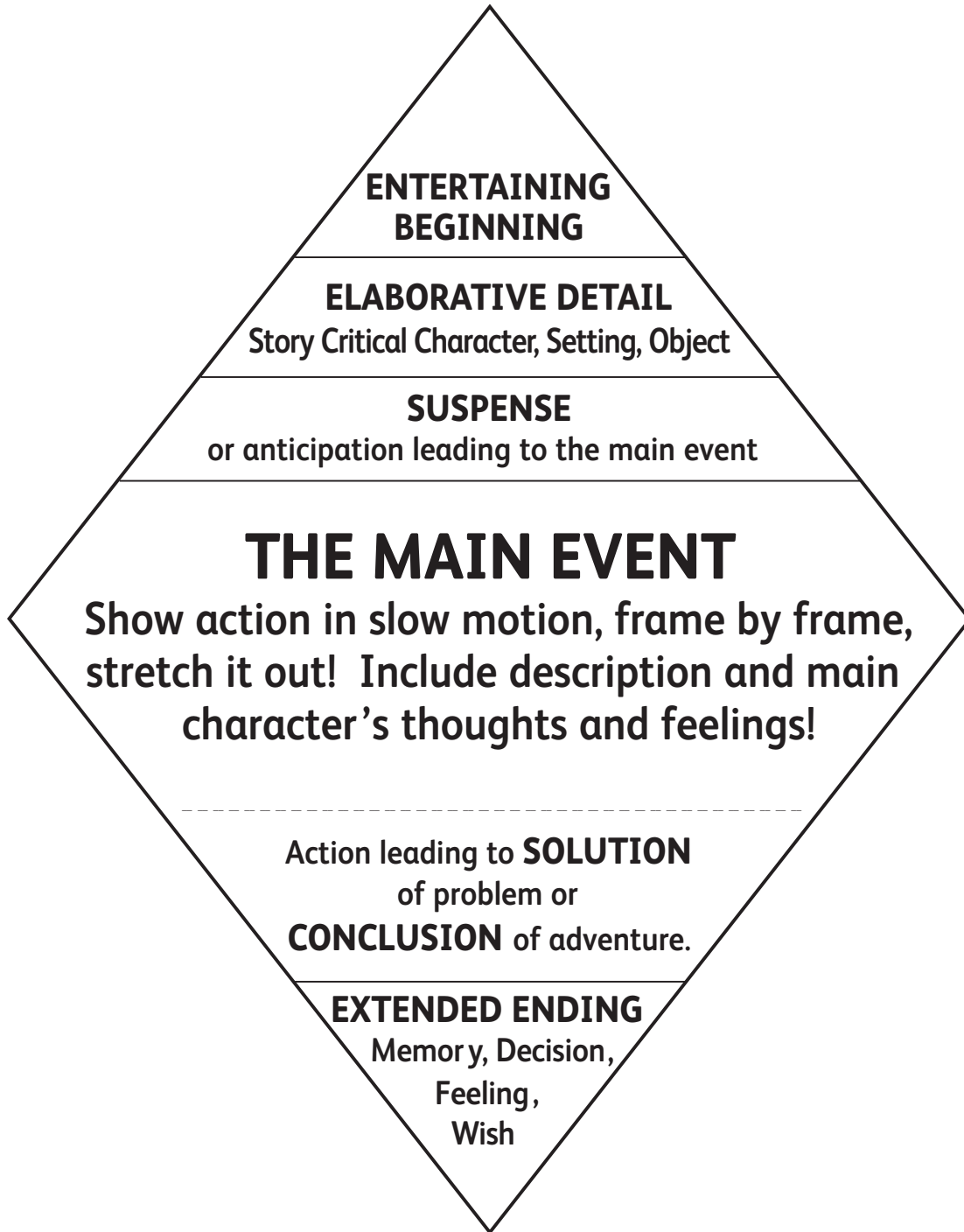


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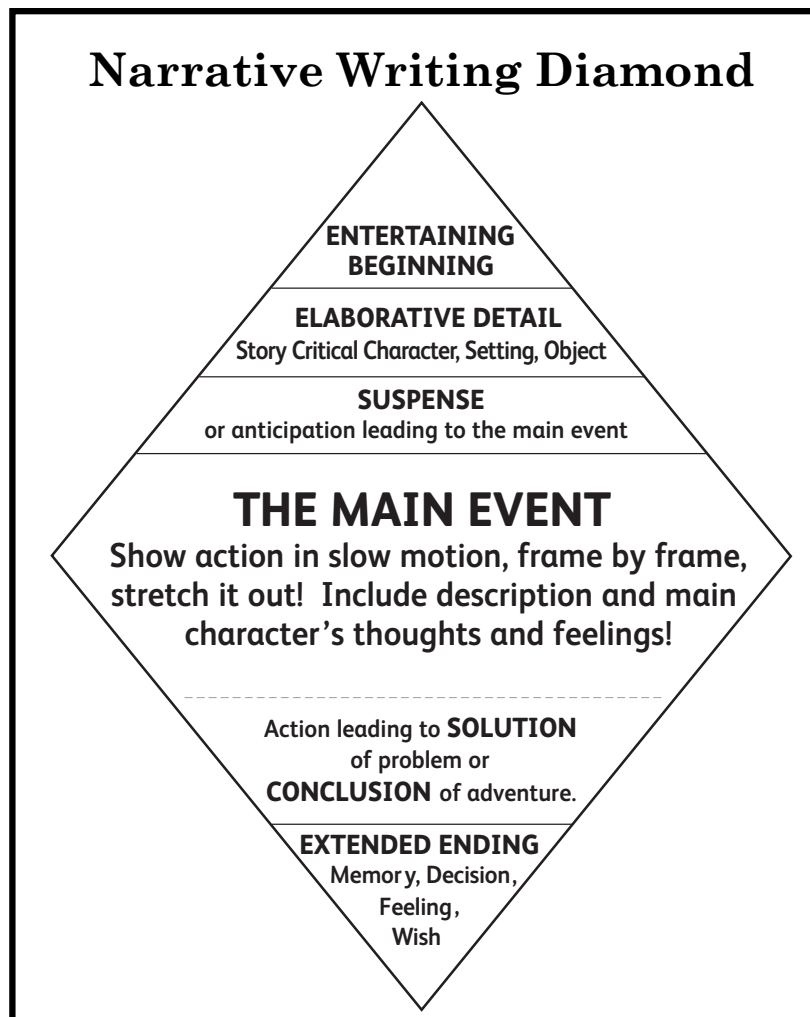
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Narrative Writing Diamond



See the movement and shape of the plot and reduce the story to its key elements - **SUMMARIZE!**



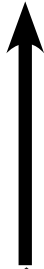
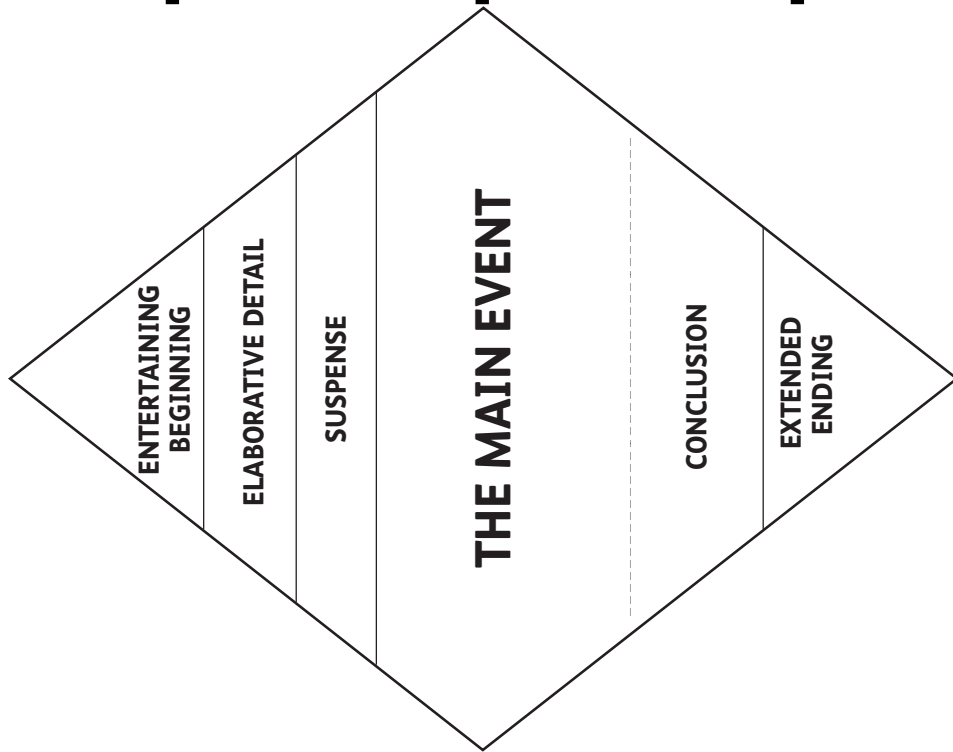
This story is about _____ .

The problem/experience/adventure was that _____ .

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

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





This story is about _____.

CHARACTER SETTING

MOTIVATION

The problem/experience/adventure was that _____.

PROBLEM/ADVENTURE TENSION CONFLICT

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

THEME

Informational Pillar

INTRODUCTION

Lead/Topic Sentence

Main Idea #1 _____

Detail

Detail

Detail

Detail

Main Idea #2 _____

Detail

Detail

Detail

Detail

Main Idea #3 _____

Detail

Detail

Detail

Detail

Conclusion

Summarizing Framework

TOPIC: _____

MAIN IDEA #1: _____

MAIN IDEA #2: _____

MAIN IDEA #3: _____



Argument Pillar

INTRODUCTION
Lead/Claim Statement

Main Reason #1

| | |
|----------|----------|
| Evidence | Evidence |
| Evidence | Evidence |

Main Reason #2

| | |
|----------|----------|
| Evidence | Evidence |
| Evidence | Evidence |

Main Reason #3

| | |
|----------|----------|
| Evidence | Evidence |
| Evidence | Evidence |

CONCLUSION

Summarizing Framework

TOPIC: _____

MAIN REASON #1: _____

MAIN REASON #2: _____

MAIN REASON #3: _____



Annotation and Analysis Process for Narrative Stories

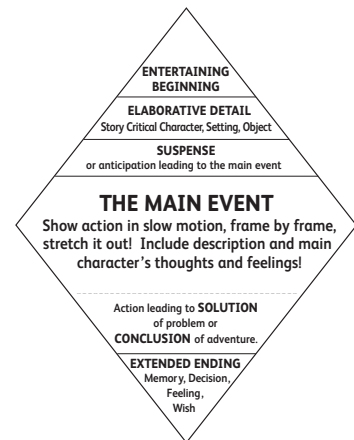
- Project story, provide clean copies to students.
- Identify **genre/purpose**.
- Read story aloud to students as they follow along.

1. Label the **title** – what *genre* does the title hint at?
2. Circle the **entertaining beginning**, identify, label the technique.
3. Identify the **purpose of the story action** and main character's **motivation**.
4. Find **elaborative detail** describing the **setting** – mark and label this.
5. Underline and label suspense, **story tension, conflict**.
6. Bracket the **main event**.
7. Underline and label the **conclusion/solution** or conclusion of adventure.
8. Circle the **extended story ending** and label each technique.
9. Identify the **theme**. Have students highlight the parts of the story that indicate theme.
10. Circle examples of **foreshadowing** and **irony** within the text.
11. Underline any use of **alliteration** or **figurative language** in the title or text.
12. Fill in **summarizing framework**. Allow students to prompt you.

This is a story about _____.

The problem/experience was _____.

The problem ended/concluded when _____.



Refer to the NARRATIVE DIAMOND and show them the way it corresponds to the story parts. Collect or have students file their annotated pieces for the Literary Analysis Task and Narrative Extension Task lessons in this resource.



SUMMARIZING FRAMEWORKS

Narrative Writing Summarizing Framework

This story is about _____.
Character

The problem, adventure, or experience was that _____.
Main Event

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

Informational Writing Summarizing Framework

TOPIC: _____

MAIN IDEA #1: _____

MAIN IDEA #2: _____

MAIN IDEA #3: _____

etc.: _____

Argument Writing Summarizing Framework

ISSUE: _____

CLAIM: _____

MAIN REASON #1: _____

MAIN REASON #2: _____

MAIN REASON #3: _____



Annotation and Analysis Process for Informational and Argument Texts

1. Identify **title/topic**.
2. Number each **paragraph**.
3. Circle and label **introduction**.
4. Bracket and label **body** of the piece.
5. Underline **main idea** or **main reason** sentences, place **blurb** in margin (a word or phrase).
6. Cross check **supporting details** to main ideas.
7. Box and label the conclusion. Reference **main ideas**.
8. Fill in **summarizing framework**:

TOPIC: _____

MAIN IDEA #1: _____

MAIN IDEA #2: _____

MAIN IDEA #3: _____ etc.

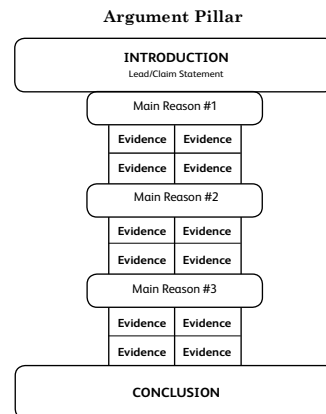
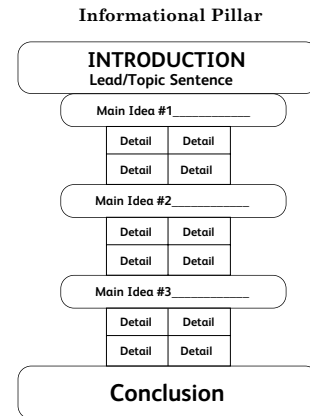
ISSUE: _____

CLAIM: _____

MAIN REASON #1: _____

MAIN REASON #2: _____

MAIN REASON #3: _____



Menu for Beginnings

- **AN ACTION** - Put the main character in the setting doing something interesting and relevant.
- **A SOUND** - A story-relevant sound effect or a description of a sound is a great attention getting technique.
- **DIALOGUE** - Have the main character say something that expresses a feeling, creates worry, or raises the reader's interest or curiosity. It could be an **EXCLAMATION**.
- **A THOUGHT/QUESTION** - Show what the main character is thinking or worrying about.

In order to generate these beginnings, the author asks him/herself some specific questions:

Action: What would you do?

A Sound: What would you hear?

Dialogue/Exclamation: What would you say or exclaim?

*A Thought/Question: What would you be thinking,
wondering or worrying?*



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

MENU OF DETAIL GENERATING QUESTIONS

QUESTIONS ABOUT A STORY CRITICAL CHARACTER -

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

QUESTIONS ABOUT A STORY CRITICAL SETTING -

• What was the temperature/weather like? • What kinds of trees/plants grew there? • How did the air feel? • What kinds of animals were there? • What kinds of buildings were there? • What kind of objects were around? • What kinds of sounds did you hear? • How did you feel about being there? • What did you smell?

QUESTIONS TO ASK ABOUT A STORY CRITICAL OBJECT -

• What color was it? • What did it feel like? • What was its shape? • What size was it? • How old was it? • What was it made of? • What did it smell like? • What kind of sound did it make? • How heavy was it? • Who did it belong to? • Where did it come from? • What did it remind you of?

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



Menu for Suspense

Story Questions:

- What might your main character be wondering or worrying?

Word Referents:

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

Magic of Three:

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



THE MAGIC OF THREE TEMPLATE

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

No discovery: _____

Reaction: _____

Red Flag word/phrase _____, 2nd. HINT: _____

No discovery: _____

Reaction: _____

Red Flag word/phrase _____, 3rd. HINT: _____

Revelation/Discovery: _____

RED FLAG WORDS AND PHRASES

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



MAIN EVENT

Don't Summarize! Make a Scene!

FULLY ELABORATED MAIN EVENTS are made up of a balance of:

- **ACTION**
- **DESCRIPTION**
- **THOUGHTS/FEELINGS**
- **DIALOGUE/EXCLAMATION**

And just for fun...

- **SOUND EFFECT**

Here are the productive questions that help to generate a fully elaborated MAIN EVENT:

ACTION: What did you do?

(Tell it in slow motion, S-T-R-E-T-C-H I-T O-U-T!)

DESCRIPTION: What did you see, hear, feel?

THOUGHTS/FEELINGS: What were you wondering, worrying, feeling?

DIALOGUE/EXCLAMATION: What did you say or exclaim?

SOUND EFFECT: What did you hear?



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?



4 Point Narrative Writing Rubric

0 - Unscorable! Wrote nothing, illegible or wrote about something different from the prompt.

1 - Still has a Way to Go! Shopping list. Too short. Hard to understand. Not enough details and interesting words.

2 - Still needs Work! It has a little bit of detail, but mostly general details like nice, good, red, blue, very, etc. It has an okay beginning, middle and end. Lacks a single entertaining MAIN EVENT! Does not include the main character's feelings or reactions. Needs more elaboration to make it interesting.

3 - Good! Has a beginning, middle, end, organized. Has some specific elaborative details and remains focused on the important events. Needs more elaboration to make it interesting. Although there is a single main event, the piece lacks a balance of action, description, and dialogue for a significant, single, and entertaining main event. Does not include enough of the main character's feelings or reactions. Includes evidence of most parts of the writing diamond.

4 - Great! Fantastic! Has a strong beginning, middle and end. It is interesting and entertaining. Stays focused on the important events. There is clear evidence of every section of the writing diamond and lots of great description. Author uses interesting words, vivid vocabulary and sentence variety. There is a mixture of action, description, feelings and dialogue. This story is smooth and easy to read.



Narrative Writing Rubric

| CATEGORY | 4 | 3 | 2 | 1 |
|---------------------------------------|--|--|---|---|
| Organization | Clear beginning, middle, end Sequence of events unfolds naturally Consistent use of a variety of transitional strategies | Beginning, middle, end Sequence is loosely connected Some transitional strategies | Basic beginning, middle, end Confusing in parts and hard to follow Few, if any, transitional strategies | No story sequence Events are random and hard to follow No transitional strategies |
| Entertaining Beginning | Begins using a variety of strategies to establish the character, setting and story purpose Draws the reader immediately into the story and compels them to read on | Begins using a simple strategy to establish the character, setting and story purpose Brief and may not compel the reader to read on | Begins in a didactic way Does not compel the reader to read on | Lacks an entertaining beginning Does not compel the reader to read on |
| Elaborative Detail | Creative descriptive and sensory details “Shows” character emotion Uses a variety of detail generating questions with story critical characters, settings, and objects Interesting words and sentence variety | Some specific descriptive and sensory details “Shows” character emotion Uses some detail generating questions with story critical characters, settings, and objects Some sentence variety | Few relevant descriptive and sensory details “Tells” character emotion Does not focus on story critical characters, settings, and objects Little variety in sentence structure | Lacks descriptive and sensory details Shows no character emotion Does not focus on story critical characters, settings, and objects Little or no variety in sentence structure |
| Suspense | Skillfully provides sense of anticipation or tension using red flag words/ phrases and story questions | Some sense of anticipation or tension using red flag words/ phrases and story questions | Little sense of anticipation or tension using red flag words/ phrases and story questions | Lacks a sense of anticipation or tension |
| Main Event | Single, significant main event with a balanced mix of strategies Maintains focus Interesting word choice and sentence variety | Single, significant main event with some strategies Maintains focus Some interesting word choice and sentence variety | A series of actions or steps Lacks focus Weak word choice and little sentence variety | Uses a summary statement |
| Extended Ending | Skillful extended ending Strong sense of closure | Somewhat satisfying ending Sense of closure | Ends abruptly | No sense of closure |
| Vocabulary, fluency, mechanics | Precise and appropriate vocabulary Thorough understanding of mechanics with few errors in spelling, usage, punctuation, or capitalization Fluent response | Adequate vocabulary Average understanding of mechanics with adequate spelling, punctuation, capitalization, or usage Errors do not interfere with the readability | Simplistic and general vocabulary Incomplete understanding of mechanics with frequent errors in spelling, punctuation, capitalization, or usage Errors affect the readability | Vague and inappropriate vocabulary Frequent errors in spelling, punctuation, capitalization, or usage Difficult to read or understand |



LITERARY ELEMENTS

The “Building Blocks” of Story

Character/Point of View — Readers see the story through the 5 senses of the main point of view character who is telling the story.

Setting — Time and place, when and where the story takes place. (This sets the mood and tone.)

Plot — Sequence of what happens in a story — beginning, middle and end.

Motivation — What the main character wants (This drives the story action.)

Conflict — Challenge the main character must overcome to get what she/he wants.

Theme — Underlying controlling idea that drives the story.

Foreshadowing — A hint about what is to come later in the story.

Irony — The contrast between what might be expected to happen and what actually does happen.

Figurative Language — Similes, metaphors and other such figures of speech that go beyond the strictly literal to make writing more powerful and descriptive.

Alliteration — A literary device in which several words that start with the same letter (usually a consonant) appear together to create a memorable passage, word referent or title.



THINKING ABOUT READING

Inferential Thinking

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

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

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

Evaluative Thinking

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

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



Literary Analysis Questions

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

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

This story is about _____ .

The problem/adventure/experience was _____ .

The problem was solved, experience or adventure concluded

when _____ .

- What is the **theme**? _____(purple)

Examples of:

Figurative Language _____

Irony _____

Foreshadowing _____

