent throughout.	Point of view somewhat consistent with minor changes.	Point of view is inconsistent throughout.
Plot Changes	Plot revised based on suggestions and first draft score.	Plot mostly revised on suggestions and first draft score.	Plot somewhat revised on suggestions and first draft score.	Plot not revised on suggestions and first draft score.
Effort	Excellent effort to produce best possible narrative.	Effort displayed to produce quality narrative.	Effort somewhat lacking to produce best narrative.	Effort lacking and improvement needed.
_____ / 20 = _____ %				

Transitions Rubric

Name of Student: _____

Category	Exceeds Expectations (4)	Meets Expectations (3)	Approaching Expectations (2)	Incomplete (1)
Transitions	Transitions used to create seamless story.	Transitions help indicate time and place changes.	Transitions somewhat used to indicate changes.	Transitions unincorporated.
Storyline	Storyline flows, makes sense, and is continuous	Storyline is generally continuous with minimal breaks.	Storyline is somewhat continuous with minimal breaks.	Storyline is choppy and time is unclear.
Point of View Changes	Point of view revised based on suggestions and previous draft score.	Point of view mostly revised on suggestions and previous draft score.	Point of view somewhat revised on suggestions and previous draft score.	Point of view not revised on suggestions and previous draft score.
Effort	Excellent effort to produce best possible narrative.	Effort displayed to produce quality narrative.	Effort somewhat lacking to produce best narrative.	Effort lacking and improvement needed.
_____ / 20 = _____ %				

Transitions Rubric

Name of Student: _____

Category	Exceeds Expectations (4)	Meets Expectations (3)	Approaching Expectations (2)	Incomplete (1)
Transitions	Transitions used to create seamless story.	Transitions help indicate time and place changes.	Transitions somewhat used to indicate changes.	Transitions unincorporated.
Storyline	Storyline flows, makes sense, and is continuous	Storyline is generally continuous with minimal breaks.	Storyline is somewhat continuous with minimal breaks.	Storyline is choppy and time is unclear.
Point of View Changes	Point of view revised based on suggestions and previous draft score.	Point of view mostly revised on suggestions and previous draft score.	Point of view somewhat revised on suggestions and previous draft score.	Point of view not revised on suggestions and previous draft score.
Effort	Excellent effort to produce best possible narrative.	Effort displayed to produce quality narrative.	Effort somewhat lacking to produce best narrative.	Effort lacking and improvement needed.
_____ / 20 = _____ %				

Dialogue Rubric

Name of Student: _____

Category	Exceeds Expectations (4)	Meets Expectations (3)	Approaching Expectations (2)	Incomplete (1)
Punctuation	Quotes are correctly punctuated.	Quotes are mostly correct with minimal errors.	Quotes are somewhat correctly punctuated.	Quotes incorrectly punctuated.
Mechanics	Quotes are properly formatted and all rules followed.	Quotes are generally formatted correctly.	Quotes are somewhat formatted correctly.	Quotes are incorrectly formatted.
Variety	Variety of quotes used with different styles.	Minimal variation of quoting used.	One type of quoting used.	Quoting used incorrectly.
Transitions Changes	Transitions revised based on suggestions and previous draft score.	Transitions mostly revised on suggestions and previous draft score.	Transitions somewhat revised on suggestions and previous draft score.	Transitions not revised on suggestions and previous draft score.
Effort	Excellent effort to produce best possible narrative.	Effort displayed to produce quality narrative.	Effort somewhat lacking to produce best narrative.	Effort lacking and improvement needed.
_____ / 20 = _____ %				

Dialogue Rubric

Name of Student: _____

Category	Exceeds Expectations (4)	Meets Expectations (3)	Approaching Expectations (2)	Incomplete (1)
Punctuation	Quotes are correctly punctuated.	Quotes are mostly correct with minimal errors.	Quotes are somewhat correctly punctuated.	Quotes incorrectly punctuated.
Mechanics	Quotes are properly formatted and all rules followed.	Quotes are generally formatted correctly.	Quotes are somewhat formatted correctly.	Quotes are incorrectly formatted.
Variety	Variety of quotes used with different styles.	Minimal variation of quoting used.	One type of quoting used.	Quoting used incorrectly.
Transitions Changes	Transitions revised based on suggestions and previous draft score.	Transitions mostly revised on suggestions and previous draft score.	Transitions somewhat revised on suggestions and previous draft score.	Transitions not revised on suggestions and previous draft score.
Effort	Excellent effort to produce best possible narrative.	Effort displayed to produce quality narrative.	Effort somewhat lacking to produce best narrative.	Effort lacking and improvement needed.
_____ / 20 = _____ %				

Descriptive Language Rubric

Name of Student: _____

Category	Exceeds Expectations (4)	Meets Expectations (3)	Approaching Expectations (2)	Incomplete (1)
Descriptive Language	Descriptive language enhances the story.	Descriptive language included.	Some descriptive language incorporated.	Minimal descriptive language.
Figurative Language	Variety of figurative language.	Some figurative language incorporated.	Minimal figurative language incorporated.	Figurative language not included.
Dialogue Changes	Dialogue revised based on suggestions and previous draft score.	Dialogue mostly revised on suggestions and previous draft score.	Dialogue somewhat revised on suggestions and previous draft score.	Dialogue not revised on suggestions and previous draft score.
Effort	Excellent effort to produce best possible narrative.	Effort displayed to produce quality narrative.	Effort somewhat lacking to produce best narrative.	Effort lacking and improvement needed.
_____ / 20 = _____ %				

Descriptive Language Rubric

Name of Student: _____

Category	Exceeds Expectations (4)	Meets Expectations (3)	Approaching Expectations (2)	Incomplete (1)
Descriptive Language	Descriptive language enhances the story.	Descriptive language included.	Some descriptive language incorporated.	Minimal descriptive language.
Figurative Language	Variety of figurative language.	Some figurative language incorporated.	Minimal figurative language incorporated.	Figurative language not included.
Dialogue Changes	Dialogue revised based on suggestions and previous draft score.	Dialogue mostly revised on suggestions and previous draft score.	Dialogue somewhat revised on suggestions and previous draft score.	Dialogue not revised on suggestions and previous draft score.
Effort	Excellent effort to produce best possible narrative.	Effort displayed to produce quality narrative.	Effort somewhat lacking to produce best narrative.	Effort lacking and improvement needed.
_____ / 20 = _____ %				

Narrative Rubric

Category	Exceeds Expectations (3)	Meets Expectations (2)	Approaching Expectations (1)
Plot	Excellent composition of plot with all elements included. Conflict builds suspense to the climax.	Plot clear and all elements somewhat included. Conflict somewhat builds suspense.	Some elements of plot missing. One or more elements unclear or take away from overall story.
Point of View	Author establishes a clear point of view that is consistent throughout. Point of view contributes to seamless storytelling.	Author establishes a clear point of view that is somewhat consistent throughout. Some narration is choppy or broken.	Author lacks clear point of view and/or does not keep it consistent throughout story.
Transitions	Transitions effectively show how ideas are connected and how time and place change. Variety used.	Transitions used to connect ideas, time, and space. Some variety.	Some transitions work well; but connections between other ideas are unclear. Lack variety.
Dialogue	Dialogue seamlessly incorporated with minimal errors in formatting or punctuation. Variety used.	Dialogue incorporated with some errors in formatting or punctuation. Dialogue may lack of variety.	Dialogue somewhat incorporated but many errors in formatting and punctuation that make take away from story.
Descriptive Language	Descriptive language “shows, not tells” and enhances the overall quality of the narrative.	Descriptive language incorporated into the story. Mostly shows the reader although some telling still used.	Narrative lacks descriptive language and oftentimes tells the reader.
Theme	Story ends with a clear moral or lesson learned by the characters or by the reader.	Story has a reasonable ending with a developing theme or lesson to be learned.	Story does not fully come to an end and does not have a clear lesson or moral learned.
Mechanics	There are little to no errors in mechanics, usage, grammar, or spelling.	There are some errors in mechanics, usage, grammar, or spelling.	There are frequent errors in mechanics, usage, grammar, or spelling.
Effort	Narrative demonstrates above and beyond effort.	Narrative demonstrates acceptable effort.	Narrative lacks effort.

_____ / 24 x 5 = _____ / 120 = _____ %

Lesson 1 – Introduction to Writing Narratives

A narrative is a **story!** Narratives can be written or spoken. In fact, a lot of stories or myths we've learned about were passed down from generation to generation through oral retellings before they were written down.

Narratives are composed of a few core elements. Let's review those elements in preparation for our unit focused on writing your own narratives.

Core Elements of a Narrative

- **Plot** = Most narratives follow a basic structure and storyline.
 - **Conflict** = Characters face problems and work to resolve those issues. They usually face complications as they work to resolve their issues.
 - **Climax** = As characters work to face their problems, there is usually a turning point in the story where they succeed.
 - **Conclusion** = Stories come to a reasonable ending, whether it be a cliffhanger, a good ending, or a bad one.

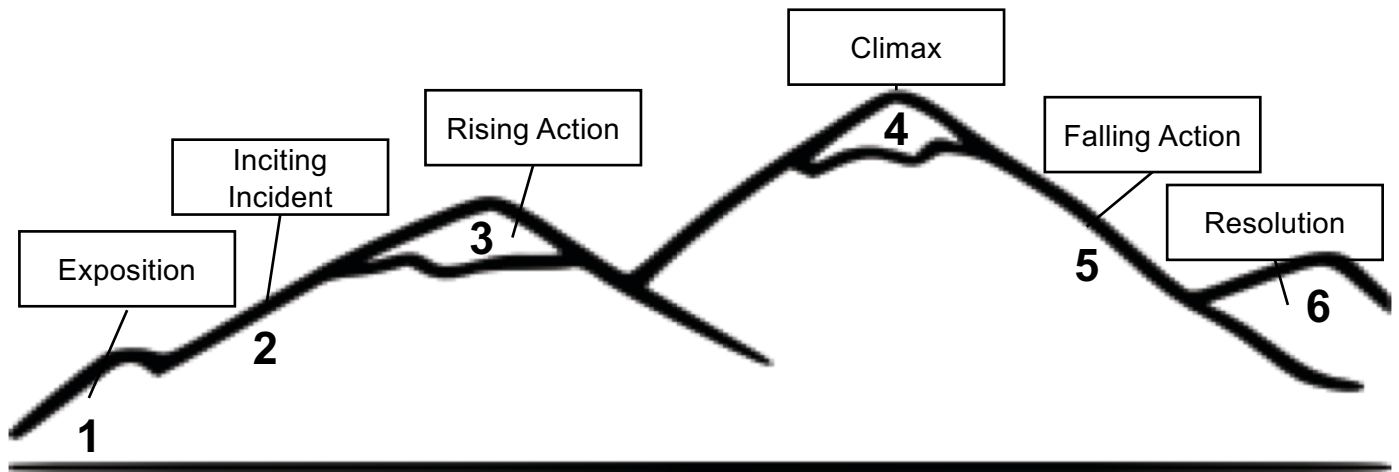
- **Point of View** = Stories are told from the perspective a narrator, which can sometimes be the main character.

- **Transitions** = These are important to convey shifts in time and the sequence of your story.

- **Dialogue** = People talk! This can be a great way to make narratives dynamic and interesting.

- **Descriptive Language** = Language that helps the reader use their 5 senses to read/live the story.

- **Editing** = We'll specifically focus on this important part of the writing process to elevate your writing.



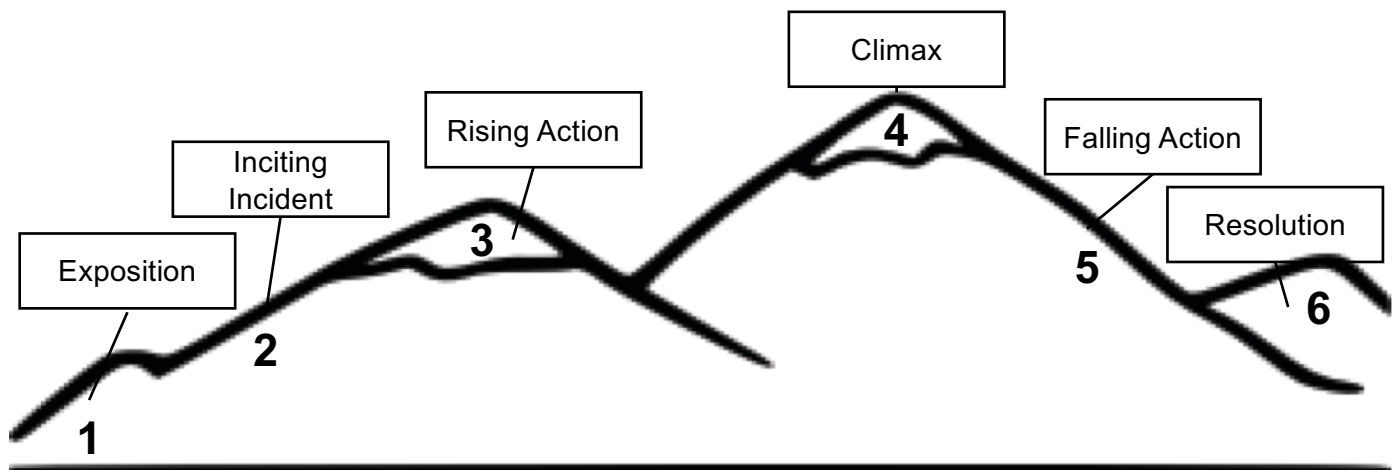
- Plot notes! A plot typically has 6 main elements that make up a narrative's arc...
 1. Exposition = Start of the story – introduction to characters and setting.
 2. Inciting Incident = Event or plot point that disturbs the life of the protagonist (main conflict introduced).
 3. Rising Action = Main conflict is developed – protagonist faces complications which build suspense.
 4. Climax = Turning point of the story – conflict is faced.
 5. Falling Action = Conflicts begin to be resolved and loose ends start to tie to together.
 6. Resolution = Story concludes - all loose ends tied together.

PLEASE NOTE: Pixar plot notes will vary based on video selected.

Lesson 2 – Plot Practice 1

Practice: Let's use another Pixar short to refresh our memory about plot and identifying those parts! Fill out the organizer and give a brief summary of that part of plot in the correct box. For example, when the video is at the main conflict and characters facing complications of that conflict, summarize that part of the story in Box 2!

*****ANSWER WILL VARY DEPENDING ON PIXAR SHORT USED!*****



Practice: Now, let's read a longer short story and identify the parts of plot. As we read the story, use the following symbols to keep track of the parts of plot.

UNDERLINE = Any time a setting is introduced or changes or new characters are introduced.

HIGHLIGHT = When the conflict starts, and highlight when there's a complication in any way.

***** = The turning point of the story – when the conflict is faced.

BOX = The conclusion of the story – how the conflict is resolved.

“The Buckwheat” by Hans Christian Anderson

VERY often, after a violent thunder-storm, a field of buckwheat appears blackened and singed, as if a flame of fire had passed over it. The country people say that this appearance is caused by lightning; but I will tell you what the sparrow says, and the sparrow heard it from an old willow-tree which grew near a field of buckwheat, and is there still.

It is a large venerable tree, though a little crippled by age. The trunk has been split, and out of the crevice grass and brambles grow. The tree bends forward slightly, and the branches hang quite down to the ground just like green hair. Corn grows in the surrounding fields, not only rye and barley, but oats, pretty oats that, when ripe, look like a number of little golden canary-birds sitting on a bough. The corn has a smiling look and the heaviest and richest ears bend their heads low as if in pious humility.

Once there was also a field of buckwheat, and this field was exactly opposite to old willow-tree. The buckwheat did not bend like the other grain, but erected its head proudly and stiffly on the stem. "I am as valuable as any other corn," said he, "and I am much handsomer; my flowers are as beautiful as the bloom of the apple blossom, and it is a pleasure to look at us. Do you know of anything prettier than we are, you old willow-tree?"

And the willow-tree nodded his head, as if he would say, "Indeed I do."

But the buckwheat spread itself out with pride, and said, "Stupid tree; he is so old that grass grows out of his body."

There arose a very terrible storm. All the field-flowers folded their leaves together, or bowed their little heads, while the storm passed over them, but the buckwheat stood erect in its pride. "Bend your head as we do," said the flowers.

"I have no occasion to do so," replied the buckwheat.

"Bend your head as we do," cried the ears of corn; "the angel of the storm is coming; his wings spread from the sky above to the earth beneath. He will strike you down before you can cry for mercy."

"But I will not bend my head," said the buckwheat.

"Close your flowers and bend your leaves," said the old willow-tree. "Do not look at the lightning when the cloud bursts; even men cannot do that. In a flash of lightning heaven opens, and we can look in; but the sight will strike even human beings blind. What then must happen to us, who only grow out of the earth, and are so inferior to them, if we venture to do so?"

"Inferior, indeed!" said the buckwheat. "Now I intend to have a peep into heaven." Proudly and boldly he looked up, while the lightning flashed across the sky as if the whole world were in flames. «

When the dreadful storm had passed, the flowers and the corn raised their drooping heads in the pure still air, refreshed by the rain, but the buck-wheat lay like a weed in the field, burnt to blackness by the lightning. The branches of the old willow-tree rustled in the wind, and large water-drops fell from his green leaves as if the old willow were weeping. Then the sparrows asked why he was weeping, when all around him seemed so cheerful.

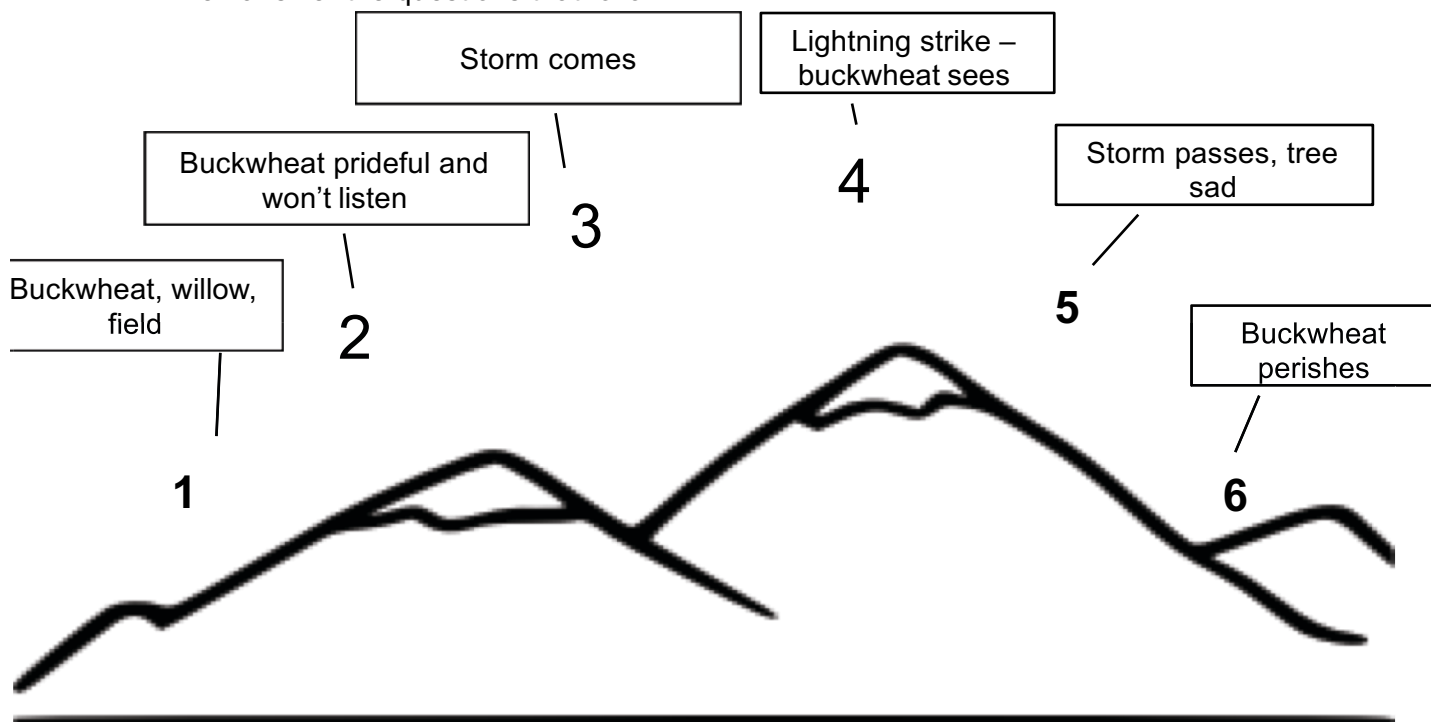
"See," they said, how the sun shines, and the clouds float in the blue sky. Do you not smell the sweet perfume from flower and bush? Wherefore do you weep, old willow-tree?"

Then the willow told them of the haughty pride of the buckwheat, and of the punishment which followed in consequence.

This is the story told me by the sparrows one evening when I begged them to relate some tale to me."

Plot Analysis

Directions: Fill out the following plot chart with a quick summary of the parts of plot. Then answer the questions that follow.



1. Describe the setting of the story. Where does it take place and when? Who are the characters of the story? Support with evidence from the text.

- The story takes place in a field at some undisclosed time. For full credit a quote should relate to this idea.

2. What is the main conflict of the story? How does the character try to overcome this conflict? Support with evidence from the text.

- The main conflict of the story is the buckwheat's pride and unwillingness to listen when a storm comes. For full credit a quote should relate to this idea.

3. When is the main conflict faced? When does the story reach a turning point? Support with evidence from the text.

- The storm comes and lightning kills the buckwheat. For full credit a quote should relate to this idea.

4. How does the story end? How is it resolved? Support with evidence from the text.

- The tree is sad for the buckwheat's fate. For full credit a quote should relate to this idea.

Lesson 3 – Developing Plot

Directions: Today, you will begin to work on a narrative! The narrative will be short at first, but we will be rewriting it a number of times to revise for various narrative elements as we cover them throughout the unit. Stories can be tough to brainstorm, so for our first you, we're going to start with a super, super short story inspired by Ernest Hemingway's shortest story ever. After you read the story, brainstorm some ideas for a full narrative and fill out the plot graphic organizer. Then, write!

For sale: Shovel. Used once.

Brainstorm! Write down your ideas for a story based on the "story" above.

Brainstorm will vary based on individual students.

1. Who are your main characters for your story?

Answers will vary based on student narrative.

2. Where does your story take place? When does it take place?

Answers will vary based on student narrative.

3. What is the main idea of your story?

Answers will vary based on student narrative.

Directions: Fill out the graphic organizer below to create a plotline for your narrative. Then, start composing your rough draft!

<p>Exposition: Write down important events, characters, and settings for the start of your story. Also summarize what happens in the beginning.</p>	<p>Answers will vary based on student narrative. Students should have at least 1 character and 1 setting.</p>
<p>Rising Action 1: Explain the main conflict the character faces. Summarize what happens in the first part of the rising action.</p>	<p>Answers will vary based on student narrative. Students should have a clear conflict and sequence of events.</p>
<p>Rising Action 2: Explain how the character faces a complication to their conflict and how they might try to overcome it. Summarize the events leading up to the turning point.</p>	<p>Answers will vary based on student narrative. Students should have a complication to the conflict and the character trying to overcome it.</p>
<p>Climax: Explain how the main character faces their problem. Summarize the events of the turning point of the story.</p>	<p>Answers will vary based on student narrative. Students should have a clear turning point – good to bad, bad to good, etc.</p>
<p>Falling Action/ Conclusion: Explain how problems are resolved and summarize how the story comes to a reasonable ending.</p>	<p>Answers will vary based on student narrative. Students should have a clear ending with possibly a reflection/theme through the narrator.</p>

Lesson 4 – Narratives and Point of View

Definition – The all-knowing perspective. Outside narrator knows everything and all thoughts of characters.

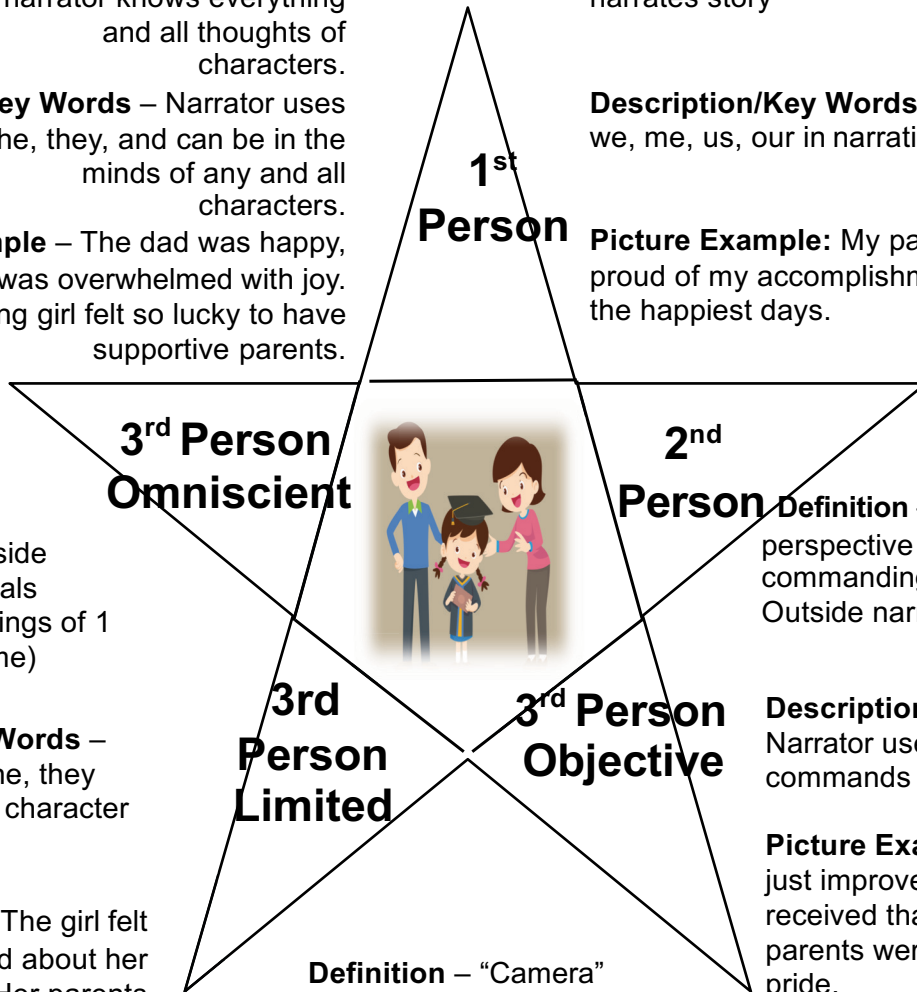
Description/Key Words – Narrator uses he, she, they, and can be in the minds of any and all characters.

Picture Example – The dad was happy, while the mom was overwhelmed with joy. The young girl felt so lucky to have supportive parents.

Definition – “I” perspective, main character narrates story

Description/Key Words – Narrator uses I, we, me, us, our in narration

Picture Example: My parents were so proud of my accomplishment. It was one of the happiest days.



Definition – Outside narrator that reveals thoughts and feelings of 1 character (at a time)

Description/Key Words – Narrator uses he, she, they and in the mind of 1 character only.

Picture Example – The girl felt proud about her accomplishment. Her parents patted her back and smiled.

Definition – “You” perspective or commanding perspective. Outside narrator.

Description/Key Words – Narrator uses you and commands reader.

Picture Example – Your life just improved when you received that diploma. Your parents were bursting with pride.

Definition – “Camera” perspective. Outside narrator describes action – no thoughts/feelings

Description/Key Words – Narrator uses he, she, they – no thoughts/feelings

Picture Example – The girl gripped her diploma. The mom patted the girl’s back, while the dad proudly smiled.

Identifying Point of View

When Identifying the point of view, there are three key steps to take. Follow these steps and identify the point of view in the paragraphs below.

1. **Cross out the quotes!** ~~“They are not part of the narration and do not help us identify the point of view.”~~
2. **Highlight key words** – Highlight clues such I, we, me, us, you, he, she, they
3. **Circle emotion/feeling words** – If the point of view is third person, then circle words in the narration that reveal emotions/feelings of the character(s). Words such as thought, remember, wanted, felt, etc.

Let's Practice

1. ~~I'd help you if I could,~~ I said. I remembered Cherry's voice: *Things are rough all over.* I knew then what she meant. He looked at me. ~~“No, you wouldn't. I'm a Soc. You get a little money and the whole world hates you.”~~ “No,” I said, ~~“you hate the whole world.”~~ He just looked at me – from the way he looked he could have been ten years older than he was. I got out of the car. ~~“you would have saved those kids if you had been there,”~~ I said. ~~“you'd have saved them the same as we did.”~~ (*The Outsiders*)

Point of View: First person

How do you know? Narrator uses I – main character.

2. Father sighed with disappointment. ~~“Well, you know he wasn't here when you got home this morning because we had him stay overnight at the Nurturing Center. It seemed like a good opportunity, with you gone, to give it a try. He'd been sleeping so soundly.”~~ “Didn't it go well?” Mother asked sympathetically. Father gave a rueful laugh. ~~“That's an understatement. It was a disaster. He cried all night, apparently. The night crew couldn't handle it. They were really frazzled by the time I got to work.”~~ “Gabe, you naughty thing,” Lily said, with a scolding little cluck toward the grinning toddler on the floor. “So,” Father went on, ~~“we obviously had to make the decision. Even I voted for Gabriel's release when we had the meeting this afternoon.”~~ Jonas put down his fork and stared at his father. “Release?” he asked. Father nodded. ~~“We certainly gave it our best try, didn't we?”~~ “Yes, we did,” Mother agreed emphatically. Lily nodded in agreement, too. Jonas worked at keeping his voice absolutely calm. “When?” he asked. ~~“When will he be released?”~~ (*The Giver*)

Point of View: Third Person Limited

How do you know? Narrator describes everyone but includes emotions with Jonas.

3. The hills across the valley of the Ebro' were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went on to Madrid. "What should we drink?" the girl asked. She had taken off her hat and put it on the table. (*Hills Like White Elephants*)

Point of View: Third person Objective

How do you know? The narrator only describes what is going on – not in any characters' minds.

4. Subdued, resigned, Papa's life – all our lives – took on a pattern that would hold for the duration of the war. Public shows of resentment pretty much spent themselves over the loyalty oath crises. *Shikata ga nai* again became the motto, but under altered circumstances. What had to be endured was the climate, the confinement, the steady crumbling away of family life. But the camp itself had been made livable. The government provided for our physical needs. (*Farewell to Manzanar*)

Point of View: First person

How do you know? Narrator uses "our" – main character

5. With his last failing senses Frodo heard cries, and it seemed to him that he saw, beyond the Riders that hesitated on the shore, a shining figure of white light; and behind it ran small shadowy forms waving flames, that flared red in the grey mist that was falling over the world. The black horses were filled with madness, and leaping forward in error they bore their riders into the rushing flood. Their piercing cries were drowned in the roaring of the river as it carried them away. Then Frodo felt himself falling, and the roaring and confusion seemed to rise and engulf him together with his enemies. He heard and saw no more. (*Fellowship of the Ring*)

Point of View: Third Person Omniscient

How do you know? Narrator uses he/she/they language – knows thoughts of Frodo and feelings of horses.

Lesson 5 – Point of View Practice

When Identifying the point of view, there are three key steps to take. Follow these steps and identify the point of view in the paragraphs below.

1. **Cross out the quotes!** ~~“They are not part of the narration and do not help us identify the point of view.”~~
2. **Highlight key words** – Highlight clues such I, we, me, us, you, he, she, they
3. **Circle emotion/feeling words** – If the point of view is third person, then circle words in the narration that reveal emotions/feelings of the character(s). Words such as thought, remember, wanted, felt, etc.

Let's Practice

1. ~~“All right. Light the fire.”~~ With some positive action before **them**, a little of the tension died. **Ralph** said no more, did nothing, stood looking down at the ashes round his feet. **Jack** was loud and active. **He** gave orders, sang, whistled, threw remarks at the silent Ralph – remarks that did not need an answer, and therefore could not invite a snub; and still Ralph was silent. No one, not even Jack, would ask him to move and in the end they **had** to build the fire three yards away and in a place not really as convenient. So Ralph asserted his chieftainship and could not have chosen a better way if he **had thought** for days. **Against this weapon, so indefinable and so effective, Jack was powerless and raged without knowing why...Not even Ralph knew how a link between him and Jack had been snapped and fastened elsewhere.** (*Lord of the Flies*)

Point of View: Third person omniscient

How do you know? Narrator is outside and uses he/they – in the mind of two characters, Ralph and Jack.

2. Lorraine, Cindy's mother, came out of her bedroom carrying a small mirror. **She** peered at her reflection as **she** walked, carefully examining the lipstick she had just put on. ~~“Stop whinin' baby. Just straighten things up before you leave for school. I'm late for work.”~~ ~~“I'm not going to school today,”~~ Cindy declared. **She** waited to see if her mother would get angry and insist that she go. Cindy was a freshman at Bluford High, and even though it was only October, she had already missed several days of school. (*Someone to Love Me*)

Point of View: Third person objective

How do you know? Outside narrator uses she – not in any characters' minds.

3. Neither of them said the word “haunted.” And both felt that once the thing had been suggested, it would be feeble not to do it. “Shall we go and try it now?” said Digory. “All right,” said Polly. “Don’t if you’d rather not,” said Digory. “I’m game if you are,” said she. “How are we to know when we’re in the next house but one?” They decided they would have to go out into the box-room and walk across it taking steps as long as the steps from one rafter to the next. That would give them an idea of how many rafters went to a room. (*The Magician’s Nephew*)

Point of View: Third person omniscient

How do you know? Narrator is outside and uses he/they – in the mind of two characters, Polly and Digory.

4. They left, Snape leading the way, Malfoy looking resentful. Harry stood there for a moment, irresolute then said, “I’ll be back in a bit, Luna – er – bathroom.” “All right,” she said cheerfully, and he thought he heard her, as he hurried off into the crowd, resume the subject of the Rotfang Conspiracy with Professor Trelawney, who seemed sincerely interested. (*Harry Potter and the Half-Blood Prince*)

Point of View: Third person limited

How do you know? Narrator is outside and uses he/they – in the mind of only one character, Harry.

5. Sixty seconds. That’s how long we’re required to stand on our metal circles before the sound of a gong releases us. Step off before the minute is up, and land mines blow your legs off. Sixty seconds to take in the ring of tributes all equidistant from the Cornucopia, a giant golden horn shaped like a cone with a curved tail, the mouth of which is at least twenty feet high, spilling over with the things that will give us life here in the arena. Food, containers of water, weapons, medicine, garments, fire starters. Strewn around the Cornucopia are other supplies, their value decreasing the farther they are from the horn. For instance, only a few steps from my feet lies a three-foot square of plastic. Certainly it could be of some use in a downpour. But there in the mouth, I can see a tent pack that would protect from almost any sort of weather. If I had the guts to go in and fight for it against the other twenty-three tributes. Which I have been instructed not to do. (*The Hunger Games*)

Point of View: First person

How do you know? Narrator uses “I” in narration – main character.

Lesson 6 – Developing Point of View

Directions: A few lessons ago, you wrote a rough draft of a story with a complete plot. Now, we're going to examine the point of view of your draft, rewrite small portions of it in different points of view, and then decide which point of view is the most effective.

What is the point of view of your narrative? _____

Write a paragraph from your story in the box below to prove your point of view.

Answer will vary based on individual narratives composed in Lesson 3/finished for homework if needed.

Pick a section of your story and rewrite it in **three different** points of view below. Indicate which point of view you are writing in.

Answer will vary based on individual narratives composed in Lesson 3/finished for homework if needed.

The Big Question: Which point of view do YOU think is the best for your narrative? Which one will be the most effective?

Answer will vary based on individual narratives composed in Lesson 3/finished for homework if needed.

Lesson 7 – Transitions

Directions: Transitions are a powerful way for writers to make connections between ideas, give structure to the composition, and indicate time or idea shifts. We're going to cover a variety of transitions and what they're used for. Let's fill out the chart below.

PLEASE NOTE: Some transitions overlap!!! Also, this is not an exhaustive list, feel free to add/remove transitions

Addition: Adding additional examples	Contrast: Contrasting opposite ideas	Example: Introducing first evidence/example
In addition, also, additionally, furthermore, moreover, in the same way, similarly, just as, so too, equally important	However, in spite of, despite, on the other hand, nonetheless, in contrast, on the contrary, yet, though, but, although	For example, for instance, to illustrate, to demonstrate, as an illustration, specifically, namely
Compare: Connecting similarities	Concluding: Summarizing events/ideas	Consequence: cause/effect connections
Also, similarly, likewise, in the same way, just as, also	To conclude, to summarize, to sum up, in sum, in short, in brief, in summary, here, in conclusion, finally, clearly, thus	Consequently, as a result, since, therefore, thus, so, accordingly, because
Sequence/Time: order or shifts in time	Emphasis: drawing attention to ideas/events	Space: Creating place
While, after, when, during, next, then, so far, once, afterwards, before, later, earlier, currently, immediately, simultaneously, now	Indeed, of course, to repeat, without doubt, in fact, surely, certainly, truly	Here, beyond, nearby, above, below, wherever, there

Lesson 8 – Transitions Practice

Directions: We've covered a TON of transitions. Let's practice using them. Fill in the blank with an appropriate transition.

PLEASE NOTE: The transitions are suggestions; a variety can work depending on the context.

1. In the first chapter of *The Outsiders*, Ponyboy feels uncomfortable walking alone because it's dangerous. **For example, as** Ponyboy walks home from the movies by himself, he narrates, "I had a long walk home and no company" (1). In addition, **while** he continues to explain his feelings, Pony comments, "Greasers can't walk alone too much or they'll get jumped... We get jumped by the Socs" (2). **Here,** Pony's comments illustrate how he's uncomfortable walking home alone. He's afraid of getting hurt by another group. **In conclusion,** Ponyboy is uncomfortable walking by himself because it's dangerous.

2. The moon started its slow climb up the night sky and I couldn't help but feel excited. It was Halloween, and everything seemed alive. The trees danced in the gentle breeze. **beyond** them, their shadows casted menacing looks. **As** I looked out the window, I shuddered, slightly worried about the night to come. **However,** my excitement took over, and I finished putting on my costume. **Then,** I headed out into the eerie night.

3. **To begin,** the first step to knit a sweater requires that the knitter pick out the proper yarn for the pattern. **Although** this may seem easy, knitters must make sure that they have the right gauge and weight. **Furthermore,** knitters must have the right size needle to create the size sweater desired. **Next,** the knitter should create a swatch, or small square of fabric to ensure that the sweater will turn out to be the right size. **Finally,** start knitting and have fun!

4. The kids appeared out of nowhere, lurking out of the shadows. **On the right** were parked cars and **on the left** large bushes created an impenetrable wall. The largest kid stalked ahead and **when** he turned to the others, the group stopped in their tracks. **Without doubt** he was the leader. The leader whipped around and continued ahead. The other kids whispered amongst each other **despite** being clearly frightened of the big kid. **Nearby**, a car alarm screamed in the dead of night. The kids jumped out of their skins **because** they knew they were in danger.

5. **Since** the beginning of the year, she tried to keep to herself as much as possible. She simply wanted to go home, **just as** her older brother wanted. They moved to the big city **because** their mother took a new, fancy job. **Though** their mother promised it would be a fun adventure, it had been anything but. School wasn't terrible, but they still yearned for "home." **So** she kept her head down, did her work, and tried to be as miserable as possible. Her mother noticed her daughter's glum attitude. **Yet**, she was so busy that she figured her daughter would adjust eventually.

6. **Beyond** the lake sat a quaint cabin with green shutters. The snow was piled up on the roof and icicles threatened to crash down. It was a winter like no other. **In fact**, twenty feet of snow had fallen and more was surely on the way. No one in the family could remember a winter with so much snow and not many of them liked it very much. **However**, he loved it. It was hard work, but he felt like he was living in a winter wonderland. **After** he would finish clearing paths and hauling wood, he would snowshoe up the highest nearby hill and sit and look at the serene view. **Truly** a beautiful place. He couldn't imagine another place on the planet that could be as peaceful.

Lesson 9 – Including Transitions

Directions: Now that we've covered transitions, let's review your narrative to see how you used them and can possibly use them to effectively connect ideas, indicate time/place shifts, and give your story structure.

Read over your narrative and circle or highlight the transitions. Then, write them down below to note how many and the type you used. If you have more than, great! If not, no problem.

PLEASE NOTE: Students use of transitions may differ. If they lack transitions, the time identifying them can instead be used to revising and including them!

Transition and Type	Purpose in your narrative.

The Big Question: Are you using transitions effectively? Do you indicate time and space through your transitions? Can you include more or less?

Answers will vary based on student narratives.

Lesson 10 – Dialogue

Dialogue, or the conversations between characters, is a critical component of a narrative! It helps the reader understand characters, provides excitement, and makes the story more believable. As with a lot of writing, there are rules to incorporating dialogue. Let's go over **6** simple rules to writing dialogue.

Rule 1

Quotation Marks – Always put anything a character says out loud in quotation marks.

Example: My mother asked, “Where did you put your homework?”

Example: “Please be quiet when the baby is sleeping,” Henry implored.

Rule 2

Speaker/Tag – For most quotes, a speaker is needed to indicate who is talking and can be written before or after the quote.

Example: **He said**, “The game was so boring. It ended in a tie.”

Example: “They’re allergic to cats so they won’t be able to come over,” **she explained**.

Rule 3

Punctuation - Commas should be included with the speaker (either before or after depending on location of the quote). If the quote is a statement, question, or exclamation, the punctuation goes inside the quotation marks.

Example: She screamed, “Put your phone away!”

Example: “How else will I know what time it is?” he replied. (Note here that you would not use a comma!)

When a speaker is trailing off, use an ellipsis (...), and when a character is interrupted, use a dash (but –).

Example: She started, “I wanted to...”

Example: “How could —” she tried to ask.

Rule 4

Broken Quote - Mixing up how you quote will keep your narrative interesting. When breaking up a quote, the quotes and narration are separated with commas.

Example: “She just stood there ,” Pete explained , “and just looked so confused.”

Rule 5

New speaker - When a different character speaks, you must start a new paragraph and indent

Example:

She asked, “How was the movie last night?”
“It was ok,” he replied.
“Not good?”
“I mean it was entreating, but I thought it would be better,” he explained. He thought about how he wished she would’ve come with him, because that was what made it better, but he couldn’t bring himself to admit that. Instead, he probed, “Did you have a good night?”
She exclaimed, “Oh, yeah! Great.”

Rule 6

Complete and Incomplete Sentences - Surely, you’ve been told to write in complete sentences, but this is where you get to break the rules! People don’t always talk in complete sentences, so make your dialogue sound real!

Example:

“You good?” he asked.
“Yeah,” she answered.
“Sure?”
“I guess,” she hesitated.
“Ok, well if you need anything...”
“Thanks.”
“Welcome.”

Lesson 11 – Dialogue Practice

Directions: For the following paragraphs. Rewrite the paragraph, following the rules for correct dialogue. Before you rewrite, first **highlight the quotes**

1. I know, I grumbled. A month erasing workbooks. That wasn't the right thing to say. Come with me, Mrs. Dodds said. Wait! Grover yelled. It was me. / pushed her. I stared at him, stunned. I couldn't believe he was trying to cover for me. Mrs. Dodds scared Grover to death. She glared at him so hard his whiskery chin trembled. I don't think so, Mr. Underwood, she said. But— You—will—stay—here. Grover looked at me desperately. It's okay, man, I told him. Thanks for trying. Honey, Mrs. Dodds barked at me. Now. (excerpt from *Percy Jackson*)

Page 10 from *Percy Jackson: The Lightning Thief*

"I know," I grumbled. "A month erasing workbooks."
That wasn't the right thing to say.
"Come with me," Mrs. Dodds said.
"Wait!" Grover yelled. "It was me. / pushed her."
I stared at him, stunned. I couldn't believe he was trying to cover for me. Mrs. Dodds scared Grover to death.
She glared at him so hard his whiskery chin trembled.
"I don't think so, Mr. Underwood," she said.
"But—"
"You—will—stay—here."
Grover looked at me desperately.
"It's okay, man," I told him. "Thanks for trying."
"Honey," Mrs. Dodds barked at me. "Now."

2. Finally I couldn't stand it anymore. I said, Looking for Kindly Ones? Grover nearly jumped out of his seat. Wha—what do you mean? I confessed about eavesdropping on him and Mr. Brunner the night before the exam. Grover's eye twitched. How much did you hear? Oh... not much. What's the summer solstice deadline? He winced. Look, Percy...I was just worried for you, see? I mean, hallucinating about demon math teacher... Grover— And I was telling Mr. Brunner that maybe you were overstressed or something, because there was no such person as Mrs. Dodds, and...(excerpt from *Percy Jackson*)

Page 23 from *Percy Jackson: The Lightning Thief*

Finally I couldn't stand it anymore.
I said, "Looking for Kindly Ones?"
Grover nearly jumped out of his seat. "Wha—what do you mean?"
I confessed about eavesdropping on him and Mr. Brunner the night before the exam.
Grover's eye twitched. "How much did you hear?"
"Oh... not much. What's the summer solstice deadline?"

He winced. “Look, Percy...I was just worried for you, see? I mean, hallucinating about demon math teacher...”

“Grover—“

“And I was telling Mr. Brunner that maybe you were overstressed or something, because there was no such person as Mrs. Dodds, and...”

3. I looked over at Grover to say something about this and saw that the blood had drained from his face. His nose was twitching. Grover? I said. Hey, man— Tell me they’re not looking at you. They are, aren’t they? Yeah. Weird, huh? You think those socks would fit me? Not funny, Percy. Not funny at all. The old lady in the middle took out a huge pair of scissors—gold and silver, long-bladed, like shears. I heard Grover catch his breath. We’re getting on the bus, he told me. Come on. What? I said. It’s a thousand degrees in there. Come on! He pried open the door and climbed inside, but I stayed back. Across the road, the old ladies were still watching me. The middle one cut the yarn, and I swear I could hear that *snip* across four lanes of traffic. (excerpt from *Percy Jackson*)

Page 26 from *Percy Jackson: The Lightning Thief*

I looked over at Grover to say something about this and saw that the blood had drained from his face. His nose was twitching.

“Grover?” I said. “Hey, man—“

“Tell me they’re not looking at you. They are, aren’t they?”

“Yeah. Weird, huh? You think those socks would fit me?”

“Not funny, Percy. Not funny at all.”

The old lady in the middle took out a huge pair of scissors—gold and silver, long-bladed, like shears. I heard Grover catch his breath.

“We’re getting on the bus, he told me. Come on.”

“What?” I said. “It’s a thousand degrees in there.”

“Come on!” He pried open the door and climbed inside, but I stayed back.

Across the road, the old ladies were still watching me. The middle one cut the yarn, and I swear I could hear that *snip* across four lanes of traffic.

Lesson 12 – Developing Dialogue

Directions: We've worked with dialogue and now it's time to include some in your narrative. Sometimes, a little goes a long way. Pick 2-3 places where dialogue would really enhance characters, conflict, or build suspense. Write the part of your story as it's currently written, and then rewrite a rough draft of the dialogue you want to include in your complete narrative.

1. Current narrative: _____

Dialogue Rewrite: _____

2. Current narrative: _____

Dialogue Rewrite: _____

3. Current narrative: _____

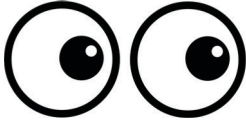



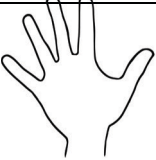
Dialogue Rewrite: _____

Answers/response will vary based on individual student narrative.

Lesson 13 – Descriptive Language

Descriptive language brings a narrative to life! Without it, the story would just be words on a page and readers would not be able to live the story. We're going to learn about a couple different ways to incorporate descriptive language in your writing.

The Five Senses aka IMAGERY!

	<p style="text-align: center;"><u>Sight</u></p> <p>Example: The sun dipped behind a swirling rainbow of colors as it set.</p>
	<p style="text-align: center;"><u>Sound</u></p> <p>Example: The bells' shrill chime echoed throughout the valley.</p>
	<p style="text-align: center;"><u>Taste</u></p> <p>Example: The buttery salty popcorn melted in my mouth.</p>
	<p style="text-align: center;"><u>Smell</u></p> <p>Example: The balsam peppermint candle filled the room with the scent of winter.</p>
	<p style="text-align: center;"><u>Touch</u></p> <p>Example: My grandfather's sandpaper skin prickled my cheek as he patted it.</p>

Figurative Language!

- **Simile** = Comparison using like or as
 - The dog jumped up and down as if it was touching hot coals.
- **Metaphor** = Comparison NOT using like or as
 - The moon is the nightlight of the sky.
- **Personification** = Giving human qualities to non-human objects
 - The TV screamed at me with a breaking news update.
- **Hyperbole** = Exaggeration to prove a point
 - These books weight a ton. My back is going to break carrying them.

Let's Practice Turning Blah Writing to Blam! Writing

Telling	Show!
The boy walked into the room and sat in his seat.	Student answers will vary.
She hates vegetables. She refuses to eat them.	Student answers will vary.
The car went down the road and almost hit the cyclist.	Student answers will vary.
With no light from the moon, the stars shined bright.	Student answers will vary.
She was scared to go to the basement.	Student answers will vary.
The fireworks went off and everyone clapped.	Student answers will vary.
She waited for the call that would tell her if she got the job or not.	Student answers will vary.

Lesson 14 – Descriptive Language Practice

Directions: Let's practice turning the blah into the blam! Rewrite the sentences that **tell** the reader what's going on into sentences that **show** the reader what's going on.

Telling	Show!
Her mom asked her where she went with her friends last night.	Student answers will vary.
I was upset that my friend betrayed me.	Student answers will vary.
It was cold outside and it was snowing.	Student answers will vary.
The rain came down very hard and there was so much.	Student answers will vary.
He took the winning shot in the game and missed.	Student answers will vary.
The new neighbor looked very suspicious.	Student answers will vary.

Telling	Show!
It was the best birthday she ever had.	Student answers will vary.
The boy fell off his bike and cried.	Student answers will vary.
He was nervous before the big test.	Student answers will vary.
The principal stared at the students throwing food.	Student answers will vary.
The library was very quiet.	Student answers will vary.
The car alarm went off and woke everyone up.	Student answers will vary.
She dumped water on his head and walked away.	Student answers will vary.

Lesson 15 – Developing Descriptive Language

Directions: Put your new skills to work! Reread your narrative and pick out sentences that tell the reader what is going on. Then, write a rough draft of them to **show** the reader what is going on. Pick at least 1 from each paragraph. You'll then incorporate them into a new draft.

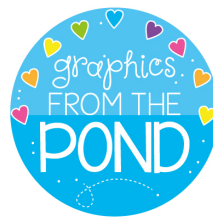
Telling	Show!

PLEASE NOTE: Answers will vary based on individual student narratives.

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- Finally, thank you for your hard work and service to children. I know this product will help you in your efforts. Enjoy!