

Know the narrative non-negotiables

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SPIN-OFF SESSIONS

UNIT ESSENTIALS
Session 3:
Target informative writing skills.

Session 4:
Meet the argumentative standard.



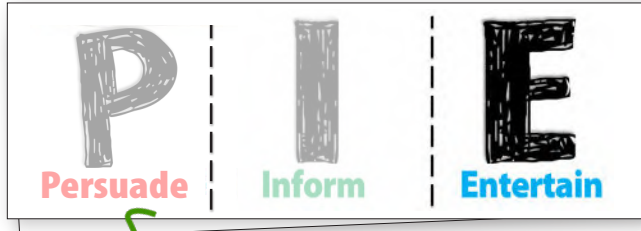
STANDARDS EXPECTATIONS

CCSS W3 | Indiana W3.3
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.



RELEVANT RESOURCE

Understand the expectations.



PURPOSE | TO ENTERTAIN

Generate a story or situation that describes a problem and solution.

TRADITIONAL NARRATIVE GENRES

- REALISTIC (e.g., personal narrative, adventure story, mystery, memoir, etc.).
- FANTASY (e.g., fairy tale, fable, myth, etc.).

NARRATIVE RESPONSES TO TEXTS

- CONTINUE the story (e.g., What happens next/the next time).
- REWRITE the perspective.
- INSERT the missing part, scene, or page.
- Write FICTION BASED ON FACT (e.g., sci-fi, historical fiction, etc.).

Teach the essential writing skills/traits.



IDEAS | The type of information included in the writing.



ORGANIZATION | The arrangement of the information in the writing.



CONVENTIONS | The writing's level of correctness.

ESSENTIAL INGREDIENTS



VOICE | The attitude or tone conveyed within the writing.



WORD CHOICE | The specific and precise vocabulary within the writing.



SENTENCE FLUENCY | The flow of sentences across the writing.

SOPHISTICATED INGREDIENTS

Narrative Essentials

- Create a basic plot**
 Make something happen to someone
- Hook & satisfy readers**
 Start & end the story intentionally
- Sequence time & events**
 Connect action with transitions
- Describe the action**
 Use sensory details to develop key moments
- "Show" close-up details**
 Describe main character(s) & setting(s)
- Set the right mood**
 Reveal character feelings & setting tone



UNIT ESSENTIALS

Narrative Essentials

Know the narrative non-negotiables

Define the shape of stories.

Clarify *story* versus *description*.

Readers expect a story to have a problem.

- Flat line
- Rocket ship
- Crash landing



Reveal the flag icon.

- Construction flagger
- Lifeguard flag



Plan problems into narrative stories.

Honor that stories require conflict.



The main character must face a fear or make a difficult choice (e.g., man v. self).



The main character disagrees or has a problem with one or more characters (e.g., man v. man, man v. society).



The main character faces an animal, weather, technology, a situation, or something that is beyond his control (e.g., man v. nature, man v. technology).

SPIN-OFF SESSION
MANAGEMENT
Session 4:
Teach with
mentor texts.



Create a basic plot

Make *something* happen to someone

Start with the middle.

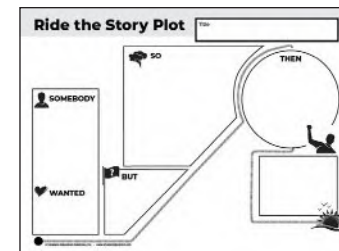
Utilize the same reader note-taking tool when preparing to write a narrative.

Storyboard

Identify setting and what the main character wants.

Identify the problem.

Describe the solution.



Setup

Who is the story about?
Where does this happen?
When did this happen?

Mix-up

What is the problem?
What is wrong?

Fix-up

What happens at the end?
How does the character feel?
What does the character learn?

Hook & satisfy readers

Start & end the story intentionally

Determine the solution.

Readers expect problems to get solved.



Identify who helped the main character. Another character helps to solve the problem (e.g., rescues from danger, offers advice or warning, provides resources or support, etc.).



Identify what was the item, object, or idea that finally solved the problem (e.g., a specific technique, strategy, decision, a physical tool).



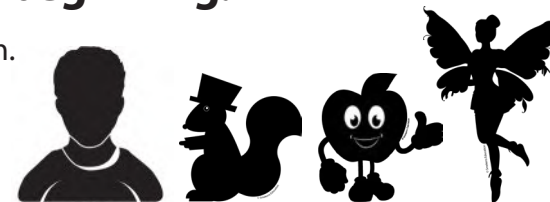
All problems are not necessarily “fixed” by the end— but things “got better” when the character’s attitude or actions changed (e.g., he took a chance, he chose to be brave, he embraced a new attitude, he decided to change, etc.).



Or, things “got better” when the setting changed and time passed (e.g., the weather improved, the party came and went, time healed the wound, felt better in the morning, etc.).

Orient the reader with a beginning.

Determine who will face the problem.



Anchor the problem in a setting.





UNIT ESSENTIALS



NOW IT'S YOUR TURN

Beginning • Setup

Middle • Mix-Up

End • Fix-Up



Sequence time & events

Connect action with transitions

Stretch the middle.

Make the problem/conflict worsen with rising action.



Storyboard

Identify setting and what the main character(s) wants.

Identify the problem.

Describe the solution.

Storyboard

Identify setting and what the main character(s) wants.

Identify the problem. Describe the problem getting worse or bigger.

Describe the solution.

Storyboard

Identify setting and what the main character(s) wants.

Identify the problem. Describe the problem getting worse or bigger.

Describe the problem getting more worse or even bigger. Describe the solution.

Ride the Story Plot

Title: _____

SOMEBODY: _____

WANTED: _____

SO: _____

BUT: _____

THEN: _____

Ride the Story Plot

Title: _____

SOMEBODY: _____

WANTED: _____

AND SO: _____

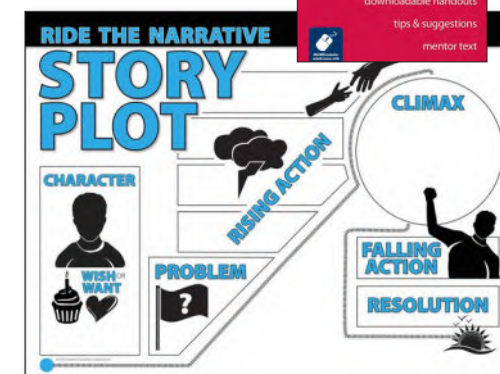
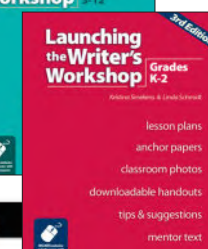
AND SO: _____

AND SO: _____

SO: _____

BUT: _____

THEN: _____



Setup

Who is the story about?
Where does this happen?
When did this happen?

Mix-up

What is the problem?
What is wrong?

Mix-up

What makes the problem worse?
What other bad things happen?

Mix-up

What makes the problem worse?
What other bad things happen?

Fix-up

What happens at the end?
How does the character feel?
What does the character learn?



MANAGEMENT
Session 3: Help students to write more.

MINI-LESSONS
Session 2: Model a strong example.

