



# Narrative Writing Guide

Grade 2

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

Expanded Edition  
Literacy Launch  
Section Included



Updated and Expanded Edition  
by Dea Paoletta Auray

**Empowering**<sup>®</sup>  
*Writers*

**Write. Read. Succeed.**

The elementary years are exciting. Students are acquiring basic academic skills, as well as a body of general knowledge that broadens their world. The focus begins to shift from learning to read to one of reading to learn. As students develop into strategic readers, gleaning knowledge and insight from a variety of texts, writing becomes a tool for further exploration. Narrative reading and writing, in particular, provides opportunities for students to clarify and make meaning of the world and the people in it. They think about and empathize with the characters they meet in stories, gain insight into human nature, and recognize the ways authors highlight these dynamics through language and writers' craft.

**In the lessons that follow, your students will learn to:**

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

## What You'll find in this Resource

This book was designed to provide everything you'll need to teach narrative writing as well as response to literary text in Grade 2. It includes opportunities to write a fully developed narrative story, and more importantly, we've deconstructed effective writing into all of the foundational concepts and discrete skills students need in order to be successful. Doing so empowers students to be able to analyze and annotate text and respond to these texts in writing.

Writing is a complex task. Simply discussing the attributes of powerful stories as a prerequisite to writing is not enough. **Students must learn, through explicit, objective-driven instruction, the salient features of the genre, author's purpose, and have a strong grasp of basic concepts that inform these understandings.** For example, before students can apply vivid language to their writing this vocabulary must be part of their spoken vocabulary. Therefore, it is critical to build spoken language into the process of writing. Classroom modeling and peer discussion are used to enrich the oral language experience and develop social/emotional skills in a safe, nurturing environment. Likewise, there are many foundational concepts that students must have before they put pencil to page or fingers to keyboard. The lessons in this Guide are scaffolded in such a way that critical concepts and awarenesses are incorporated into a logical learning sequence. **This resource includes clear, objective-driven lessons that cover the all-important foundational concepts, and then build writing lessons on this firm base of understanding.** The approach is powerful for teachers and students alike. Teachers begin to look at writing in more objective terms, demystifying the process, in relation to specific skills taught. Students gain by having what can seem an overwhelming process broken into manageable parts.

**For ease of use, the resource has been divided into tabbed skill sections.** Within each skill section you will find a wide range of lessons - some very directed, others requiring more independence on the part of the student, as well as related Literary Analysis Tasks (LAT) and Narrative Extension Tasks. (NET)

The sections of this resource are divided by the skills as they appear on the Diamond. However, because you will be teaching skills in isolation, we recommend you begin your skill instruction with elaborative detail once you complete the Literacy Launch. The purpose of elaborative detail is to bring a story to life and allow the reader to experience the event right along with the main character. It's a high leverage skill that appears in the beginning of a story and is woven throughout the main event as well. Students often need additional practice with this skill. From there, follow the skills as they appear on the Diamond. Move from Elaborative Detail to Entertaining Beginnings, Suspense, Main Event and Extended Endings.

## The Skill Sections are as follows:

### Literacy Launch\*

**Section 1:** Entertaining Beginnings

**Section 2:** Elaborative Detail

**Section 3:** Building Suspense

**Section 4:** Main Event

**Section 5:** Extended Story Endings

**Section 6:** Authentic Writing Tasks

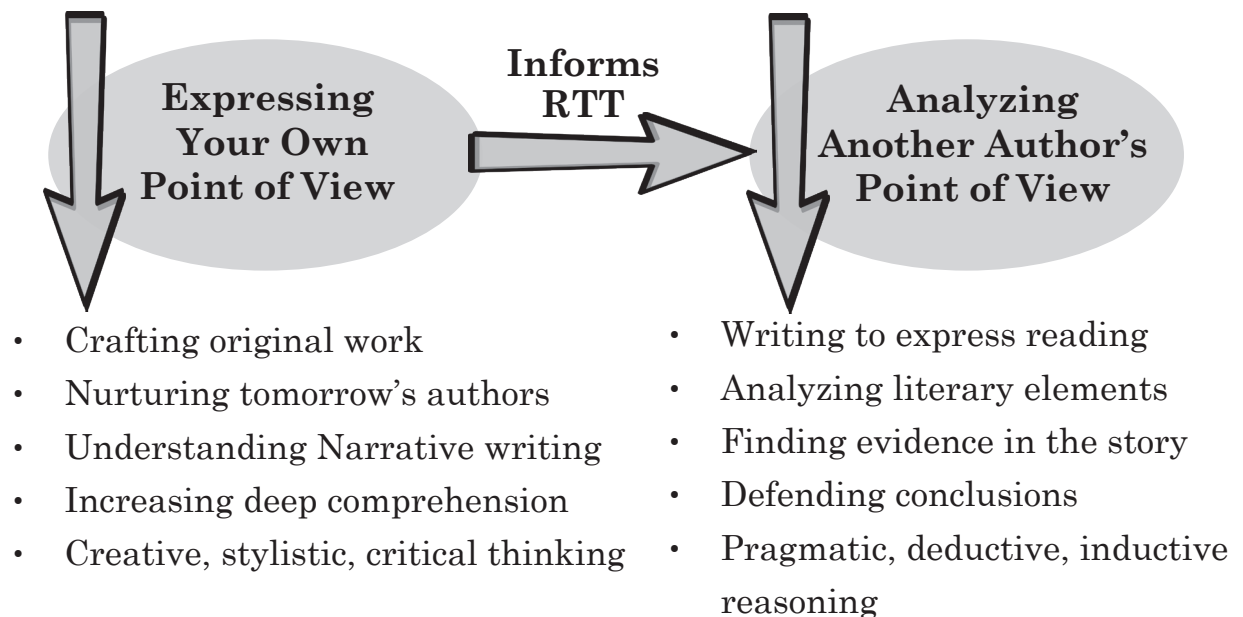
\*This essential jumping-off point to writing instruction and reading comprehension is the prerequisite to understanding all genres of writing and reading purposes. For that reason, we suggest that whatever genre you begin teaching, all students are first introduced to the Literacy Launch. Then, regardless of what genre they are interacting with, whether in reading or writing, there will be a necessary fundamental understanding. *(Note: The Literacy Launch is presented in the same manner in both our Informational Writing Guide and Narrative Writing Guide. It only needs to be taught once and when concepts are mastered, teaching can move directly to Section 1. If for example, you begin with Informational writing, when you move to Narrative, the Literacy Launch instruction does not need to be repeated. Instead, move right to Section 1.)*

Also, given the demands of the latest standards and testing trends, **it is critical for students to generate their writing in both the traditional pen and paper mode as well as directly at the keyboard.** It is important to note that the latest research suggests that each modality stimulates the brain differently. Pen to paper is often a slower, more multi-sensory process, which reinforces sound symbol connections kinesthetically.

## Generative vs. Responsive Writing

In the real world, and now, more and more often in school, writing can be either motivated largely by the writer's interests, imagination, and personal experience (**generative writing**) or it can be in response to a source text or number of texts (**responsive writing**). Both approaches have value and one should not be overlooked at the expense of the other. Writing assessments in many places have moved away from generative writing in favor of responsive writing. **Ex.** A student must read two stories and then respond to what they read in an evaluative way, demonstrating not only literal comprehension, but critical thinking and personal reflection in response to a question or series of questions. They must back their ideas, conclusions, or positions by citing evidence in the text and from their own relevant personal experience. This kind of **literary analysis task (LAT)** obviously encourages the kind of logical thinking required in secondary school and beyond. *The challenge is that success in this type of task really is rooted in reading comprehension.* Students who are challenged readers have a distinct disadvantage that they don't experience in many generative writing tasks. For these reasons we have included both generative and responsive writing tasks throughout the book. See chart below and note how one genre of writing informs the other.

### GENERATIVE VS. RESPONSIVE WRITING



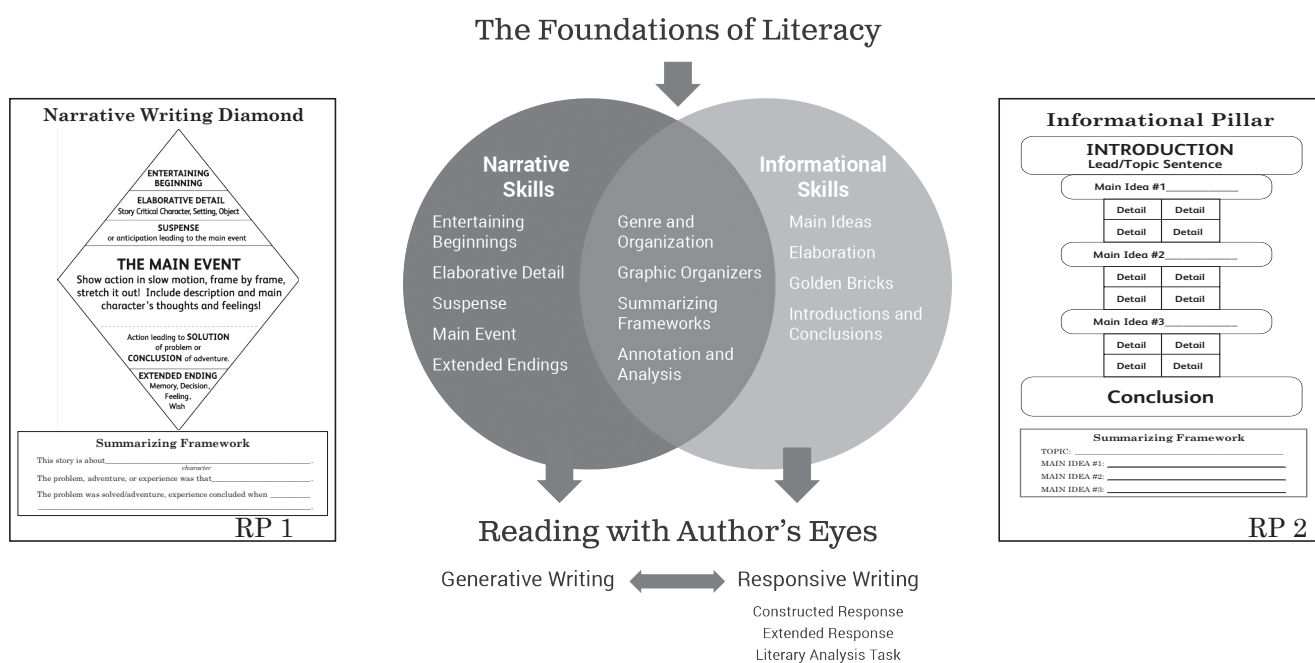
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## Where do we begin?

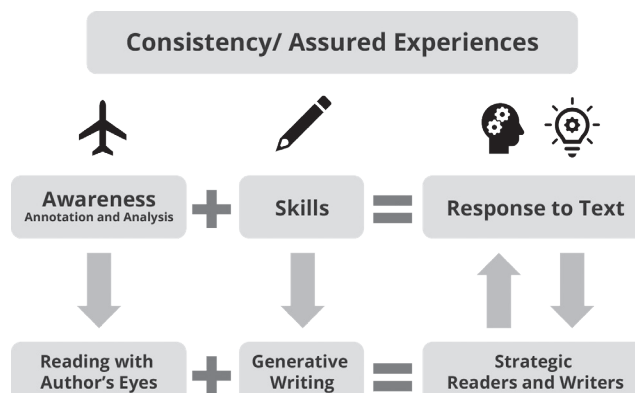
The Literacy Launch is the starting point! Before students can write or even read strategically, they need to be clear about genre and purpose. The lessons in this section help students develop the foundational concepts they need for both reading and writing. They'll be exposed to multiple genres of writing during this time frame, in much the same way as they are exposed to many types of text over the course of a day in content areas. They'll learn to recognize and identify the key characteristics of each genre, the organizational structure and author's purpose. You may worry that the time spent on these foundational skills might be better spent writing, pencil to paper. However, these core lessons are essential if students are to write with intention, a clear sense of purpose, with examples of strong writing to guide them. Too often we press students directly into writing tasks that overwhelm them because they don't have a clear understanding of how text is organized, nor do they have the skills to apply to the task. This will come in time but begins on the awareness level of understanding what authors do.

The Venn Diagram illustrates the Literacy Launch and the powerful writing-reading connection. The core of the diagram outlines the skills inherent in learning to recognize genre, organization, annotation and analysis, and the salient features of the various genres. By understanding how text is constructed, students can begin to read more strategically. We call this "Reading with Author's Eyes." Through the Literacy Launch, students are introduced to the graphic tools and summarizing frameworks first on the awareness level and then on the generative level. Students also learn to proactively interact with the text through the annotation and analysis process for each genre of writing and then apply that process to their independent reading. Each step in the foundational learning process creates a predictable approach to literacy that students can rely on and internalize.



# Teacher Background: The Literacy Launch

Once students have completed the foundational learning presented in the Literacy Launch, they can move seamlessly into narrative, informational, or opinion/argument writing. The discrete skills of each genre are broken down into manageable components and taught through the Empowering Writers methodology. This is presented in incremental steps that begin with the awareness level and then provides students with the capacity to generate and craft original writing, while also preparing them to respond in writing. The synergistic nature of the awareness level understanding, coupled with genre specific skill development allows students to respond to text and become strategic readers and writers. Once the Literacy Launch is completed, you'll move directly into skill development.



## Defining Genre

**Narrative Writing** - Narrative writing is written to entertain an audience of others through storytelling. The author's focus is on a main character in a setting who has a problem to solve or an adventure or meaningful experience to share. The main character typically grows or changes in some way as the story develops.

**Informational Writing** - The purpose of informational writing is to inform an audience of others. The organization is linear, typified by an introduction, several body paragraphs that include a main idea with supporting details, and a conclusion. The tone of the informational piece is usually straightforward and the author works hard to present information in an organized, sequential fashion. The focus of informational writing is on a topic.

**Opinion Writing** - The purpose of opinion writing is to share a personal opinion. The successful opinion author uses information strategically, showcasing facts that support the opinion. With an organizational structure similar to informational writing, opinion writing focuses on an issue or position that can be looked at from multiple perspectives. To do this, students must be able to distinguish between fact and opinion.

**Argument Writing** - The purpose of argument writing is to organize and present a well-reasoned, logical argument demonstrating the writer's position, belief, or conclusion on an issue. The writer makes a claim and supports it with sound reasons and evidence. Additionally, the author must defend the claim using credible sources and address a counterargument. The organizational structure of argument writing mirrors informational writing with an introduction, several body paragraphs, and a conclusion.

**Response to Text Writing** - The purpose of this type of writing is to demonstrate deep comprehension of source material. There are two types of response to text - Short Constructed Response (SCR) and Extended Constructed Response (ECR). In SCR, the organizational structure is one paragraph with an introduction statement, several pieces of evidence that are either cited directly from the source text or paraphrased, and a conclusion statement. ECR is a multi-paragraph response to source text and takes the shape of informational writing with an introduction paragraph, several body paragraphs, and a conclusion paragraph. In both types of response writing, students must use the given source text(s) to support their answer to a question or task and provide their analysis.



## LESSON 1

### Objective

Students learn that graphic organizers represent the shape and structure of corresponding genres of writing. Specifically, they will recognize the Narrative Diamond, Informational Pillar, and Opinion Pillar.

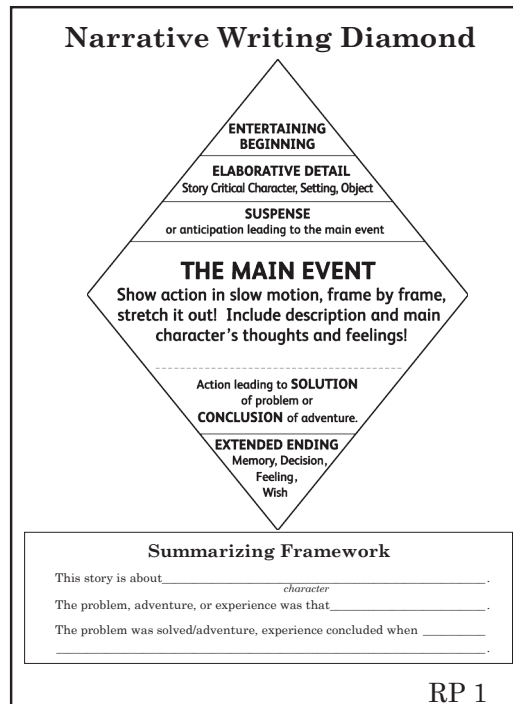
### Procedure

1. Explain to students that certain types of diagrams called graphic organizers are used to represent the shape and structure of each type or genre of writing. Graphic organizers are used to help authors plan their writing and to summarize their reading.
2. Project the Narrative Writing Diamond, RP 1. Use the Teacher Background, pp. 12-13, and Writing Diamond Defined, p. 15, to discuss each section of the Diamond, explaining how narrative stories follow the pattern represented. Introduce the Summarizing Framework to show how we summarize a story.

### LESSON AT A GLANCE:

#### Whole Class

- Project Narrative Diamond.
- Define and ask guiding questions.
- Proceed similarly with informational pillar.



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

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

Explain that as they begin analyzing narrative stories more closely, they'll be able to identify each of the sections of the Diamond.

(continued)

# Introducing Graphic Organizers

3. Proceed in similar fashion with the Informational Pillar, RP 2, and the Opinion Pillar, RP 3. (You might want to approach each graphic organizer on a different day.)

Informational Pillar		
<b>INTRODUCTION</b> Lead/Topic Sentence		
Main Idea #1 _____		
Detail	Detail	
Detail	Detail	
Main Idea #2 _____		
Detail	Detail	
Detail	Detail	
Main Idea #3 _____		
Detail	Detail	
Detail	Detail	
<b>Conclusion</b>		
<b>Summarizing Framework</b>		
TOPIC: _____		
MAIN IDEA #1: _____		
MAIN IDEA #2: _____		
MAIN IDEA #3: _____		

RP 2

Opinion Pillar		
<b>INTRODUCTION</b> Lead/Opinion Statement		
Main Reason #1 _____		
Detail	Detail	
Detail	Detail	
Main Reason #2 _____		
Detail	Detail	
Detail	Detail	
Main Reason #3 _____		
Detail	Detail	
Detail	Detail	
<b>CONCLUSION</b> Creative Restatements of Main Reasons		
<b>Summarizing Framework</b>		
TOPIC: _____		
MAIN REASON #1: _____		
MAIN REASON #2: _____		
MAIN REASON #3: _____		

RP 3

Use the following **guiding questions** for both the Informational and Opinion Pillars:

- What are the largest, broadest parts of the pillar? (Introduction and Conclusion)
- Can you point to the main ideas/main reasons?
- What supports the main ideas/main reasons? (details)

Close the lesson by asking students the following:

- How are these graphic organizers helpful?
- How do authors use these graphic organizers?

Leave each graphic organizer posted in the classroom, and refer to these every time you read or write.

## LESSON 5

### Objective

Students learn strategies for close reading that provide valuable information about organization that will later inform their writing.

Strategies include:

- Skimming and scanning for an overview of the entire text.
- Recognizing the importance of headings, keywords, diagrams, illustrations.
- Writing a summary based on information provided (text conventions).

### Important Vocabulary

*title, topic, headings, bold-face print, italicized print, keywords, diagram, photograph, illustration, caption*

### Procedure

1. Explain to the class that they will be reading a selection titled Owls, SP 12, and that they'll be learning some strategies for how to read more effectively in order to glean the most information from the text.
2. Distribute copies of SP 12-13 or SP 14-15, to the class and project them on the white board. *To build context and background, begin by showing the students numerous online images of a variety of owls (or appropriate images for Animals That Use Tools, SP 14-15; Dino Daily News, SP 16-17; or The Underwater World of Whales, SP 18-19), and discuss what, if any, prior knowledge they might have.*

### LESSON AT A GLANCE:


#### Whole Class and Independent Activity

- Introduce students to text conventions.
- Modeling skimming, scanning.
- Point out how cues improve reading.
- Summarize the piece.

**Student Page**

Name: \_\_\_\_\_

### OWLS



**Owl Behavior**

Owl behavior is interesting! These birds are nocturnal. This means that they are awake at night. During the night these predators hunt for food. They eat small animals like mice, squirrels, and rabbits. Sometimes they even eat other birds or a small cat. They don't chew. They rip their prey apart and swallow big pieces. Later they spit up pellets of fat bones, and feathers that they can't digest. You can sometimes find owl pellets on the forest floor. If you do, you'll know that an owl is nearby.

**Owl Appearance**


Owls come in many sizes and colors. All owls have large heads and flat faces. Their eyes are very big to help them see in the dark. Owls stand up very straight. Unlike most birds, owls can turn their heads almost all the way around! They have sharp hooked beaks and claws.

SP 12

**Student Page**

Name: \_\_\_\_\_

### OWLS



Read Qwls and answer the questions, below.

1. Underline the **title**.
2. Circle the two **headings**.
3. Highlight, in yellow, the **keywords** and their definitions.
4. Highlight, in pink, the **captions** beneath photos.
5. Outline the **illustration** box.
6. Write two details about Owls that you learned in this text:
  1. \_\_\_\_\_
  2. \_\_\_\_\_

SP 13

**Student Page**

Name: \_\_\_\_\_

### ANIMALS THAT USE TOOLS

When you think of tools you probably think of hammers or saws. But, did you know that a tool is anything found or made that is used to do a special job? Have you ever dug a hole with a big stick? That stick is a tool! People aren't the only ones to use tools. Some animals use tools, too! Let's find out how elephants and crows use tools to get at food that's hard to reach.

**Elephants**




Elephants use tools to make themselves comfortable! When there are a lot of bugs around elephants use long, thick pieces of grass called reeds as a fly swatter.

**Crows**

Some crows use sticks as tools to get at food that's hard to reach.

They pull up the reeds with their trunks and eat at bugs that are hiding. Other elephants will pick up reeds and drop them on flies. When the flies fall down the elephant can go to the other side to find food. Some use sticks to remove a tick on their legs.

Read Animals that use Tools and answer the questions, below.

	Elephant
	Crow
	See Others

SP 14

**Student Page**

Name: \_\_\_\_\_

### ANIMALS THAT USE TOOLS

Read Animals that use Tools and answer the questions, below.

1. Underline the **title**.
2. Circle the two **headings**.
3. Highlight, in yellow, the **keyword** and its definitions.
4. Box the chart in pink.
5. Write two details about Animals Using Tools that you learned in this text:
  1. \_\_\_\_\_
  2. \_\_\_\_\_
6. Using one fact from the chart, draw a picture of another animal using a tool.

SP 15

**\*PLEASE NOTE:** Our expectation is not for students to read and complete this analysis independently. This is a whole class, teacher-guided process intended to show children how to analyze texts.

(continued)

# strategic Reading - Informed Writing

**Student Page**  
Name: \_\_\_\_\_

**DINO DAILY NEWS**

Dinosaurs roamed the Earth long, long ago. They were fascinating animals. Many were huge, but a few were no bigger than a chicken. One of the largest was **Brachiosaurus**.

**The King of the Dinosaurs**  
When we think of dinosaurs, many of us picture **Tyrannosaurus-Rex**. A tall dinosaur with ally little arms and huge teeth, T-Rex was a **carnivore**, which means that it ate meat. While T-Rex is still known as the King of the Dinosaurs, the bones of an even more fearsome carnivore have been discovered in South America. The **Giganotosaurus** is thought to have been bigger and faster than T-Rex.

**Brachiosaurus and Other Plant-Eaters**  
Brachiosaurus was a massive dinosaur measuring about 50 feet long. It had a long neck that allowed it to feed on the leaves and twigs of tall trees. Brachiosaurus was an **herbivore**, which means it ate only plants. Some believe the most interesting of the land-based dinosaurs were the bone-headed dinosaurs. They had skulls that were an amazing 12 inches thick!

**Dinosaur Bones Found Around the World**  
The person who discovered the bones of Giganotosaurus was an **amateur**, which means that it was not a professional.

**SP 16**

**Student Page**  
Name: \_\_\_\_\_

**DINO DAILY NEWS**

Read *The Dino Daily News* and complete the exercises below.

- Circle the 3 **headings**.
- Highlight, in yellow, the 4 **keywords** and their definitions.
- Highlight, in pink, the **captions** beneath the pictures.
- Find a fact about Brachiosaurus:
- Find a fact about Giganotosaurus:

**BONUS:** Imagine you are writing an informational piece about dinosaurs that eat meat. Circle the section within this text where you would be most likely to find the information you need.

**SP 17**

**Student Page**  
Name: \_\_\_\_\_

**The Underwater World of Whales**

Whales are fascinating creatures. They spend their entire lives in the water, but they are not fish. They are mammals that breathe air through their blowholes.

**Whale at play?**  
Whales are active in the water. They jump high and splash down. This is called **breaching**. **Leaping** is another interesting behavior where they smack the surface of the water with their tails. **Spysopping** is when whales stick their head out of the water and look around. **Marine biologists**, scientists who study life in the ocean, aren't sure exactly why whales breach, leap, or spy-hop. The behavior often seems playful.

**Types of whales**  
There are many types of whales. The largest is the **Blue Whale** which grows up to 110 feet long. The smallest is the **Dwarf Sperm Whale** which is only 2 feet long.

**SP 18**

**Student Page**  
Name: \_\_\_\_\_

**THE UNDERWATER WORLD OF WHALES**

Read *The Underwater World of Whales* and complete the exercises below.

- Circle the 3 **headings**.
- Highlight, in yellow, the 4 **keywords** and their definitions.
- Highlight, in pink, the **captions** beneath the pictures.
- Find a fact about the Blue Whale:
- Find a fact about the Bowhead Whale:

**BONUS:** Imagine you are writing an opinion piece about the importance of protecting whales. Circle the section within this text where you would be most likely to find the information you need.

**SP 19**

- Read the piece aloud. Explain that, before they read an informational piece, it's important to look for certain cues that can provide valuable information to aid the reader's understanding. Direct their attention to the text.
  - Use the Strategic Reading Guidelines, pp. 37-38, to inform your instruction. Model how to skim and scan the piece for text features using Common Informational Text Features, RP 5. Annotate it together.
- Alternate Suggestion: Download, print and laminate the Informational Text Features Cards, SP 20. Provide each student with a set. As students skim and scan text, they can place the card right next to the features as they locate them.
- First, circle the **title**. Ask them what the **title** reveals (the **topic**). Remind them that the topic tells the reader what the entire piece will be about. **Model** labeling this for students and have them do the same.
  - Next, for reference purposes, number each paragraph. Circulate and assist students as they do the same.

**Common Informational Text Features**

<b>Title/Topic</b>	Usually names the topic
<b>Table of contents</b>	A list of main ideas, chapters, or sections at the front of the book
<b>Index</b>	Page numbers for locating specific information about the topic
<b>Glossary</b>	List of words from the text related to the topic, and their definitions
<b>Headings</b>	Names the main ideas or sections related to the topic. May correspond to the Table of Contents
<b>Keywords:</b> Bold faced words Italicized print	These highlighted words indicate important vocabulary about the topic. The author generally gives the definition within the text.
<b>Photographs, illustrations, captions</b>	Images to enhance the text along with a short description of the picture
<b>Inset photos</b>	Gives a close-up view of something about the topic showing specific detail
<b>Labeled diagrams</b>	Important information about the topic in a diagram, with labels to name parts, sections, or details
<b>Charts, graphs, tables</b>	Shows data about the topic
<b>Maps</b>	A representation of an area (land or sea) that is discussed in the text

Text features are the building blocks for text structure in informational writing, just as literary elements are the building blocks for narrative.

**RP 5**

**Student Page**  
Name: \_\_\_\_\_

**Informational Text Feature Cards**

<b>Title/Topic</b>	<b>Title/Topic</b>
<b>Table of Contents</b>	<b>Table of Contents</b>
<b>Index</b>	<b>Index</b>
<b>Glossary</b>	<b>Glossary</b>
<b>Headings</b>	<b>Headings</b>
<b>Keywords:</b> Bold-faced words/italicized print	<b>Keywords:</b> Bold-faced words/italicized print
<b>Photographs, illustrations, captions</b>	<b>Photographs, illustrations, captions</b>
<b>Inset photos</b>	<b>Inset photos</b>
<b>Labeled diagrams</b>	<b>Labeled diagrams</b>
<b>Charts, graphs, tables</b>	<b>Charts, graphs, tables</b>
<b>Maps</b>	<b>Maps</b>

**SP 20**

(continued)

# Strategic Reading – Informed Writing

- Point out and underline the **headings**. Explain that the headings allow you to quickly skim and scan the piece and get a sense of the **main ideas** of the piece.
- Ask them to help you fill in the summarizing framework, based solely on the title and headings.

Chart:

**TOPIC:** Owls

**MAIN IDEA #1:** Appearance

**MAIN IDEA #2:** Behavior

Discuss the way that identifying the topic and headings can set a purpose for learning. As readers they already have a good idea what they'll be reading about, which aids in comprehension. Discuss how a summary such as this might be an excellent way for an author to begin. (Helps with organization and focus.)

- Next, in each paragraph, have them locate all **bold-faced** or *italicized* words. Explain that these are key vocabulary words that might be new to the reader. These keywords are usually either preceded or followed by a definition to aid in understanding. Point out that these specially marked words indicate some of the important **details** in the piece.
- Point out the **illustration**, the **photograph** and **captions**. Ask students why these are important.
- Model how to use the information on the summarizing framework to write an extended summary using the following sentence starters coupled with the Informative Verbs, RP 6.

## Sentence Starters:

This text provides information about \_\_\_\_\_.

This informative piece \_\_\_\_\_.

In this text, the author \_\_\_\_\_.

The author reveals \_\_\_\_\_.

The reader discovers \_\_\_\_\_.

In this paragraph/piece \_\_\_\_\_.

It was clearly \_\_\_\_\_.

## INFORMATIVE VERBS

recognize	understand
learn about	become aware of
discover	uncover
reveal	study
examine	observe
analyze	investigate
find out	focus on
know	delve into
consider	determine
remember	explore
discusses	informs

RP 6

This informational text provides information about owls. We'll discover what they look like, and learn about owl behavior.

Or...

This informational piece discusses animals that use tools. The author describes how elephants use tools, and reveals how crows make and use tools.

- Finally, have them read the text independently. Discuss how examining the following text conventions: **title, headings, bold or italicized keywords, photographs** and **captions** guide their reading – think about how much they've learned before they've even started reading! Also, point out that the way the author organized the information made it more accessible to the reader.



# Annotation and Analysis: Comparing Four Types of Writing

## LESSON 8

### Objective

**Day 1:** Students recognize and distinguish between character problem solution narratives, AND personal experience narratives.

**Day 2:** Students recognize and distinguish between informational and opinion texts.

### Procedure

#### Day 1

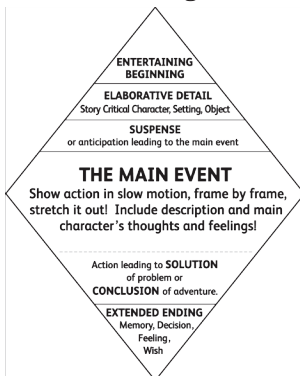
1. Review the Narrative Writing Diamond. Explain that they will be reading a particular kind of text called a personal experience narrative. Using the teacher background information on pp. 12-17, define and discuss this type of story (genre), emphasizing the key elements.
2. Project and distribute copies of A Puppy for Show and Tell (Personal Experience), SP 32, and Annotation and Analysis Process for Narrative Stories, RP 8. Read the entire story aloud. Then, go back and annotate the story with the class. Use RP 8 for the step by step procedure and refer to the teacher version, p. 50. Discuss the story as you go, having students annotate (mark the parts of the story) along with you. In this exemplar, be sure to point out the entertaining beginning, middle, and end, the wealth of elaborative detail, and discuss what the theme might be. Finally, use the Narrative Summarizing Framework outlined at the end of the reference page, to orally summarize the story.

### LESSON AT A GLANCE:

#### Whole Class Activity

- Introduce each genre.
- Annotate and analyze each selection.
- Summarize each selection.

#### Narrative Writing Diamond



#### Summarizing Framework

This story is about \_\_\_\_\_ character \_\_\_\_\_  
The problem, adventure, or experience was that \_\_\_\_\_  
The problem was solved/adventure, experience concluded when \_\_\_\_\_

RP 1

#### Student Page

Name \_\_\_\_\_

#### A Puppy for Show and Tell Genre: Personal Narrative

ARF, ARF, ARF! The small black Labradoodle barked and twirled around inside the kennel. His paws scratched at the padding in the floor of the wire carrier. "Calm down little buddy! You're going to my classroom today!" I couldn't wait to show him off.

The oversized puppy was covered in black curly hair from the top of his head to the end of his long tail. His floppy ears were almost hidden amongst the mound of curls. His paws were larger than some full-grown dogs and they too were capped with locks of black spirals.

I sure hope you are good boy today. I thought after loading the lightweight crate into the back of the SUV. Before I knew it we arrived at school. I grabbed the movable doghouse and started through the doors. My mom followed me yelling, "Can you carry him all the way to your classroom? He might get heavy." I ignored her fear and shuffled down the hall, barely able to carry the puppy and his kennel all the way to my classroom. I sat him down at the door of room 103, opened it, and pushed the dog inside. WHIEW! My heart was pounding and a tiny bead of sweat trickled down my face. I quickly ignored my tired feeling as screams of excitement filled the room at the sight of the Labradoodle in the cage. All of a sudden, a mob of kids surrounded his cage. Each student took turns patting his soft coat. When they had all had a turn, my teacher agreed to let my puppy stay for the rest of the day.

I don't think I'll ever forget the day I brought my puppy to school. I hope I can bring him back again when he gets bigger, but I'll need to train him to sit before that day comes.

SP 32

#### Annotation and Analysis Process for Narrative Stories

1. Label the **title** – what *genre* does the title hint at?
2. Circle the **entertaining beginning**, identify, label the technique.
3. Identify the **story problem or adventure**.
4. Find **elaborative detail** describing the **setting** – mark and label this.
5. Underline and label **suspense**.
6. Bracket the **main event**.
7. Underline and label the **conclusion/solution** or conclusion of adventure.
8. Circle the **extended story ending** and label each technique.
9. Identify the **theme**. Highlight the parts of the story that indicate theme.
10. Fill in **summarizing framework**.  
This is a story about \_\_\_\_\_.  
The problem/experience was \_\_\_\_\_.  
The problem ended/concluded when \_\_\_\_\_.



RP 8

3. If time allows, go on to the character/problem/solution narrative titled The Dog Ate My Homework, SP 33. Follow the same process as in the previous story, using the annotated teacher page, pp. 53-54, to guide the process. Emphasize the problem and the solution. Be sure to mention that again, the purpose here is to entertain. (Of course, you may approach this story on a separate day.)

(continued)

# Annotation and Analysis: Comparing Four Types of Writing

**Student Page**  
Name \_\_\_\_\_

**The Dog Ate My Homework!**  
Genre: Character/Problem/Solution

Jack grabbed his backpack. He was off to school. "Oops!" he said. "I almost forgot my homework!" This was the last day to turn in his assignment.

He raced to the kitchen and looked on the table. Papers were scattered from end to end. Breakfast bowls still held uneaten cereal. But nowhere in the mess was his homework.

"Mom!" he yelled. "Did you see my homework?" His mom came in and looked around. "No Jack," she said.

Jack's heart began to pound. He didn't want to go to school without his homework. Then he saw something under the table. It was a paper torn in shreds.

His dog Bobo looked up at him. Small bits of paper were stuck to Bobo's mouth. Bobo licked his chops and wagged his tail. "Oh no!" Jack cried, "Bobo ate my homework!"

Jack picked up the scraps of his homework and got some tape. He tried to tape the scraps together. But some parts of the paper were gone. They were in Bobo's tummy! His homework page looked like a puzzle with missing pieces. The tape stuck to his fingers where the holes appeared. Some of the words had been omitted from his sentences. Jack fixed the paper the best he could. At least his teacher would know that he'd done his homework.

Next time, he would be careful to put his homework safely in his backpack. He hoped his teacher would believe him. "But it's true! The dog did eat my homework!" he muttered on his way out the door.

SP 33

## Day 2

4. On a subsequent day(s), walk students through the informational text Back to School, SP 34, pointing out the way this text is organized using the Informational Pillar, RP 2, and Annotation and Analysis Process for Informational and Opinion Texts, RP 7. Emphasize that the purpose of this text is to inform the reader, to provide them with information. Compare this to the 2 narrative stories and discuss the many differences. Move on to the Opinion text My Favorite Part of the School Day, SP 35, moving through it in the same manner. Be sure to point out the purpose (to express a point of view) and the opinion language that is subjective and personal. Use the annotated teacher version (pp. 56-57) to guide your discussion.

Informational Pillar	Opinion Pillar	Annotation and Analysis Process for Informational and Opinion Texts
<b>INTRODUCTION</b> Lead/Topic Sentence	<b>INTRODUCTION</b> Lead/Opinion Statement	1. Identify title/topic.
Main Idea #1	Main Reason #1	2. Number each paragraph.
Detail	Detail	3. Circle and label introduction and box conclusion.
Detail	Detail	4. Bracket and label body of the piece.
Main Idea #2	Main Reason #2	5. Underline main idea or main reason sentences, place blurb in
Detail	Detail	
Detail	Detail	
Main Idea #3	Main Reason #3	
Detail	Detail	
Detail	Detail	
<b>CONCLUSION</b> Restatements of Main	<b>CONCLUSION</b> Restatements of Main	
Summarizing Framework	Summarizing Framework	
RP 2	RP 3	RP 7

**Informational Writing Summarizing Framework**  
TOPIC: \_\_\_\_\_  
MAIN IDEA #1: \_\_\_\_\_  
MAIN IDEA #2: \_\_\_\_\_

**Opinion Writing Summarizing Framework**  
TOPIC: \_\_\_\_\_  
MAIN REASON #1: \_\_\_\_\_  
MAIN REASON #2: \_\_\_\_\_

**Annotation and Analysis Process for Informational and Opinion Texts**  
1. Identify title/topic.  
2. Number each paragraph.  
3. Circle and label introduction and box conclusion.  
4. Bracket and label body of the piece.  
5. Underline main idea or main reason sentences, place blurb in

**Informational Pillar**  
INTRODUCTION  
Lead/Topic Sentence  
Main Idea #1  
Detail  
Detail  
Main Idea #2  
Detail  
Detail  
Main Idea #3  
Detail  
Detail  
CONCLUSION  
Restatements of Main  
Summarizing Framework

**Opinion Pillar**  
INTRODUCTION  
Lead/Opinion Statement  
Main Reason #1  
Detail  
Detail  
Main Reason #2  
Detail  
Detail  
Main Reason #3  
Detail  
Detail  
CONCLUSION  
Restatements of Main  
Summarizing Framework

**Annotation and Analysis Process for Informational and Opinion Texts**  
1. Identify title/topic.  
2. Number each paragraph.  
3. Circle and label introduction and box conclusion.  
4. Bracket and label body of the piece.  
5. Underline main idea or main reason sentences, place blurb in

(continued)

## Annotation and Analysis: Comparing Four Types of Writing

5. As a culminating activity, have the students look back over the 4 texts they annotated. Write the following on the board:

NARRATIVE STORIES – purpose: to entertain

- Character/problem/solution – focus on a **character** who solves a problem
- Personal experience narrative – focus on a **place or activity**, highly descriptive

INFORMATIONAL PIECES – focus on a **topic** – purpose: to inform

OPINION PIECES – focus on a personal **point of view** – purpose: to express a personal opinion

6. Display the Narrative Diamond, RP 1; Informational Pillar, RP 2; and Opinion Pillar, RP 3 and use these each time you interact with text.

**Turn and Talk:** Discuss with a partner the similarities and differences in each genre. Why is it important to identify genre before reading the piece?

## A Puppy for Show and Tell

### Genre: Personal Narrative

Title  
Genre: Personal Experience

entertaining  
beginning

<sup>sound</sup> ARF, ARF, ARF! <sup>action</sup> The small black Labradoodle <sup>action</sup> barked and twirled around inside the <sup>dialogue</sup> kennel. His paws scratched at the padding in the floor of the wire carrier. "Calm down little buddy! You're going to my classroom today." I couldn't wait to show him off.

The oversized puppy was covered in black curly hair from the top of his head to the end of his long tail. His floppy ears were almost hidden amongst the mound of curls. His paws were larger than some full-grown dogs and they too were capped with locks of black spirals.

elaborative  
detail

I sure hope you are good boy today, I <sup>thought</sup> thought after loading the lightweight <sup>suspense</sup> crate into the back of the SUV. <sup>action</sup> Before I knew it we arrived at school. I grabbed the <sup>dialogue</sup> movable doghouse and started through the doors. My mom followed me yelling, <sup>conflict</sup> "Can you carry him all the way to your classroom? He might get heavy." I ignored <sup>main event</sup> her fear and shuffled down the hall, barely able to carry the puppy and his kennel all the way to my classroom. I sat him down at the door of room 103, opened it, and pushed the coop inside. <sup>feelings</sup> WHEW! My heart was pounding and a tiny bead of sweat <sup>sound</sup> trickled down my face. I quickly ignored my tired feeling as screams of excitement <sup>description</sup> filled the room at the sight of the Labradoodle in the cage. All of a sudden, a mob of kids surrounded his cage Each student took turns patting his soft coat. When they <sup>conclusion</sup> had all had a turn, my teacher agreed to let my puppy stay for the rest of the day.

I don't think <sup>memory</sup> I'll ever forget the day I brought my puppy to school. I <sup>wish/hope</sup> hope I can <sup>decision</sup> bring him back again when he gets bigger, but I'll need to train him to sit before that day comes. <sup>extended ending</sup>

Theme: pets are special

See annotated summarizing framework p. 54.

## LESSON 14

### Objective

Students will write in response to text by answering each literary element question and include the textual evidence.

*Prior to this lesson read, annotate and analyze a source text. For this example we will use Mr. Bud's New House, SP 56. Be sure that it has been annotated for all parts of the diamond prior to this lesson.*

### LESSON AT A GLANCE:

#### Whole Class Activity

- Select a prior story that has been annotated - reread and summarize.
- Review literary elements and symbols/color-coding.
- Move through each question and Model in writing how to answer the text evidence located in the story.
- Allow students to answer each question in writing and include text evidence.

Student Page

Name \_\_\_\_\_

Mr. Bud's New House

The wind howled through the clearing and shook the timbers of old Mr. Bud's cottage. He huddled under the covers in his bed, hoping for the storm to pass.

CRACK! What was that, he wondered. The old man jumped from his bed and peered out the window. To his horror, the giant oak tree that stood beside his house awayed and toppled. "Oh no!" he shouted. He covered his head and threw himself to the ground as the huge tree crashed through the roof of his house.

After a moment or two he got up and looked around. There was a giant hole in the roof. He could see the black night sky through the hole. The trunk and branches of the tree covered everything on one side of the room. Leaves fluttered to the floor. It was as though the room had become a forest! All of his furniture was smashed and broken. "Oh dear!" he cried. "My cottage is ruined!" He shook his head and said, "Tomorrow I will have to repair my house. But I cannot do it alone." Mr. Bud sat down on a tree limb and made a plan. He would gather his neighbors. Together they would chop the tree into pieces and drag it outside. Then they would slice it into boards. The tree that destroyed his cottage could provide the wood to repair it!

He shivered when he thought about how close he'd come to being crushed by the tree. And he was thankful that he had a plan. He decided to get up at the crack of dawn and begin the work he needed to do. "Tomorrow I will have a brand, new cottage!" he exclaimed as he curled up on a strong branch of the oak and went to sleep.

SP 56

### Procedure

1. Review the literary elements and symbols on RP 12 Literary Analysis Questions. Remind students that as they read a story, they should be thinking about each of the literary analysis questions.

LITERARY ANALYSIS QUESTIONS

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

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

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

△ **Problem/Adventure:** What was the main character's problem or adventure?

○ **Solution/Conclusion:** How was the problem solved or adventure concluded?

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

Use this summary every time you read a story.

This story is about \_\_\_\_\_.

The problem/adventure/experience was \_\_\_\_\_.

The problem was solved, experience or adventure concluded when \_\_\_\_\_.

The theme of the story was \_\_\_\_\_.

Sentence Starters for Providing Evidence:

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

RP 12

(continued)



## Writing a Constructed Response

2. Project and reread the annotated story, Mr. Bud's New House, p. 83. (Feel free to substitute any story here – be sure to read, analyze and annotate the selected story.)

Ask students to summarize this story with you and chart that summary.

*Ex. This is a story about Mr. Bud. The problem was a tree fell on his roof during a storm and made a big hole. The problem was solved when Mr. Bud decided to use the tree to repair the hole in the roof.*

3. Have students refer to RP 12. Remind them that they have already practiced answering the literary element questions orally. Now it's time to answer them in writing and provide the evidence. Start by asking students to identify the main character of the story. *Ex. Mr. Bud*. Put a check mark over the sentence where the main character is introduced and label it main character. Have students put a check mark on their page as well and label the main character. (See annotated sample p. 83)
4. MODEL for students how take the evidence from the story and turn that into a sentence using the sentence starters. Go question by question and show students how to use the author's exact words for evidence, and/or paraphrase the evidence in your own words. *Ex. The main character of the story is Mr. Bud. The reader finds this out when the author introduces Mr. Bud in the first sentence.*
5. Move through each of the literary analysis questions in the same way. For each question, you'll find the evidence in the story, mark it with the appropriate symbol, label it and MODEL how to use the evidence to answer the question using the sentence starters provided.

*Ex. The setting is at Mr. Bud's cottage in a storm. The author writes, "The wind howled through the clearing and shook the timbers of old Mr. Bud's cottage."*

*The problem is a tree falls down on the roof and makes a big hole. The reader knows this when the author writes, "there was a giant hole in the roof."*

*The problem is solved when Mr. Bud decides to use the tree to fix the roof. The author shares, "The tree that destroyed his cottage could provide the wood to repair it."*

*The theme is working together is best. It is shown when Mr. Bud decides to gather his neighbors to help fix his roof. By working together they will get the job done.*

(continued)

# Writing a Constructed Response

6. GUIDED PRACTICE - Distribute copies of Putting it All Together, SP 57, and have them fill in the answers to the literary element questions along with the evidence to support their answers. Sentence starters are provided to frame up the responses.

**Student Page**  
Name \_\_\_\_\_

**PUTTING IT ALL TOGETHER**

Directions: Use the story you've read and annotated to respond to the text. Be sure to include the evidence to support your answers. Sentence starters are provided to help you frame your answer. Use SRP # as a guide to the literary analysis questions.

✓ The main character is \_\_\_\_\_.  
The author introduces \_\_\_\_\_.

□ The story is set \_\_\_\_\_.  
The reader finds this out \_\_\_\_\_.

△ The problem is \_\_\_\_\_.  
The author writes \_\_\_\_\_.

○ The problem is solved when \_\_\_\_\_.  
It is clear when \_\_\_\_\_.

☆ The theme of the story is \_\_\_\_\_.  
This is shown \_\_\_\_\_.

SP 57

**EXTENSION:** Use the sentence starters on RP 19, for additional practice with all literature experiences including read-alouds and independent reading.

**NOTE:** Putting it All Together, SP 57, can be used with additional literature selections for practice. As students become more independent in answering the questions, provide lined paper along with RP 12 and have them write their answers in paragraph form.

**DIFFERENTIATION:** A pictorial image of the Literary Elements is provided on RP 13 for students who need a more visual approach to finding the evidence for each of the literary analysis questions. They can write the evidence for each question in the bubble. Use this as an alternate way of finding the evidence in the text.

**Literary Elements Template**

Main Character ✓  
Main Character's Problem △  
Theme ☆  
Setting: a Series of Descriptions □  
Solution ○

**Narrative Summarizing Framework:**  
This is a story about \_\_\_\_\_.  
The problem/adventure was \_\_\_\_\_.  
The problem was solved/adventure concluded \_\_\_\_\_.

RP 13

**SENTENCE STARTERS FOR RESPONSE TO NARRATIVE STORIES**

- The title of this story was \_\_\_\_\_.
- It was written by \_\_\_\_\_.
- This story is about \_\_\_\_\_ (main character).
- The problem was that \_\_\_\_\_.
- What \_\_\_\_\_ (main character) really wanted was \_\_\_\_\_.
- The adventure began when \_\_\_\_\_.
- The author had us in suspense when \_\_\_\_\_.
- The story got exciting when \_\_\_\_\_.
- I felt \_\_\_\_\_, when \_\_\_\_\_ (nervous, scared, happy, relieved, excited, sad).
- The problem was solved when \_\_\_\_\_.
- The adventure concluded when \_\_\_\_\_.
- \_\_\_\_\_ (main character) learned that \_\_\_\_\_.
- This story reminds me of the time when I \_\_\_\_\_.
- I recommend this story because \_\_\_\_\_.
- I do not recommend this story because \_\_\_\_\_.

RP 19

# Lesson 1: Starting Off on the Right Foot

## Objective:

Introduce students to the following concepts:

1. Story beginnings are designed to grab the reader's attention and make the reader want to read on. They introduce the main character, setting, and purpose for the story action.
2. Authors use the following techniques to begin stories in an entertaining way: **action, sounds**
3. There are a number of questions an author can ask in order to help generate an entertaining story beginning.

## Procedure:

1. Familiarize yourself with the introductory section which provides important background information on story beginnings.
2. Project or reproduce Starting Off on the Right Foot, p. 97 (SP 34), for use with the entire class.
3. Discuss the function of a story beginning - to capture the reader's attention, inspire the reader to want to read on, and to introduce the main character, setting, and purpose for the story action. You may want to chart each technique and corresponding questions to hang in your class as an anchor chart. Share the "tips" for writing beginnings with students from the Teacher Background.
4. Read each example from Starting Off on the Right Foot, p. 97 (SP 34), and discuss each technique.
5. Possible follow-up/challenge activity - Have the class look through the beginnings of each chapter of a chapter book. Discuss how the author began the chapter (in novels, each chapter serves as a beginning, of sorts.) Challenge them to locate examples of each of the techniques presented. Share these with the class.

**Turn and Talk:** Discuss with a partner why an author needs to "hook" the reader right away. Discuss the common pitfalls of writing a story beginning.

Name \_\_\_\_\_

## STARTING OFF ON THE RIGHT FOOT!

One way to make your writing more interesting and entertaining is by starting off with an irresistible, attention grabbing beginning! Here are some techniques authors use to begin their stories:

1. **AN ACTION** - *Put your main character in your setting doing something interesting and relevant to the story.*

**Ask: What would you do?**

**Ex.** *I raced to the playground and jumped up and down when I saw all of the equipment.*

**Ex.** *My legs swayed back and forth as my arms flapped to the rhythm of the swing, soaring me higher and higher through the air.*

2. **A SOUND** - *Grab the reader's attention through the use of a sound.*

**Ask: What might you hear?**

**Ex.** *WHEEEEE! Sam squealed loudly as he slid down the slide, feet first.*

**Ex.** *Creak, Squeak! Creak, Squeak! The sound of the rhythmic swing grew louder and louder as Sheree rocketed threw the air.*



# Lesson 11: Literary Analysis Task - Elaborative Detail

## Objective:

Students will analyze description in a story and explain how it brings a story to life!

## Procedure:

1. Begin by reading the story Pitching In, SP 80-81, aloud to students. Then together as a class, read, analyze and annotate the story, according to RP 5, pointing out the way the story follows the organizational structure of the Narrative Writing Diamond. Be sure to summarize the story using the summarizing framework.

Student Reference Page

**Annotation and Analysis Process for Narrative Stories**

1. Label the **title** – what *genre* does the title hint at?
2. Circle the **entertaining beginning**, identify, label the technique.
3. Identify the **purpose of the story action** and main character's **motivation**.
4. Find **elaborative detail** describing the **setting** – mark and label this.
5. Underline and label **suspense, story tension, conflict**.
6. Bracket the **main event**.
7. Underline and label the **conclusion/solution** or conclusion of adventure.
8. Circle the **extended story ending** and label each technique.
9. Identify the **theme**. Highlight the parts of the story that indicate theme.
10. Fill in summarizing framework.

This is a story about \_\_\_\_\_  
The problem/experience was \_\_\_\_\_  
The problem ended/concluded when \_\_\_\_\_

**THE MAIN EVENT?**  
Show where the story takes place by drawing a picture of the main event. (Label the picture with the main event.)  
Show what the main character is doing by drawing a picture of the main event. (Label the picture with the main event.)  
Show how the main character feels by drawing a picture of the main event. (Label the picture with the main event.)

RP 5

2. Identify the literary elements: character, setting, problem, solution. Use the familiar symbols or color code the text, drawing verbal responses from the class. NOTE: You may set this annotation and analysis aside to use again for the Narrative Extension Task, p. 165.

Student Reference Page

**Literary Analysis Questions**

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

Use this summary every time you read a story.

This story is about \_\_\_\_\_  
The problem/adventure/experience was \_\_\_\_\_  
The problem was solved, experience or adventure concluded when \_\_\_\_\_

☒ **Main point of view character:** Who was the main point of view character?  
☐ **Setting:** Where and when did the story take place?  
☐ **Problem/Adventure:** What was the main character's problem or adventure?  
☐ **Solution/Conclusion:** How was the problem solved or adventure concluded?  
☐ **Theme:** What was the big idea of the story?

**Sentence Starters for Providing Evidence:**

- The author shares \_\_\_\_\_
- We see this as the main character \_\_\_\_\_
- The text states, "\_\_\_\_\_".
- The reader realizes this when \_\_\_\_\_
- The theme is clearly shown when \_\_\_\_\_
- The author writes \_\_\_\_\_
- We find this out when \_\_\_\_\_
- It is clear when \_\_\_\_\_

RP 8

## LESSON AT A GLANCE:

### Whole Class Activity

- Read and annotate the story for parts of the diamond and literary elements.
- Project and discuss the task - what needs to be included in the response.
- Reread the story and mark the parts that identify the story setting.
- MODEL how to respond to the task.
- GUIDED PRACTICE: Guide students through the writing process.

(continued)



## Lesson 11: Literary Analysis Task – Elaborative Detail

3. Project the Literary Analysis Task: Elaborative Detail, SP 82, read the assignment out loud, and discuss with the class, in a directed fashion, the givens and variables.

**Read the story Pitching In and draw a ring around the elaborative detail segment where the author described the setting. Where is this story set? How do you know? Write in complete sentences and provide evidence that proves your answer. Sentence starters are provided to help you frame up your response.**

**Givens: identifying setting**

**Variables: evidence of setting**

4. Ask the class to identify what they need to do. Student Responses: *Draw a ring around the elaborative detail segment of the setting. Underline the name of the setting or label the setting with the name. Underline the sentences or phrases that show the setting. Write the answer in complete sentences and add the evidence.*
5. Project the text. Then go step by step to answer the questions in the task. First, go back to the story and draw a ring around the elaborative detail. Then, label the setting. Find the evidence for the setting and underline the words or phrases that help you figure out where the story is set. Finally, MODEL for students how to write the answer to the questions in complete sentences and add the evidence. Use the sentence starters provided to frame up the response. (See modeled sample response below.)
6. GUIDED PRACTICE: Direct students to SP 82, and have them write their complete sentences. Circulate as students write and look for exemplary responses as well as students who are struggling to write complete sentences.

*Sample Response:*

*In the story, Pitching In, the setting is an autumn day outside. The author wrote, “The warm September sun was high in the sky.” Then there were other descriptive phrases, “a flock of geese flying south, leaves of gold, red and orange on many of the trees, the colors seemed to shimmer.” The reader gets a picture of the beautiful autumn setting.*

### Sentence Starters:

The story takes place in \_\_\_\_\_.

The reader knows this because \_\_\_\_\_.

In the story \_\_\_\_\_ the author describes the setting as \_\_\_\_\_.

The author wrote \_\_\_\_\_.

We see this when \_\_\_\_\_.

The setting is \_\_\_\_\_.

This shows us \_\_\_\_\_.

We find out the setting is \_\_\_\_\_.

## Pitching In personal experience

Entertaining  
Beginning:  
Dialogue

"Everybody, rise and shine." My mom's voice rang out loud and clear in the stillness of the early morning. It was Saturday and it would've been nice to sleep in, but Mom had told us last night that we had a lot of work to do in the yard and the garden. <sup>✓ Main Characters</sup> Everybody had to pitch in.

☐ Setting Autumn day

The warm September sun was high in the sky and beaming down on us. I watched a flock of geese flying south. I admired their graceful wings and long necks. There were still leaves of gold, red and orange on many of the trees and the colors seemed to shimmer in the bright sunlight. Autumn, I decided, was my favorite season.

☐ experience

Dad handed everyone a rake and the five of us got to work. We raked piles as high as the sky. Dad loaded the leaves onto a sheet and we dragged them to the edge of the woods. Sweat dripped down our faces. We soon finished raking and fell to the ground. "Come on lazybones," Dad laughed. There was still work to do. We got a quick water break and the five of us headed to the garden to harvest the last of the vegetables. Dad and I dug up a heaping bushel of potatoes while Rosie and Brian pulled bunches of carrots from the rich, dark soil. Mom harvested the squash from which she would make a creamy, spicy soup. While I dug, I watched a busy little squirrel gathering acorns from beneath the big oak tree and listened to Rosie sing a goofy song she'd made up herself.

Once the vegetables were harvested, we stacked firewood. By the end of the day, we were all tired and dirty, but really proud of all we'd accomplished. Our yard was the neatest one on the block!

Conclusion

(continued)

That evening, I remembered how I'd grumbled about getting up early and working outdoors. How silly of me! My shoulders were aching, but I was so glad that I'd discovered the fun of pitching in.



Theme

Theme: Many hands make light work  
the rewards of hard work  
families work together

Extended  
ending  
memory

## Summarizing Framework:

This is a story about "I" first-person narrative and the family.

The experience was they had to rake leaves and clean the garden.

The experience ended when they were proud to have the neatest yard on the block.

## Before and After Revision Activities –

Skill: Suspense

The following activities found on SP 98-101 are designed as revision activities for the independent practice and application of skills that have been previously taught. They can be assigned to an entire class, to small groups on an as-needed basis, assigned as independent work or homework. One way to keep a record of these assignments is to have students keep them in a “before and after” journal, and add to it throughout the school year.

### “Before and After” Lesson Procedure

- Review the particular skill with the class.
- Photocopy and distribute the “Before” page for students.
- Have the students cut out the “Before” version and paste it in their composition book/journal.
- Read through the guidelines on the “Before” page with the students so that they know what you will be looking for.
- If this is a whole class activity, as the students write, circulate and read aloud good examples – this will encourage others.
- Compare the “Before” and “After” versions - Discuss the “After” versions as successful revisions.

**Turn and Talk:** Discuss with a partner the technique(s) you used to build suspense. How does this make the reader want to read on?

(continued)

# Before and After Revision Activities -

Skill: Suspense

Student Page

Name \_\_\_\_\_

## BEFORE AND AFTER REVISION ACTIVITY (1) - SUSPENSE

Read this sentence. It gives away an exciting part of the story way too soon! There is no suspense to catch the reader's attention. It is BORING!

**I saw an army of frogs near the edge of the pond.**

**Revise** this by writing a suspenseful segment. Do not give it away too soon. Make the reader dying to find out. Tease the reader! You may use story questions, word referents, or the magic of three.

SP 98

Student Page

Name \_\_\_\_\_

## BEFORE AND AFTER REVISION ACTIVITY (2) - SUSPENSE

Read this sentence. It gives away an exciting part of the story way too soon! There is no suspense to catch the reader's attention. It is BORING!

**I got chased by a dog.**

**Revise** this by writing a suspenseful segment. Do not give it away too soon. Make the reader dying to find out. Tease the reader! You may use story questions, word referents, or the magic of three.

SP 99

Student Page

Name \_\_\_\_\_

## BEFORE AND AFTER REVISION ACTIVITY (3) - SUSPENSE

Read this sentence. It gives away an exciting part of the story way too soon! There is no suspense to catch the reader's attention. It is BORING!

**I explored the forest.**

**Revise** this by writing a suspenseful segment. Do not give it away too soon. Make the reader dying to find out. Tease the reader! You may use story questions, word referents, or the magic of three.

SP 100

Student Page

Name \_\_\_\_\_

## BEFORE AND AFTER REVISION ACTIVITY (4) - SUSPENSE

Read this sentence. It gives away an exciting part of the story way too soon! There is no suspense to catch the reader's attention. It is BORING!

**I went on a ride at an amusement park.**

**Revise** this by writing a suspenseful segment. Do not give it away too soon. Make the reader dying to find out. Tease the reader! You may use story questions, word referents, or the magic of three.

SP 101



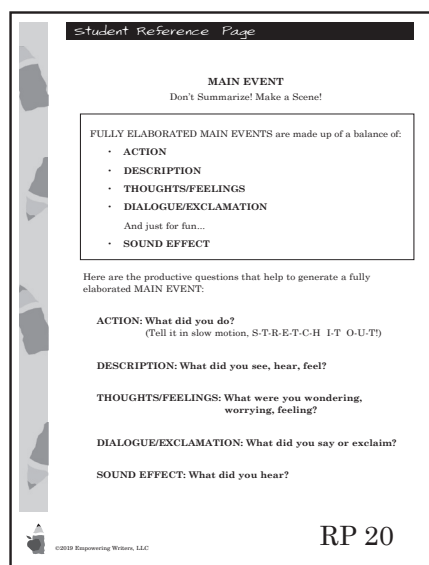
# Lesson 1: Comparing Summaries and Fully Elaborated Main Events

## Objective:

Students read and compare a story summary, a list of actions, and a fully elaborated main event in order to recognize the power of the fully elaborated main event. They will also analyze the elements of main event (action, description, thoughts/feelings, dialogue/exclamation).

## Procedure:

1. Reproduce the RP 20, Main Event, for each student, which highlights the key aspects of main event. Distribute these and discuss the characteristics of main event with the class.



2. Project Comparing Summaries and Fully Elaborated Main Events (1), p. 205 (SP 106), and compare each example, pointing out the respective strengths and weaknesses of each.
3. Use colored markers to color code the fully developed main event as follows:  
ACTION - black, DESCRIPTION - blue, THOUGHTS/FEELINGS - red, DIALOGUE/EXCLAMATION - green, SOUND EFFECT - orange
4. Discuss the weakness of a simple summary statement that cheats the reader out of all the vivid description, and play by play action. Follow the same procedure with Comparing Summaries and Fully Elaborated Main Events (2), p. 206 (SP 107).

**Turn and Talk:** Discuss how boring it is to read a “grocery list” of actions separated by “and thens.” And point out how interesting the fully elaborated main event is, by comparison.

**CHALLENGE:** Read an example of a fully elaborated main event from a picture book or chapter book and discuss the various techniques the author used. Here are some examples:

Charlotte’s Web by E.B. White – Chapter 16 – Off to the Fair – getting Wilbur, the famous pig, and the Zuckermans to the fair.

Ramona the Brave by Beverly Cleary – Chapter 5 – Owl Trouble – Ramona’s struggle when her classmate copied her art project for Parent’s Night at school.

The Candy Corn Contest by Patricia Reilly Giff – Chapter 10 – Richard, the main character, decides to secretly change the number for the Candy Corn Contest.

Name \_\_\_\_\_

## COMPARING SUMMARIES AND FULLY ELABORATED MAIN EVENTS (1)

Read each version of a main event of a fantasy about how a horse became magical. Think about which version is more entertaining and why.

1. I watched the horse turn magical.
2. I saw the horse grow wings and then it grew a unicorn's horn. After that it started to fly and then it flew all around sparkling in the sky. And then it started to glow and everyone looked at it.
3. The horse threw its head back and whinnied. It bucked as if it was afraid and I noticed something sparkly suddenly sprouting from its back. How strange, I thought. I looked more closely and gasped. Golden wings were growing from the beast's back and were gently flapping. The animal settled down a little and a cloud of sparkling dust settled around her. "What's happening?" I asked, amazed. My eyes were open wide and my heart raced. The horse began to gallop and slowly, slowly its hooves left the ground. "She's flying!" I shouted, pointing to the magnificent magical creature circling up in the sky. A crowd of people gathered around and peered up into the sky. Murmurs of "Oooh!" and "Ahhh!" could be heard. They pointed and gasped. Suddenly there was a loud thundering noise and the magical horse seemed to nod her head. We watched as a golden horn grew from her head. I felt myself tingle in excitement. The horse had become a flying unicorn before my very eyes!

**Turn and Talk:** Which example is a fully elaborated main event? Which example is a simple summary of a main event? Which example is a grocery list of actions? Which example is the most entertaining to read?

# Lesson 4: Narrative Extension Task - Extended Endings

## Objective:

Students apply their knowledge of techniques for creating an alternate extended ending to modify a source text, thus demonstrating competence with the skill.

## Procedure:

1. If you haven't already, together as a class, read, analyze and annotate The Banana Boat, SP 133-134, using RP 5, pointing out the way the story follows the organizational structure of the Narrative Writing Diamond.

*Student Reference Page*

**Annotation and Analysis Process for Narrative Stories**

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

**THE MAIN EVENT**  
Show action in this section. Name by whom, what it was. Include description and main character's thoughts and feelings.

**THE NARRATIVE WRITING DIAMOND**  
Entertaining Beginning  
Elaborative Detail  
Purpose of the Story Action  
Main Character's Motivation  
Suspense, Story Tension, Conflict  
Main Event  
Conclusion/Solution  
Extended Story Ending  
Theme

RP 5

2. Identify the following literary elements: character, setting, problem, solution. Use the familiar symbols or color-code the text, drawing verbal responses from the class.

*Student Reference Page*

**Literary Analysis Questions**

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

Use this summary every time you read a story.

This story is about \_\_\_\_\_

The problem/adventure/experience was \_\_\_\_\_

The problem was solved, experience or adventure concluded when \_\_\_\_\_

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

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

☐ **Problem/Adventure:** What was the main character's problem or adventure?

☐ **Solution/Conclusion:** How was the problem solved or adventure concluded?

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

**Sentence Starters for Providing Evidence:**

- The author shares \_\_\_\_\_
- We see this as the main character \_\_\_\_\_
- The text states, "\_\_\_\_\_".
- The reader realizes this when \_\_\_\_\_
- The theme is clearly shown when \_\_\_\_\_
- The author writes \_\_\_\_\_
- We find this out when \_\_\_\_\_
- It is clear when \_\_\_\_\_

RP 8

## LESSON AT A GLANCE:

### Whole Class Activity

- Read and annotate the story for parts of the diamond and the literary elements.
- Project and discuss the task - what needs to be included in the response.
- Reread the story and label the technique the author used to create extended ending.
- MODEL how to rewrite using a different strategy.
- GUIDED PRACTICE: Guide students through the writing process.

## Lesson 4: Narrative Extension Task – Extended Endings

3. Distribute copies of Narrative Extension Task: Extended Endings, p. 242 (SP 136), read and discuss givens and variables in the Narrative Extension Task with the class.

**Read the story The Banana Boat and draw a ring around the extended ending. The author used a memory to end the story. Rewrite the ending of the story using a wish or a hope.**

**Givens: write ending using wish/hope**

**Variables: student response**

4. Ask the class to identify what they need to do. Student Responses: *First, go back to the story and draw a ring around the extended ending. Then, underline the sentence(s) where the author wrote a memory. Think about how to rewrite the ending using a wish or hope.*
5. Review the techniques for writing an extended ending using the Menu on RP 21. *Remember that for this kind of task, the productive questions will be altered to indicate the name of the main character.*

Student Reference Page

**Menu for Extended Endings**

- **A MEMORY:**  
What did you remember most?
- **FEELINGS:**  
How did you feel about what happened?
- **WISH or HOPE:**  
What would you wish or hope?
- **DECISION:**  
What did you decide?
- **DEFINING ACTION:**  
What did you do?

RP 21

Ex. What did Charlie hope or wish for? Instead of “What did you hope or wish for?”

6. MODEL how to write an ending using a wish or hope for this story asking the productive question – What did Charlie wish or hope for?

Ex. *Charlie hoped that his friend Daniel would forgive him for not sharing. He learned his lesson and will share from now on. (NOTE: Feel free to substitute any of the ending strategies and/or direct students to choose one from the list if you are confident that they are independent with this skill.)*

7. GUIDED PRACTICE: Direct students to SP 136 and have them write the new extended ending. Circulate as students write and look for exemplary responses as well as students who are struggling.

Name \_\_\_\_\_

## NARRATIVE EXTENSION TASK: EXTENDED ENDINGS

Read the story The Banana Boat and draw a ring around the extended ending. The author used a memory to end the story. Rewrite the ending of the story using a wish or a hope.

**REMEMBER:** Use the productive questions to fully elaborate your Extended Ending:

- **MEMORY:** What did \_\_\_\_\_ remember most?
- **FEELING:** How did \_\_\_\_\_ feel after everything that happened?
- **HOPE/WISH:** What did \_\_\_\_\_ wish or hope for?
- **DECISION:** What did \_\_\_\_\_ decide to do?
- **DEFINING ACTION:** What did \_\_\_\_\_ do to show how he/she felt or decide to do?

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Writing prompts can and should be used in a variety of ways. Too often we see prompts exclusively as vehicles for assessment, when, in fact, they can be used to *prompt* children to write, applying the many discrete skills they've learned and practiced in isolation. In fact, while it might seem that offering children a blank slate in terms of writing about any topic of their choosing is a positive thing, for many younger students this kind of open-ended choice can be totally overwhelming. Having a variety of prompts that include reasonable perimeters can make the writing task so much more manageable for youngsters. A prompt can be the jumping-off point for a longer term **process writing assignment** (see Process Writing Timeline, pp. 261-262), and can be utilized as foundational material from which students can **practice any skill**, or as a tool for children to practice **analyzing assignments** and **putting together a prewriting plan** (see Analyzing Prompts for Givens and Variables, p. 250). Of course, they can also be used for **assessment purposes**. A scoring sheet template is provided on p. 258 and also accessible on the digital link. We recommend having two independent scorers - after double scoring, compare results.

***Keep the following in mind if a prompt is used to assess student writing:***

- **Before beginning, always remind students of the skills they've learned and be clear about the fact that you expect to see these skills as they respond to the prompt. You might even list the skills on the board.**
- **After students have completed their responses to the prompt, it is critically important that you score the papers, providing student-friendly feedback, using the same terminology you used when teaching. This needs to be done in a very timely manner, preferably within a week. Offer 2 or 3 *specific* ways the student could improve their writing. Ex. *Here, add "a vivid description"***
- **Based on the 2 or 3 specific suggested improvements, have children go back and revise, as indicated. Then, have them compare before and after versions so that they can see, tangibly, how revision improves writing.** (Tip: Avoid having children rewrite the entire piece. Instead, add a "tail" – a strip of lined paper taped to the side of the original, beside the specific suggestion, where students can "insert" the new and improved writing.



## Lesson 2: 8-Day Process Writing Timeline

### Objective

Students follow a 8-day process writing timeline to create generative narrative stories from prompts/assignments.

### Procedure

#### DAY 1

1. Explain to students that they are beginning an 8-day writing process to complete a narrative story from a prompt.
2. Choose a prompt from those provided, SP 141-148, or create your own. If, for example, you have recently read a story about friendship, you might create a writing task such as:

*Think about all the things you can do with a friend. Write a story about a time you spent with a friend.*

3. Follow the Process Writing Timeline on pp. 261-262. (Please note that each day of the process need not be consecutive. In fact, leaving time in between allows the students to tap into the subconscious in between actual writing.)

**NOTE:** Templates have been provided for each section of the story. Use these as you see fit. SP 149-153.

### A Process Writing Methodology and Timeline

**DAY 1:** Choose a broad topic around which students will write. It might relate to a season of the year, a reading selection, or it might relate to science or social studies. (See list of suggested topics on p. 263.) **Discuss the topic** with the class. Review the narrative summarizing framework (RP 2) and have students brainstorm and think about filling in their story summaries. Children may bring the summarizing frameworks home to complete. (About 30 minutes)

**DAY 2:** Share **story summaries**. Be sure each writer has a workable plan. Have them identify story critical characters, settings, and/or objects for future elaborative detail. (About 40 minutes)

**DAY 3:** The entire class constructs their individual **entertaining story beginnings** (SP 149). Begin by reviewing the menu for great beginnings, and the questions they need to ask to generate these beginnings. Circulate as students write, sharing great examples aloud. **Also as you walk about, remind them about and hold them accountable for spelling, grammar, and mechanics taught. Editing should be an ongoing process, not one reserved for the end.** (Remember, the actual beginning consists of only a sentence or 2, and it should begin as close to the main event as possible!) (About 30 minutes)