



Simplify  
Writing®

# Creative Narrative

7<sup>th</sup> Grade

# Simplify Writing

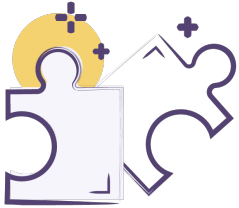
Thank you for downloading this sample. This is meant to give you an example of how our lesson plans are formatted, in order to make sure that this program is a good fit for your classroom.

Please keep in mind that:

- The complete lesson plans members get are fully editable, available in a PowerPoint format.
- Each unit includes:
  - pacing guide
  - mentor text
  - reference texts (if applicable)
  - teacher lesson plans
  - student pages (available in print + digital formats)
  - conference goals
  - rubrics (teacher + student-friendly)
  - exemplars
- Our members also have access to our full Grammar Library, Intervention Library, and ELL Modification Library.
- We provide training to our teachers on how to use these lessons, so anything you don't understand about the process will be easy to understand after our full, self-paced 8-hour writing training, *Success with Simplify Writing*®.

Have questions? We'd love to answer them! Just send an email to [April@simplifywriting.com](mailto:April@simplifywriting.com).

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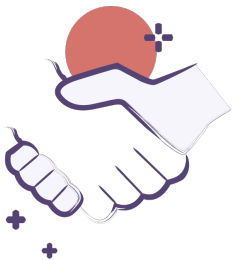
**Bite-Sized Instruction.** Students learn best when the writing standards are broken down into short, clear lessons that they can then apply in their own writing. Each of our lessons takes about 10-15 minutes and keeps students engaged and active in the learning experience.



**Fluid Grammar.** Grammar instruction should naturally flow into student writing. We show teachers how to use our library of grammar tools to better develop the written language skills of their students.



**Differentiation.** We know firsthand that each classroom is made up of a diverse group of students. Our resources provide the flexibility teachers need to reach students with varying experiences, background knowledge, and ability levels.



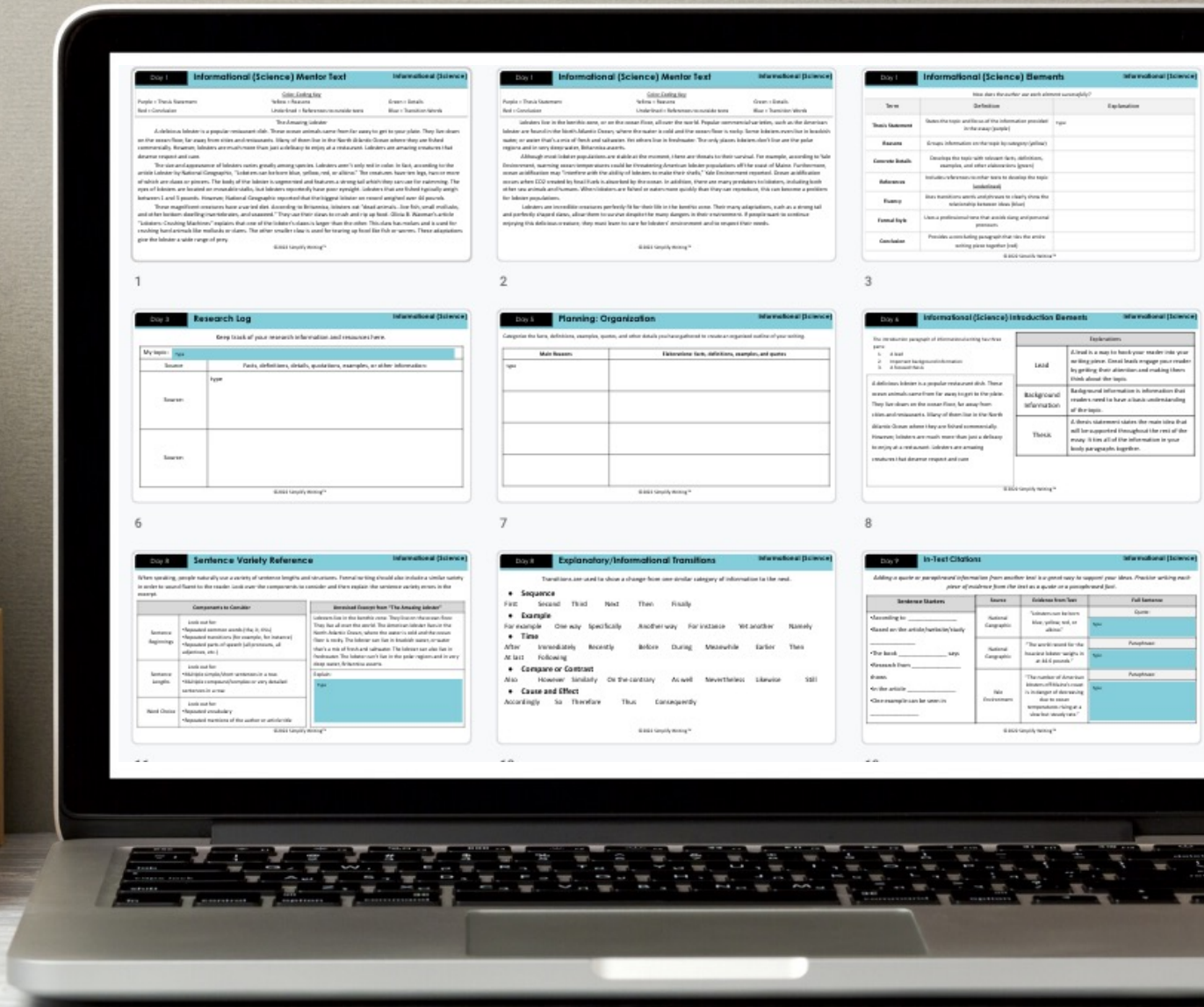
**Support.** Teachers are more successful when they receive adequate training on a new curriculum. We walk teachers through using the Simplify Writing<sup>®</sup> materials in every step of their writing instruction, and we provide ongoing email support to address any questions or issues they have in their writing block.

# Digital Student Organizers

# Google Slides™ Files

Share in units or easily split into daily files!

Files can be exported for Microsoft OneDrive, SeeSaw, Nearpod, and more!



# Pacing Guide

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Day 3	Planning: Plot	pg. 26
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Day 9	Drafting: Rising Action <i>Focus on Mood &amp; Transitions</i>	pg. 59
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# Creative Narrative Mentor Text

## Crossing Paths

The autumn breeze felt like an embrace around her shoulders and neck as she walked down the wide sidewalks toward home. *Friday is the best day. Every day should be Friday*, Kayla thought to herself. Her Discman was playing the new song from The Dave Matthews Band. She felt her mood lift a little after yet another school day where she ate lunch in the library. As she passed the house where her mom's best friend lived, she kept her head down, hoping the woman wouldn't notice. One of the worst parts about being in middle school was that her parents and their friends all felt the need to give her their opinion. "You kids need to get outside more and enjoy the fresh air. MTV is going to rot your brain." "Why do you always have those headphones on? Don't you like to talk to other people?" She hurried along so she could enjoy the song and not be interrupted with small talk.

Kayla was so focused on the sidewalk and the music streaming through her headphones that she almost missed it. Something on the edge of her vision made her pause and turn. Then her eyes went as wide as a full moon. There was a dirt path leading between two houses and disappearing into the woods. A dirt path that had not been there the last eight years that she had taken that way home from school. Her brown eyes darted from one house to the other as she tried to determine if the Matthews *really had* started to rot her brain. How else could she have missed the path? Her feet stepped down the path anyway, the smell of damp soil wafting up from her footsteps.

She reached into her backpack for her digital camera. It was her most prized possession. This was in spite of the fact that her parents could not understand why she would want photos on the computer instead of printed out in an album.

Kayla stepped through the tree line into the woods. She'd grown up in Asheville, and these woods were not new to her. This all just felt weird. She pulled off her headphones as she stepped further down the path and was startled when she heard leaves crunching under her feet. *Maybe this was really stupid*, she worried, a tingly feeling running up her spine. She ripped her backpack strap and her camera, preparing to turn and head back the way she came, until a kid emerged about ten feet from her, looking just as surprised as she did.

"Hey!" Kayla called loudly, though she wasn't sure why. The boy could clearly hear her just fine.

"Hi?" the boy answered, still looking around, a confused expression on his face. She didn't recognize him, which was odd. She knew everyone her age in Asheville. He was tall and kind of lanky, with dark skin and curly black hair.

"Are you lost?" Kayla asked, taking a step towards him.

# Creative Narrative Mentor Text

"That is an excellent question." The boy laughed and patted his head. "I, um, well? I just moved in this week. And this is going to sound really stupid, but this pathway kind of, like, appeared in my back yard today. So, I don't think I'm lost... my house should be just back that way. But that's not normal, right?" His eyebrows raised with his question. "Oh, I'm Jeremy. But everyone back home just calls me Jenkins."

They were a little too far apart to shake hands, so each just awkwardly waved. "Well, Jenkins, I'm Kayla, and I would say this is not normal. However, almost the exact same thing happened to me. Well, not exactly, but close. I've lived here my whole life, so I feel like I should be able to offer some sort of explanation... but, well, I can't."

Jenkins tilted his head like he was considering her story before nodding. "Kayla, my new neighbor. Do you feel like going on a weird adventure? I suggest I go towards where his path and mine combined into one."

"I wish I could say I have big Friday night plans, but a random adventure through a mysterious path is probably the most exciting offer I'll get." Jenkins shrugged, snapping a photo of where the two paths met.

"Adventuring it is, then."

The two fell into step beside one another, each looking for something odd or out of place. Kayla realized she should probably make some conversation and asked where he had moved from.

"Oh, um, I'm from South Carolina. I just moved up here to live with my aunt and uncle. It's... it's kind of a long story." His eyes slid down at the ground as he spoke.

"That's okay. I mean, you can tell me if you want, but I get it."

"Maybe on the next weekend," Jenkins said, finally looking up, grinning. Kayla snapped a photo of him while he was smiling.

It turned out he would be staying at Asheville Middle School the following week, and Kayla felt a glimmer of hope. Maybe she would have someone to sit with at lunch again.

"The path led us out along Founders Drive before too long, but I still have no idea where this path came from or what..." she stopped short.

"What is it?" Jenkins asked, stopping a few steps ahead of her.

Kayla pointed to their left, and there was a little clearing she'd never seen before with a large tree in the middle that still had all of its leaves. None had even turned orange yet like the rest. She snapped another photo.

"That's not normal either, right?" Jenkins asked.

"I mean, I'm not like, a tree expert, but I would say not." They ventured closer.

"Um, Kayla?" Jenkins asked from the other side of the tree.

# Creative Narrative Mentor Text

"Yeah," she answered, walking around. She found him staring at some initials carved into the side of the tree trunk. It read, **K + J = BFF 97**.

"What in the world?" she asked to no one. She traced the jagged 97 with her index finger.

"I would normally say that's the year this was carved...but it's 1996. Soooo... unless it's 100 years old, I don't know what else that means. And these are our initials." Jenkins looked slightly concerned, and Kayla understood that feeling. She clicked her camera.

"You want to get out of these woods?" she asked. He just nodded in response. They made their way back to the path and hurried out onto Founders Drive.

They were both quiet for a long moment. Then Jenkins said, "This is kind of embarrassing, but do you think you could point me in the direction of my house?" He grinned sheepishly and told Kayla his address. She laughed, shaking off the awkwardness of the entire afternoon and started towards his house since it was on her way home.

They stopped in front of his aunt and uncle's home. "I think this was the strangest afternoon I think I've ever had. But it was also kind of fun. I'm going to go home and look at these photos to see if anyone can tell me what I just walked through, but if you get bored, my brother just got a Nintendo 64, so we could—"

"Seriously? I'm there!" Jenkins almost laughed before he went inside.

Kayla made her way home and immediately plugged her camera into her family's desktop computer. She scrolled through her photos from the day before, mostly leaves on the ground, until she came to a series of pictures that just said, "File Error." *What?!* she thought. She unplugged it and tried just viewing them on the small screen with the same error message.

"Dad!" she yelled, "Dad!" Her father came look. "Can you fix these files? I don't know what happened."

He had just shrugged. "I have no idea how to use your fancy camera. Aren't I always telling you that? My technology baffles me?"

Kayla's eyes rolled. Sometimes, her parents drove her insane. However, she had to grin when she realized that that afternoon, she'd been outside, enjoying the fresh air without her headphones, and talking to another person. It had been the best day she could remember in a long time. *So maybe they're not always wrong.*

Kayla didn't know if it was magic or something else entirely that made her and Jenkins' paths cross that day, but when she heard the doorbell ring later that afternoon and Jenkins introducing himself to her dad, she decided she didn't care. Maybe their paths had crossed for a reason.



**Purpose:** I can identify the elements of a creative narrative and explain why specific elements are important to the process of storytelling.

**Standard(s):**

- **CCSS.ELA-LITERACY.W.7.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Materials

*Print*

- Teacher models (pgs. 12, 14-16)
- Student pages (pgs. 13, 17-19)

*Digital*

- Student Page

**Learning Goal**

Students will identify and explain the importance of a variety of elements contained in a creative narrative.

**Success Criteria**

**Criteria 1**– The student successfully identifies 4-5 elements of the narrative.

**Criteria 2** – The student successfully explains why 3 or more of those elements are important to the story.

**Mini-Lesson Steps (15 min.):**

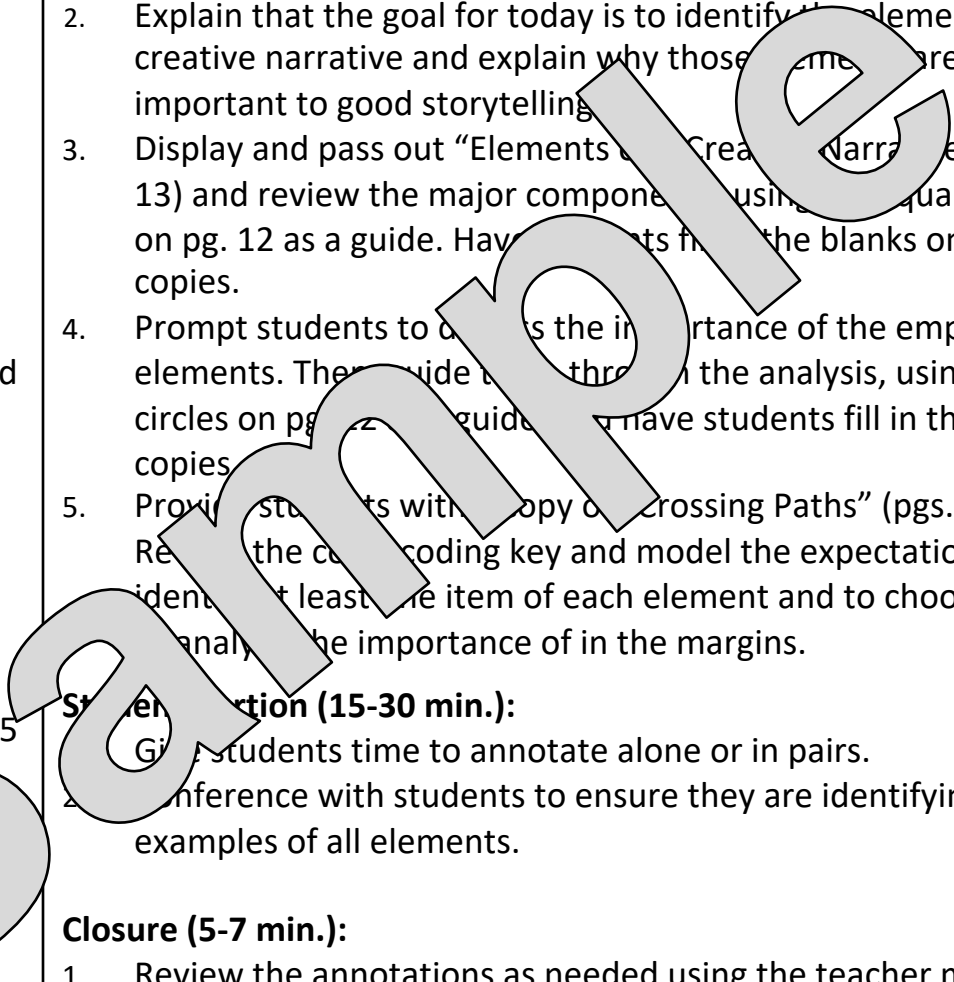
1. Introduce the unit by facilitating a discussion about what makes an engaging story.
2. Explain that the goal for today is to identify the elements of a creative narrative and explain why those elements are important to good storytelling.
3. Display and pass out “Elements of a Creative Narrative” (pg. 13) and review the major components using the square boxes on pg. 12 as a guide. Have students fill in the blanks on their copies.
4. Prompt students to discuss the importance of the emphasized elements. Then guide them through the analysis, using the circles on pg. 12 as a guide. Have students fill in their copies.
5. Provide students with a copy of “Crossing Paths” (pgs. 17-19). Review the color coding key and model the expectation to identify at least one item of each element and to choose three items to analyze the importance of in the margins.

**Student Action (15-30 min.):**

1. Give students time to annotate alone or in pairs.
2. Confer with students to ensure they are identifying examples of all elements.

**Closure (5-7 min.):**

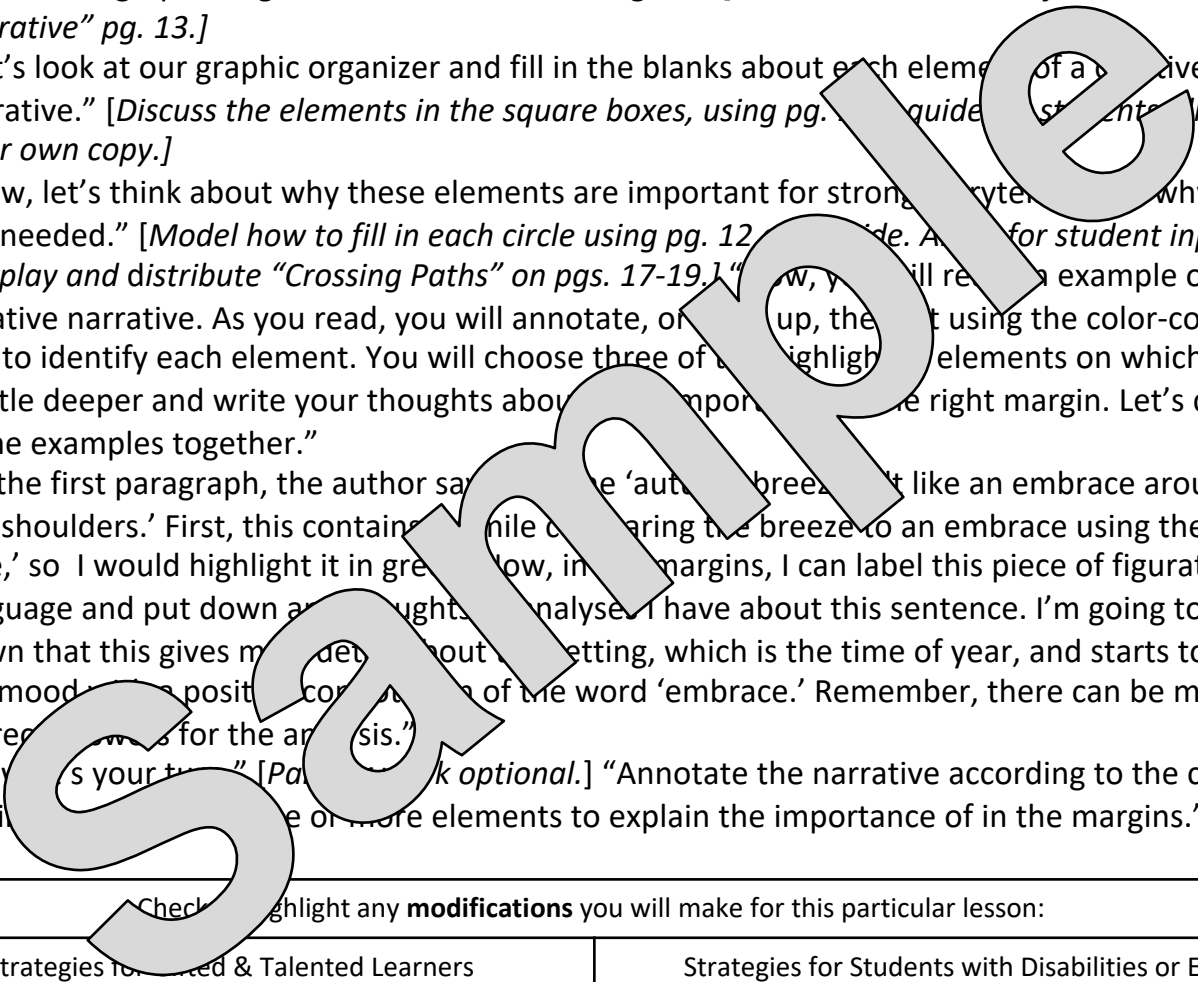
1. Review the annotations as needed using the teacher model. Students can add to their annotations as needed.
2. As time allows, have students share their analyses with the class or with a new partner.



## Mini-Lesson Overview

### How it sounds:

- “Think about what makes you ‘fall in’ to a fictional story, when you’re really engaged, and you might not even feel like you’re reading anymore. What is it about those stories that makes them so easy to get into? Think for a moment and share with a partner.” *[Give students time.]*
- “When you were sharing, I heard a lot of great responses. Sometimes, people are drawn into the story because of a fast-paced plot. Others might need a strong character background to connect to a story. Today, our goal is to not only identify all of the elements that go into a creative narrative, but to decide why these elements are important to good storytelling. We will use the graphic organizer to record our thoughts.” *[Distribute “Elements of a Creative Narrative” pg. 13.]*
- “Let’s look at our graphic organizer and fill in the blanks about each element of a creative narrative.” *[Discuss the elements in the square boxes, using pg. 13 as a guide. Students fill in their own copy.]*
- “Now, let’s think about why these elements are important for strong writing. Why they are needed.” *[Model how to fill in each circle using pg. 12 as a guide. Allow for student input.]*
- *[Display and distribute “Crossing Paths” on pgs. 17-19.]* “Now, you will read an example of a creative narrative. As you read, you will annotate, or write down, the parts using the color-coding key to identify each element. You will choose three of the highlighted elements on which to dig a little deeper and write your thoughts about their importance in the right margin. Let’s do some examples together.”
- “In the first paragraph, the author says, ‘the ‘autumn breeze’ felt like an embrace around her shoulders.’ First, this contains a simile comparing the breeze to an embrace using the word ‘like,’ so I would highlight it in green. Now, in the margins, I can label this piece of figurative language and put down any thoughts I have about this sentence. I’m going to write down that this gives me a detailed setting, which is the time of year, and starts to build my mood to a positive correlation of the word ‘embrace.’ Remember, there can be many correct answers for the analysis.”
- “Now it’s your turn.” *[Partner work optional.]* “Annotate the narrative according to the color-coding key and write one or more elements to explain the importance of in the margins.”

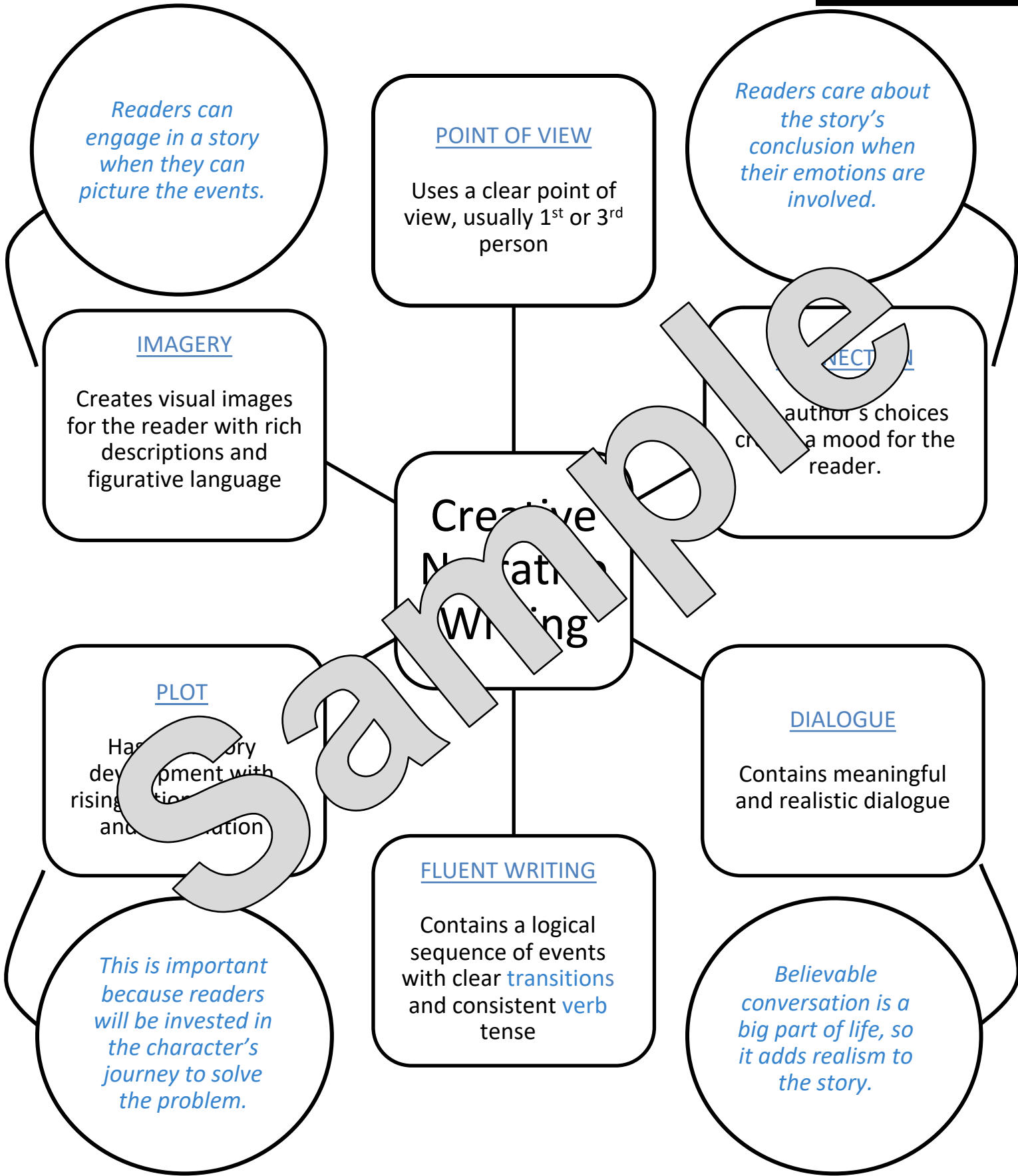


Check and highlight any **modifications** you will make for this particular lesson:

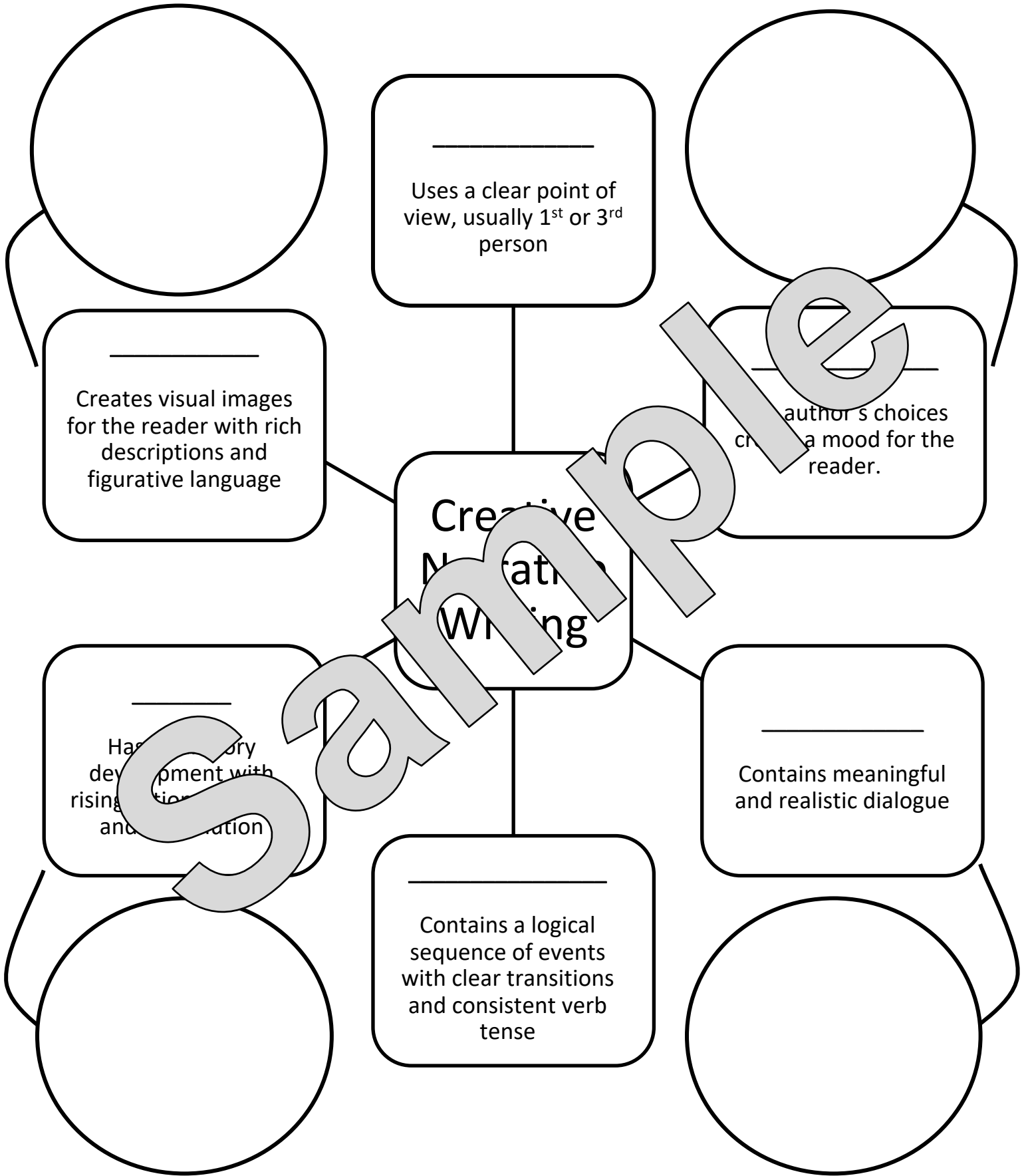
Strategies for Gifted & Talented Learners	Strategies for Students with Disabilities or ELL
<ul style="list-style-type: none"> <li><input type="checkbox"/> Provide opportunity for further research on a related topic</li> <li><input type="checkbox"/> Allow for the production of a multimedia or visual presentation to accompany the writing piece</li> <li><input type="checkbox"/> Use of advanced supplementary/reading materials</li> <li><input type="checkbox"/> Allow for flexible grouping or collaborative writing opportunities based on ability or interest</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Pre-Teach/Re-Teach concepts</li> <li><input type="checkbox"/> Provide additional examples</li> <li><input type="checkbox"/> Provide additional work time</li> <li><input type="checkbox"/> Allow for differentiated product</li> <li><input type="checkbox"/> Chunk Tasks</li> <li><input type="checkbox"/> Allow for Student Dictation</li> <li><input type="checkbox"/> Language Scaffolds (i.e.: sentence frames)</li> <li><input type="checkbox"/> Peer Mentor</li> </ul>

# Elements of a Creative Narrative

Teacher Model



# Elements of a Creative Narrative



# Creative Narrative Mentor Text

## Teacher Model

### Crossing Paths

The autumn breeze felt like an embrace around her shoulders and neck as she walked down the wide sidewalks toward home. *Friday is the best day. Every day should be Friday*, Kayla thought to herself. Her Discman was playing the new song from The Dave Matthews Band. She felt her mood lift a little after yet another school day where she ate lunch in the library. As she passed the house where her mom's best friend lived, she kept her head down, hoping the woman wouldn't notice. One of the worst parts about being in middle school was that her parents and their friends all felt the need to give her their opinions. Constantly. "You kids need to get outside more and enjoy the fresh air. MTV is going to rot your brain. Why do you always have those headphones on? Don't you like to talk to other people?" She just hurried along so she could enjoy the song and not be interrupted with small talk.

Kayla was so focused on the sidewalk and the music streaming through her headphones that she almost missed it. Something on the edge of her vision made her pause and turn. Then her eyes went as wide as a full moon. A dirt path that had most certainly not been there the last eight years that she had taken the way home from school. Kayla's brown eyes darted from one house to the other. She tried to determine if maybe MTV really had started to rot her brain. How could she have missed this? Her feet started down the path. She felt the soft soil wafting up from her footsteps.

She reached into her backpack for her digital camera. It was her most prized possession. This was in spite of the fact that her parents could not understand why she would want photos on the computer instead of printed out in an album.

Kayla shivered as she stepped through the tree line into the woods. She'd grown up in the area, so these woods were not new to her. This all just felt weird. She pulled out her headphones. She walked even further down the path and was startled when she heard a rustle off to her right. *Maybe this was really stupid*, she worried. A shiver was running up her spine. She gripped her backpack strap and her camera, preparing to turn and head back the way she came, until a kid emerged about ten feet from her, looking just as surprised as she did.

"Hey!" Kayla called loudly, though she wasn't sure why. The boy could clearly hear her just fine.

"Hi?" the boy answered, still looking around, a confused expression on his face. She didn't recognize him, which was odd. She knew everyone her age in Asheville. He was tall and kind of lanky, with dark skin and curly black hair.

"Are you lost?" Kayla asked, taking a step towards him.

Simile- gives the reader the season of the setting and the character's feeling

hyperbole

Discman... what year is it?

Something is going on at school.

hyperbole

simile

These could both be conflicts. Which one is the main conflict?

onomatopoeia

### Color-Coding Key

Yellow = Character Development

Blue = Setting Description

Pink = Conflict/Resolution

Red = Dialogue

Green = Figurative Language

Underline = Transition Words

**Purpose:** I can brainstorm ideas for a creative narrative in different genres using a reference guide to include details based on specific genre elements.

**Standard(s):**

- **CCSS.ELA-LITERACY.W.7.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- **CCSS.ELA-LITERACY.W.7.3.D** Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

**Materials**

*Print*

- Teacher model (pg. 23)
- Student pages (pgs. 22, 24, 25)

*Digital*

- Student Page

**Learning Goal**

Students will identify story genres and brainstorm possible story descriptions in 3 different genres.

**Success Criteria**

**Criteria 1** - Students will identify 3 different story genres based on a description.

**Criteria 2** - Students will brainstorm three potential story ideas in different genres that relate to the prompt.

**Mini-Lesson Steps (15 min.):**

1. Ask students if they have a favorite literary genre to read in.
2. Display and distribute the “Genre Reference Guide” (pg. 22) and review the definitions and examples.
3. Display and distribute the “Genre Identification” organizer (pg. 24). Explain that students will be determining the most likely genre of each story based on the description, beginning with the mentor text. Read the example aloud and allow students to write/discuss their ideas before reviewing together, using pg. 23 as a guide.
4. Display and distribute the “Brainstorming: Creative Narrative” (pg. 25) and enter the prompt, clarifying as needed.
5. Explain that students will use the “Genre Reference Guide” (pg. 22) to brainstorm three different ways they could address the prompt using the characteristics of different genres. They will model their descriptions after those from the “Genre Identification” organizer (pg. 24).

**Independent Work Time (15-30 min.):**

1. Monitor students as necessary to help them think about how to apply the prompt within different genres.

**Closure (5-7 min.):**

1. Have students share their favorite potential ideas with a partner with the goal of helping each other decide which would make the best narrative.
2. Have all students circle their top choice for their narrative.
3. *Optional*- Students can submit their choice for review.

• Mini-Lesson Overview

**How it sounds:**

- “Is there a specific type of book, or genre, that you tend to gravitate toward reading?” *[Give students time to think and discuss. Clarify the question as needed.]*
- “The genre label lets the reader know some basic elements that will likely be included in the story. This helps readers find the type of book they are looking for. For this unit, you will be able to write within any fiction genre, so it is important that you have an understanding of a variety of them.” *[Display and distribute the “Genre Reference Guide” (pg. 22) and review the definitions and examples as a class.]*
- *[Display and distribute the “Genre Identification” organizer (pg. 24) to make sure that we have a strong understanding of how a story might be described in different genres, we are going to look at some brief story descriptions and determine the most likely genre that completed story would be labeled as. Keep in mind that it is possible for authors to blend genres by using characteristics of two genres within the same story, but we are looking for some basic identification from the examples.” [Read each example and allow students to write/discuss their ideas before reviewing together, using pg. 23 as a guide.]*
- “Today, you will brainstorm story ideas for this unit in three different fiction genres before choosing your favorite.” *[Display and distribute “Brainstorming: Creative Narrative” (pg. 25) and review the prompt clarifying as needed.]*
- “You will use the ‘Genre Reference Guide’ (pg. 22) while brainstorming three different ways to address the prompt using the characteristics of different genres. You will use the examples from the ‘Genre Identification’ organizer (pg. 24) as a guide for how to craft your ideas, though you will be asked to go into more detail.”

Sample

Check and highlight any <b>modifications</b> you will make for this particular lesson:	
Strategies for Gifted & Talented Learners	Strategies for Students with Disabilities or ELL
<ul style="list-style-type: none"> <li><input type="checkbox"/> Provide opportunity for further research on a related topic</li> <li><input type="checkbox"/> Allow for the production of a multimedia or visual presentation to accompany the writing piece</li> <li><input type="checkbox"/> Use of advanced supplementary/reading materials</li> <li><input type="checkbox"/> Allow for flexible grouping or collaborative writing opportunities based on ability or interest</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Pre-Teach/Re-Teach concepts</li> <li><input type="checkbox"/> Provide additional examples</li> <li><input type="checkbox"/> Provide additional work time</li> <li><input type="checkbox"/> Allow for differentiated product</li> <li><input type="checkbox"/> Chunk Tasks</li> <li><input type="checkbox"/> Allow for Student Dictation</li> <li><input type="checkbox"/> Language Scaffolds (i.e.: sentence frames)</li> <li><input type="checkbox"/> Peer Mentor</li> </ul>

# Genre Reference Guide

The genre of a narrative writing piece is a category based on a set of characteristics a story contains.  
 Some stories can contain elements of more than one genre and blend them together.  
 Note that not all literary genres are listed below.

Genre	Characteristics	Example
Realistic Fiction	<ul style="list-style-type: none"> <li>• Characters that seem like they could be real</li> <li>• Setting that is real or could be real</li> <li>• Can take place in present or past</li> </ul>	<p><i>Front Desk</i> By Kelly Yang</p>
Fantasy Fiction	<ul style="list-style-type: none"> <li>• System of magic</li> <li>• Extensive world building</li> <li>• Elements that could not exist in real life</li> <li>• Can take place at any point in time</li> </ul>	<p><i>Hungry for Memory</i> By Diana Wynn Jones</p>
Magical Realism	<ul style="list-style-type: none"> <li>• Blend of realistic and fantasy fiction</li> <li>• Elements of magic in an otherwise realistic setting</li> <li>• Magic blended into everyday life</li> <li>• Can take place in present or past</li> </ul>	<p><i>Willa and the Whale</i> By Chad Morris and Shelly Brown</p>
Historical Fiction	<ul style="list-style-type: none"> <li>• Involves a true historical event with fictional characters, plot, and setting</li> <li>• Takes place in the past</li> </ul>	<p><i>Refugee</i> By Alan Gratz</p>
Science Fiction Dystopian Fiction	<ul style="list-style-type: none"> <li>• Contains technology that does not currently exist</li> <li>• Takes place in the future</li> </ul> <p>*Dystopian fiction is a sub-category that takes place in a futuristic society that is portrayed as perfect but really has deep flaws.</p>	<p><i>The Wild Robot</i> By Peter Brown</p> <p><i>The Hunger Games</i> By Suzanne Collins</p>
Traditional Stories: Fables, Fairytales, Myths, Legends	<ul style="list-style-type: none"> <li>• Originally told orally, author unknown</li> <li>• Sometimes contains magic</li> <li>• Takes place in a vague setting (ex: far away)</li> <li>• Often used to teach a lesson</li> </ul>	<p>“Cinderella” “The Tortoise and the Hare”</p>



# Genre Identification

## Teacher Model

Based on the definitions from the "Genre Reference Guide," identify the most likely genre of each description below and explain how you know.

Description	Genre & Explanation
<p><i>Mentor Text:</i></p> <p>The story takes place in 1996. A girl is walking home from school and sees a path leading into the woods she's never seen before. It leads her to a boy she's never met, and they end up finding a carving in a tree that appears to be from the future and they can't explain it. They end up becoming fast friends.</p>	<p>This is magical realism. This story does take place in the past but is not centered around a specific event, so it is not historical fiction. It is realistic except for the unexplained "magical" seeming elements.</p>
<p>A little fish cannot understand why she can't play with her tadpole friends anymore, now that they are frogs. She is angry because she believes her parents are being unfair. She swims away to find her best friend at the edge of the pond. She sees her friend and jumps out of the pond to share her frustration. Suddenly, she can't breathe and her fins no longer work. Her frog friend doesn't understand, but she quickly leaps into the pond and pushes her friend back into the water. She learns that sometimes she is responsible for her own safety.</p>	<p>This is a fable. It contains talking animals without a clear time/place. It teaches a lesson to the reader or listener.</p>
<p>A young girl is on the train with her family after they received word from a friend that the brown shirts were on their way to the neighborhood. She was only able to grab her coat and teddy bear before her parents were pulling her out the door and into their neighbor's waiting vehicle. She couldn't understand why they had to crouch down and hide, but she didn't understand a lot of things that had been going on since Hitler took over in Germany.</p>	<p>This appears to be historical fiction. The Holocaust is a real historical event, but the reader is lead to believe that this girl is fictional (or this would be a biography).</p>

# Brainstorming: Creative Narrative

**Prompt: Your main character is a student who comes across something unexpected on their way home from school. Write a story about their experience and a conflict that might occur. This story can be written in any fictional genre and should include dialogue and sensory details.**

*Use the space below to brainstorm how you could potentially craft a story from this prompt in three different fiction genres.*

GENRE:	CHARACTER:	SETTING:
	CONFLICT:	RESOLUTION:

GENRE:	CHARACTER:	SETTING:
	CONFLICT:	RESOLUTION:

GENRE:	CHARACTER:	SETTING:
	CONFLICT:	RESOLUTION:

**Purpose:** I can develop the plot of my creative narrative by completing a plot diagram.

**Standard(s):**

- **CCSS.ELA-LITERACY.W.7.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- **CCSS.ELA-LITERACY.W.7.3.B** Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
- **CCSS.ELA-LITERACY.W.7.3.C** Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another and show the relationships among experiences and events.

**Materials**

*Print*

- Teacher model (pg. 28)
- Student page (pg. 29)

*Digital*

- Student Page

**Learning Goal**

The students will be able to identify the elements of plot and use a plot diagram to plan a sequence of events for their narrative.

**Success Criteria**

**Criteria 1-** The student uses a plot diagram to plan out the sequence of events for their narrative.

**Mini-Lesson Steps (15 min.):**

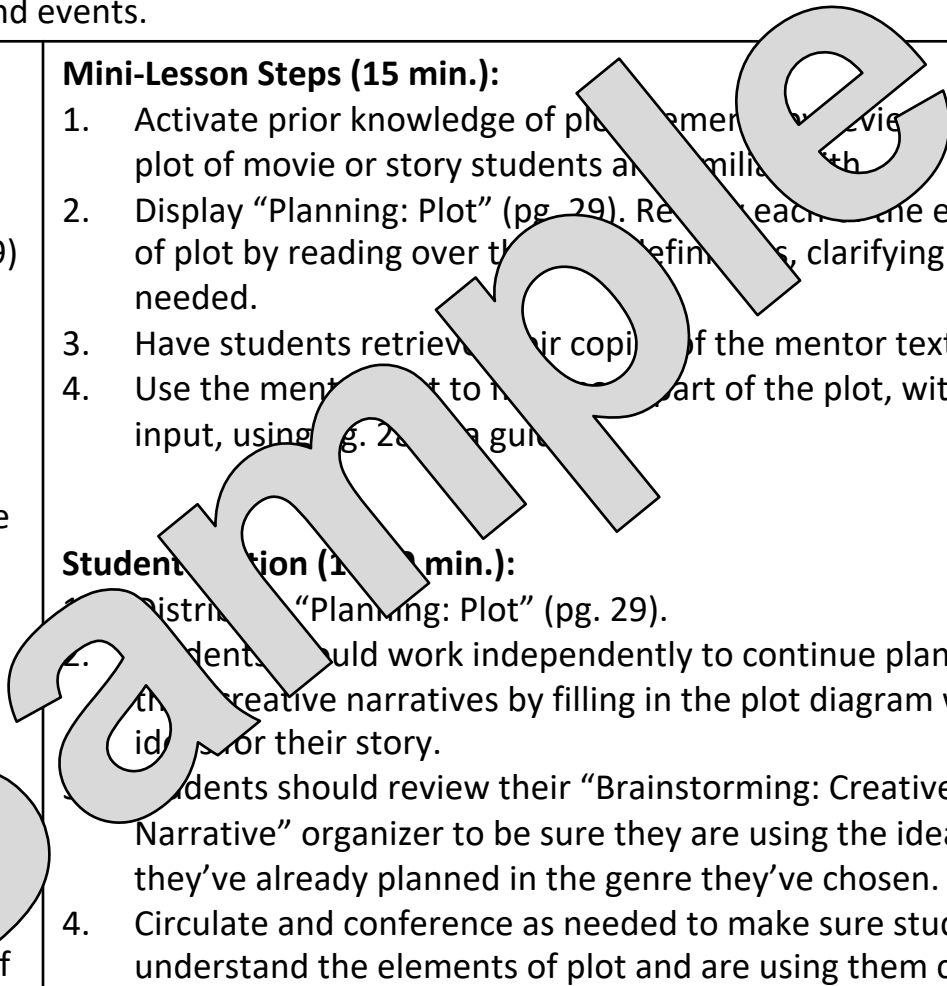
1. Activate prior knowledge of plot elements by reviewing the plot of movie or story students are familiar with.
2. Display “Planning: Plot” (pg. 29). Review each of the elements of plot by reading over the definitions, clarifying as needed.
3. Have students retrieve their copy of the mentor text.
4. Use the mentor text to model a part of the plot, with student input, using pg. 28 as a guide.

**Student Action (15 min.):**

1. Distribute “Planning: Plot” (pg. 29).
2. Students should work independently to continue planning their creative narratives by filling in the plot diagram with their ideas for their story.
3. Students should review their “Brainstorming: Creative Narrative” organizer to be sure they are using the ideas they’ve already planned in the genre they’ve chosen.
4. Circulate and conference as needed to make sure students understand the elements of plot and are using them correctly.

**Closure (5-7 min.):**

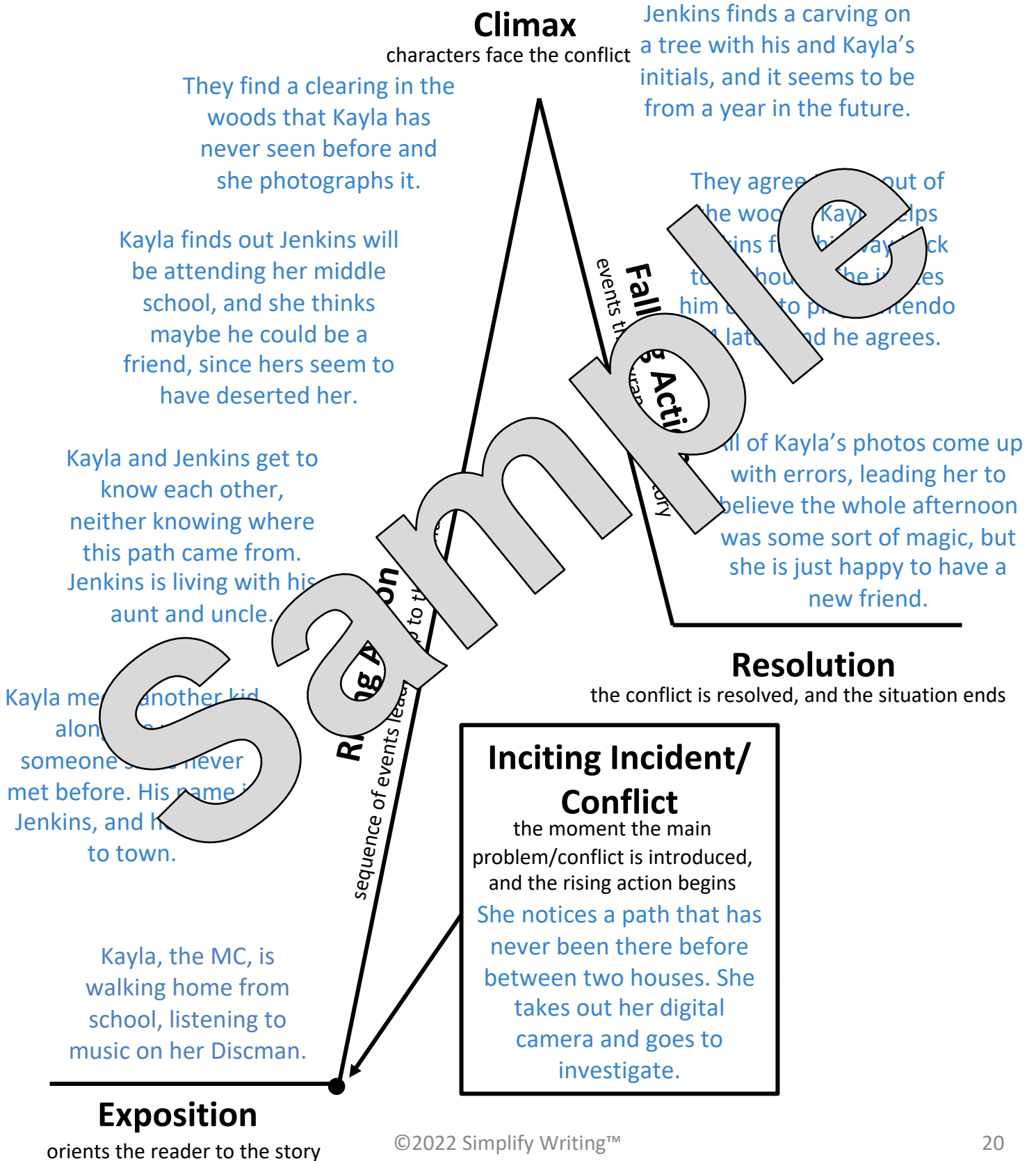
1. Students will use their plot diagram to tell their story to a partner.



# Planning: Plot

Teacher Model

Using your brainstorming organizer, plan out the major elements of your creative narrative in the genre you chose.



**Purpose:** I can develop the setting of my narrative using the five senses and figurative language.

**Standard(s):**

- **CCSS.ELA-LITERACY.W.7.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- **CCSS.ELA-LITERACY.W.7.3.D** Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

**Materials**

*Print*

- Teacher model (pg. 32)
- Student page (pg. 33)

*Digital*

- Student Page

**Learning Goal**

The student will be able to describe the setting of his or her creative narrative using the five senses and figurative language.

**Success Criteria**

**Criteria 1-** The student will write a description of the setting using the five senses.

**Criteria 2-** The student will brainstorm one example of figurative language for each sense.

**Mini-Lesson Steps (15 min.):**

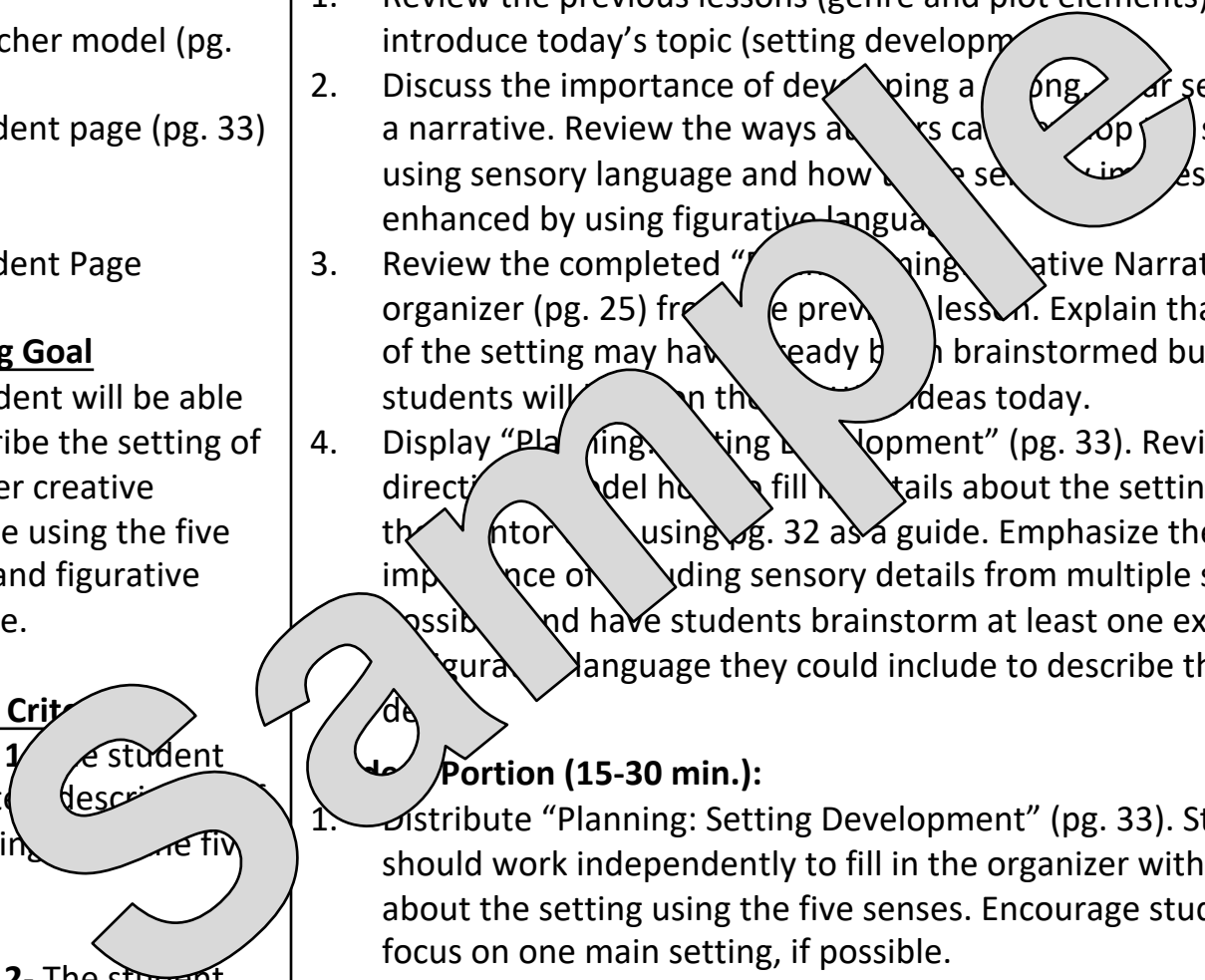
1. Review the previous lessons (genre and plot elements) and introduce today’s topic (setting development).
2. Discuss the importance of developing a strong, clear setting in a narrative. Review the ways authors can develop setting using sensory language and how those sensory details can be enhanced by using figurative language.
3. Review the completed “Planning: Setting Development Narrative” organizer (pg. 25) from the previous lesson. Explain that parts of the setting may have already been brainstormed but that students will focus on the remaining ideas today.
4. Display “Planning: Setting Development” (pg. 33). Review the directions and model how to fill in details about the setting from the organizer using pg. 32 as a guide. Emphasize the importance of including sensory details from multiple senses, if possible, and have students brainstorm at least one example of figurative language they could include to describe that setting.

**Work Portion (15-30 min.):**

1. Distribute “Planning: Setting Development” (pg. 33). Students should work independently to fill in the organizer with details about the setting using the five senses. Encourage students to focus on one main setting, if possible.
2. Circulate or conference as needed to make sure students are writing detailed descriptions of their setting that will eventually be added to their creative narratives.

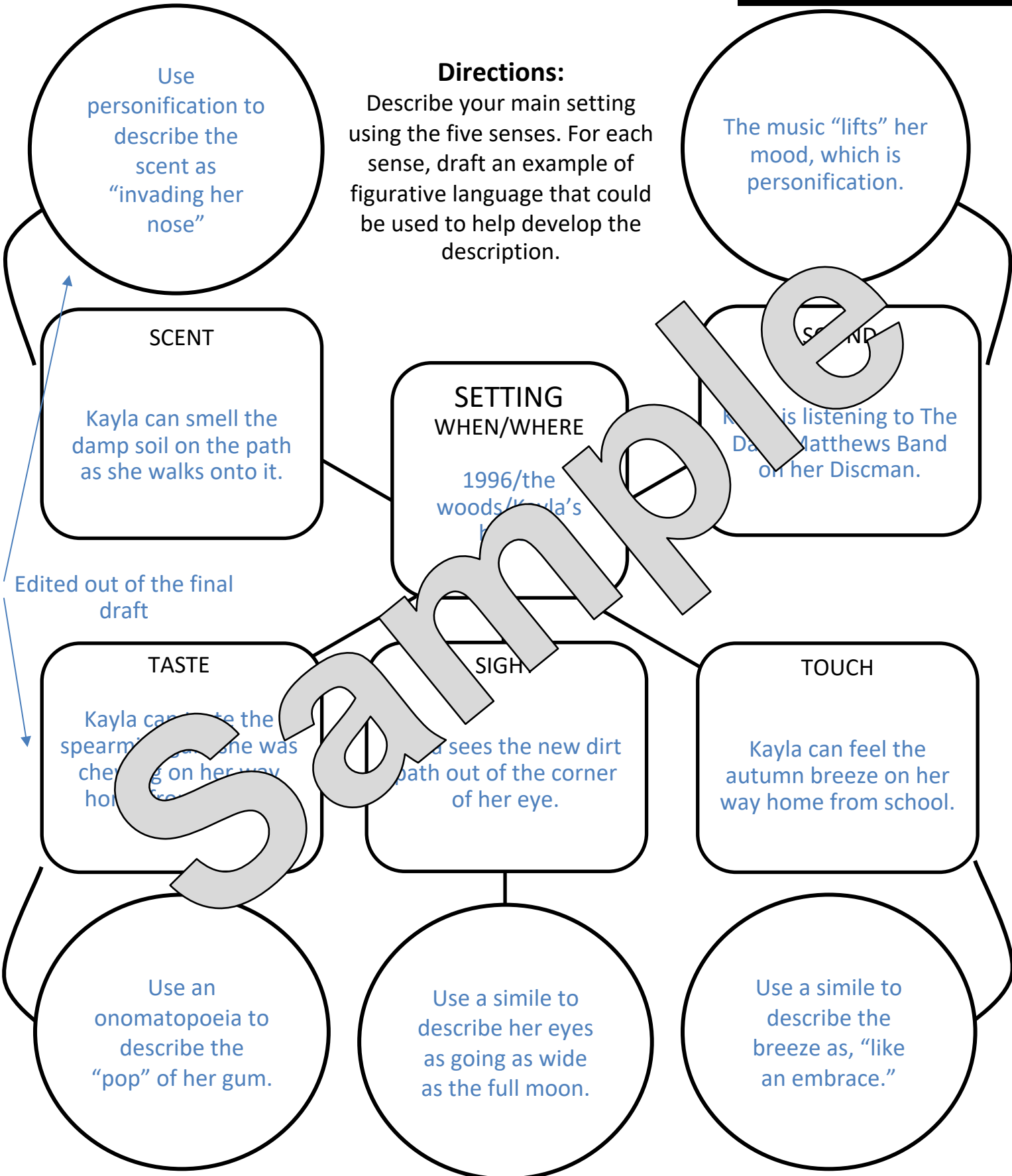
**Closure (5-7 min.):**

1. Students will share their setting descriptions with a partner.



# Planning: Setting Development

Teacher Model



**Purpose:** I can develop the main character of my creative narrative by completing a character interview.

**Standard(s):**

- **CSS.ELA-LITERACY.W.7.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- **CCSS.ELA-LITERACY.W.7.3.A** Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

Materials

*Print*

- Teacher model (pg. 36)
- Student page (pg. 37)

*Digital*

- Student Page

Learning Goal

The student will be able to develop a main character with internal and external descriptions.

Success Criteria

**Criteria 1:** Student completes character interview with character descriptions and background that support character actions.

*\*Note: If teachers would like to challenge students more in this activity, they can have students create their own interview questions.*

**Mini-Lesson Steps (15 min.):**

1. Have students refer back to the graphic organizers from Lessons 2 and 3 to remind them of their idea and setting descriptions. Review the prompt in the message.
  2. Explain that although they plan out who their characters will be, they will need some more time developing their main character.
  3. Review the idea that readers learn about a character's traits by what the narrator tells them as well as through the character's actions (dialogue).
  4. Display "Planning: Character Interview" (pg. 37). Review the directions. Model how to fill in details about the main character from mentor text using pg. 36 as a guide. Emphasize the importance of developing both internal (emotional and mental) and external (physical) traits.
5. Remind students that these traits will be used to create dialogue and actions for their character.

**Student Portion (15-30 min.):**

1. Distribute "Planning: Character Interview" (pg. 37). Students will complete the organizer as they plan details about their main character.
2. Circulate and assist students as needed to help them focus their ideas on both internal and external descriptions that support character actions.

**Closure (5-7 min.):**

1. Have students share their graphic organizers with a partner and exchange feedback. Feedback might include students giving a "shine and refine" explanation: something that "shines" or sticks out as great about their writing and something that needs to be refined.

# Planning: Character Interview

## Teacher Model

*It is important that you really know your character. You will conduct an interview as if your character is a real person to determine their internal and external characteristics.*

Character: \_\_\_\_\_ Kayla \_\_\_\_\_

How would you describe yourself?	"Uhhh... kind of a dork?" Kayla laughs. "I am extraordinarily average. 5'4", brown hair, brown eyes, okay student." She shrugs. "I like photography. Oh, and my taste in music is not average. It's excellent. I listen widely."
What is a typical day like for you?	"Um, I get up, try to convince my mom not to make me go to school. She tells me to get ready, and I make sure I have my Discman and extra batteries and my headphones. School... school. English, math, all that stuff. I usually play Nintendo with my brother after school or go outside and take pictures and try to find my own style."
What is a major change you have experienced?	"I don't think anyone would consider my life to be full of any kind of change. I have lived in Asheville in the same house my whole life. But I guess just going to middle school was a change. And my friends... changed." Kayla shrugs.
What is your biggest dream?	"Oh! I want to be a photographer for like a wildlife magazine and take pictures all over the world. That would be so awesome."
What is your biggest fear?	"Wow, that's kind of a deep question." Kayla bites the inside of her cheek. "I guess not having a place to belong or like, people to belong with."
What causes you stress?	"My parents?" Kayla laughs. "Just normal stuff, I guess. School. Where to sit at lunch. Math tests."



**Purpose:** I can draft the exposition of a story that introduces the setting, characters, and conflict using creative narrative elements while using appropriate transitions.

**Standard(s):**

- **CCSS.ELA-LITERACY.W.7.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- **CCSS.ELA-LITERACY.W.7.3.B** Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
- **CCSS.ELA-LITERACY.W.7.3.C** Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another and show the relationships among experiences and events.

**Materials**

*Print*

- Teacher model (pg. 46)
- Student pages (pgs. 47-49)

*Digital*

- Student Page

**Learning Goal**

Students will draft the beginning of their narrative to include the introduction of the conflict, characters, and setting while utilizing appropriate transitions.

**Success Criteria**

**Criteria 1** - Students

successfully include at least one character, the setting, and the initial conflict.

**Criteria 2** - Students include one to two movements or actions by the character or around the character, using appropriate transition words.

**Mini-Lesson Steps (15 min.):**

1. Have students refer back to “Planning: Plot” (pg. 29) from Day 3 to remind them of their topic and key events. Review the prompt if necessary.
  2. Explain that when we write the beginning (exposition) of a creative narrative, we have to make sure we establish the context of the story by introducing the conflict, characters, and the setting using sensory details.
  3. Explain that strong story writers introduce these elements while still “moving” the story forward.
  4. Display and distribute “Exposition Elements” (pg. 47). Have students read the beginning “Crossing Paths.” Together, highlight/check off items from the list on the bottom of the page, using pg. 46 as a guide and allowing students to give input. Remind students that one way to help the “movement” of the story is to make sure readers can follow along. One way to ensure appropriate transition words and phrases are used.
- Distribute, distribute, and review the “Narrative Transitions” checklist (pg. 48) and distribute to students.

**Student Portion (15-30 min.):**

1. Distribute the “Draft: Exposition” on pg. 49. Direct students to take out the “Draft: Introduction” (pg. 43) from Day 6 so that they can pick up where they left off (or students may copy their introduction onto the “Draft: Exposition”).
2. Students will write a complete beginning to their creative narrative using the exposition checklist from the mini-lesson.
3. Teacher will conference with students to ensure they are able to introduce each of the needed elements.

**Closure (5-7 min.):**

1. Have students share their conflict from their exposition draft with a partner and exchange feedback.

# Exposition Elements

## Teacher Model

The autumn breeze felt like an embrace around her shoulders and neck as she walked down the wide sidewalks toward home. *Friday is the best day. Every day should be Friday,* Kayla thought to herself. Her Discman was playing the new song from The Dave Matthews Band. She felt her mood lift a little after yet another school day where she ate lunch in the library. As she passed the house where her mom's best friend lived, she kept her head down, hoping the woman wouldn't notice. One of the worst parts about being in middle school was that her parents and their friends all felt the need to give her their opinion. Constantly. "Kids need to get outside more and enjoy the fresh air. MTV is going to rot your brain. Why do you always have those headphones on? Don't you like to talk to other people?" She hurried along so she could enjoy the song and not be interrupted with small talk.

Kayla was so focused on the sidewalk and the music streaming through her headphones that she almost missed it. Something on the edge of her vision made her pause and turn. Then her eyes went as wide as a full moon. There was a dirt path leading between two houses and disappearing into the woods. A dirt path that had most certainly not been there the last eight years that she had taken the same route to school.

Search for each element in the mentor text. Check it off when you find it, highlight/underline the element in the text, and then explain how the author introduces that element.

	Explain
<input type="checkbox"/> <b>Setting</b>	The author uses figurative language to describe the time of year and the decade in which the story takes place.
<input type="checkbox"/> <b>Character(s)</b>	The author lets the reader know that Kayla is having an issue at school and that she is in middle school.
<input type="checkbox"/> <b>Conflict</b>	The author introduces two possible conflicts. Through narration, the reader understands that Kayla is frustrated with how adults treat her. Then, the main conflict arises when she sees a path that wasn't there before.
<input type="checkbox"/> <b>Movement</b>	The main character is walking and listening to music.

## Narrative Transitions

Transitions are used to show change to a new place or new event in a story. Use one of these transitions in between paragraphs or sentences.

As soon as  
Initially  
It started  
At first  
Late or later  
On [day]  
Moments later  
Later on  
Meanwhile,  
During  
When \_\_\_\_  
In an instant  
In just minutes  
In just hours  
Soon after  
By the time  
After  
An hour later  
Hours went by  
After a while

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**Purpose:** I can draft 2-3 scenes in the rising action of a story that contain dialogue, sensory details, and action.

**Standard(s):**

- **CCSS.ELA-LITERACY.W.7.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- **CCSS.ELA-LITERACY.W.7.3.B** Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
- **CCSS.ELA-LITERACY.W.7.3.C** Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another and show the relationships among experiences and events.

**Materials**

*Print*

- Teacher models (pgs. 53-54)
- Student pages (pgs. 52, 55-58)

*Digital*

- Student Pages

**Learning Goal**

Students will begin to draft the middle of their narrative to include two-three scenes that build to the climax of the story.

**Success Criteria**

**Criteria 1** - Students successfully write two scenes that include an unexpected item in a logical order.

**Criteria 2** - Students include dialogue, sensory details, and action in their scenes.

**Mini-Lesson Steps (15 min.):**

1. Ask students to think about how their favorite TV show tells a story and how that story is broken up into pieces.
2. Explain that these pieces are called scenes. Today, students will be focusing on developing the rising action scene, of their story. Tell students that they will be creating two to three scenes that consist of dialogue, sensory details, and action. All scenes should be moving toward the climax of the story, wherever their character's unexpected item is leading.
3. Display "Rules of Dialogue" bookmark (pg. 52). Review these rules with students. Clarify or give extra examples as needed.
4. Next, display and distribute "Rising Action Elements" (pgs. 55-56). Read through elements text excerpt. Together, identify the scene and check off items from pg. 56, using pgs. 53-54 as a guide and asking students to give input.

**Student Portion (15-30 min.):**

1. Distribute the "Rules of Dialogue" bookmarks (pg. 52) and student copies of "Draft: Rising Action" (pgs. 57-58), or students can use their own lined paper.
2. Direct students to take out their "Draft: Introduction" and "Draft: Exposition" (pgs. 43 & 49) so they can pick up where they left off in the story.
3. Students will write 2-3 scenes to begin their rising action using the checklist from the mini-lesson and the "Dialogue Rules" bookmark.
4. Conduct conferences with students as needed to ensure they are including all necessary elements for a scene.

**Closure (5-7 min.):**

1. Have students share one scene with a partner and give feedback to one another on the presence of dialogue, sensory details, and action.

# Rules of Dialogue

Dialogue in a story is a way to *show* a character's traits, motivations, and reactions. Dialogue should sound like real life conversation as much as possible and must be formatted correctly so that the reader can easily follow what is being said.

- Use quotation marks (“ ”) around all words that are being spoken out loud.
- Make a new paragraph each time the speaker changes.
- Use speaker “tags” to let the reader know who is speaking. (“Hi,” **said Ben.**)
- Separate the spoken words from the speaker tags with a comma, question mark, or exclamation point.
  - “Who is that?” she asked.
  - “I’m not sure,” he answered.
  - She frowned and said, “I thought I knew everyone at our school.”
  - “So, it is possible for you to be wrong!” he joked.
- Read your dialogue out loud to see how it would sound in a real conversation.

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  - “So, it is possible for you to be wrong!” he joked.
- Read your dialogue out loud to see how it would sound in a real conversation.

# Rising Action Elements

## Teacher Model

The two fell into step beside one another, each looking for anything odd or out of place. Kayla realized she should probably make some sort of conversation and asked where he had moved from.

“Oh, um, I’m from South Carolina, but I just moved up here to live with my aunt and uncle. It’s... it’s kind of a long story.” His eyes stared down at the ground as he spoke.

“That’s okay. I mean, you can tell it if you want, but I get it.”

“Maybe on the next adventure,” Jenkins said, finally looking at Kayla. Kayla snapped a photo of him while he was smiling.

It turned out he would be starting at Asheville Middle School the following week, and Kayla felt a glimmer of hope that maybe she would have someone to sit with at lunch again.

“The woods should spit us out along Founders Drive before too long, but I still have no idea where this path came from or what it’s for.” She stopped short.

Highlight each element in the text and explain how it moves the story forward.

Scene	Scene Element	Explain
1	<input type="checkbox"/> dialogue <input type="checkbox"/> sensory detail <input type="checkbox"/> action	This scene builds suspense as Kayla has decided to follow the path on her own. The inner monologue and sensory details show her growing fear.
2	<input type="checkbox"/> dialogue <input type="checkbox"/> sensory detail <input type="checkbox"/> action	This scene is longer, but it establishes the relationship between Kayla and Jenkins as well as the appearance of the path. It adds a new layer of mystery because Kayla isn't the only one experiencing this. It moves the story forward because they decide to continue on together.
3	<input type="checkbox"/> dialogue <input type="checkbox"/> sensory detail <input type="checkbox"/> action	This scene gives background information about Jenkins and what he might be dealing with and about Kayla not having anyone to sit with at lunch. They are moving along the path and getting closer to the climax of finding the tree.

**Purpose:** I can draft scenes in a logical sequence that create a mood for the reader.

**Standard(s):**

- **CCSS.ELA-LITERACY.W.7.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- **CCSS.ELA-LITERACY.W.7.3.B** Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
- **CCSS.ELA-LITERACY.W.7.3.D** Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

**Materials**

*Print*

- Teacher model (pg. 61)
- Student page (pg. 62)

*Digital*

- Student Pages

**Learning Goal**

Students will complete the rising action of their narrative with scenes that create a mood.

**Success Criteria**

Criteria 1: Students use specific details to create a mood in the rising action.

**Mini-Lesson Steps (15 min.):**

1. Remind students of the scenes they wrote and explain that they will be completing the rising action today and focusing on the creation of the mood for their reader.
2. Explain that all of students' scenes should contribute to the mood they want the reader to feel during the story leading up to the climax. [Display an anchor chart titled "Mood Reference Guide" (pg. 62).] Review the definition of mood and the list of mood words.
3. Model how to mine details from the mentor text excerpt, using pg. 61 as a guide and allowing for student input. Have students copy the analysis to their papers to use for assistance in their writing.
4. Tell students they will be completing their rising action today. They may then return to the scenes they have already written and add appropriate transitions and any necessary details to solidify the mood.

**Student Portion (15-30 min.):**

1. Have students take out their "Draft: Rising Action" (pgs. 57-58) so that they can revise and then pick up where they left off.
2. Meet with students as needed to ensure their scenes flow smoothly and create an intentional mood.

**Closure (5-7 min.):**

1. Have students share one example of how they created a mood in a scene.

# Mood Reference Guide

Teacher Model

*Mood is the feeling a reader gets when reading a piece of text. Authors create mood through their word choice in their descriptions, the characters' dialogue, and use of figurative language in a scene.*

## Examples of Mood Words:

Suspenseful	Hopeful	Afraid
Amused	Concerned	
Empathetic	Hopeless	

*Highlight the word choice from the excerpt that creates a mood.*

### Excerpt from "The Long Path"

"Are you lost?" Kayla asked, taking a step towards him.  
"That is an excellent question," he laughed and patted his head. "I, um, well? I just moved in this week. And this is a really stupid, but this pathway kind of, like, appeared in my backyard today. So, I don't think I'm lost... my house should be just back that way. But the normal path?" His eyebrows raised with his question. "Oh, I'm Jeremy. But everyone at home just calls me Jenkins."  
They shook hands, so each just awkwardly waved.  
"Well, Jenkins, I'm Kayla, and I would say this is not normal. However, almost the exact same thing happened to me. Well, not exactly, but close. I've lived here my whole life, so I feel like I should be able to offer some sort of explanation... but, well, I can't."  
Jenkins tilted his head like he was considering her story before nodding. "Okay, Kayla my new neighbor. Do you feel like going on a weird adventure?" He gestured towards where his path and mine combined into one.  
"I wish I could say I have big Friday night plans, but a random adventure on a mysterious path is probably the most exciting offer I'll get." Kayla shrugged, snapping a photo of where the two paths met.  
"Adventuring it is, then."

What mood do the highlighted items create and how? The mood in this scene is unsure. Both characters have awkward motions like the wave and Kayla shrugging. There are many filler words or pauses like "um" and "well." The onomatopoeia of the snapping camera against the silence of an awkward conversation furthers this uncertain mood.



**Purpose:** I can use a checklist to revise a peer’s creative narrative and utilize peer feedback by making changes to the content of my writing.

**Standard(s):**

- **CCSS.ELA-LITERACY.W.7.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- **CCSS.ELA-LITERACY.W.7.5** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

**Materials**

*Print*

- Teacher models (pgs. 70, 72)
- Student pages (pgs. 71, 73-74)

*Digital*

- Student Pages

**Learning Goal**

Students will be able to use a checklist to revise a peer’s narrative, providing appropriate feedback. Students will use the feedback to assist in the revision process.

**Success Criteria**

**Criteria 1-** The student uses the revision checklist appropriately to provide feedback to a peer.

**Criteria 2-** Students use their peer’s revision suggestions to strengthen their creative narrative.

**Mini-Lesson Steps (15 min.):**

1. Congratulate students for finishing their rough drafts. Explain that today, students will be revising their narratives. Discuss successes and areas of improvement for the revision process.
2. Display the “Revision Checklist” (pg. 71) and allow students to ask questions or receive clarification as needed.
3. Display and distribute the “Revised Creative Narrative Mentor Text” excerpt (pg. 73) and allow students to provide feedback using the checklist (use pgs. 71 and 72 as a guide). Students should assist in identifying items that the author did successfully or items the author needs to address or revise.
4. For each of the items that need to be addressed or revised, model the application of revision suggestions into the text using a blue pen. Students should mark these on their copy of the mentor text excerpt. Display and distribute the “Discussion Guidelines” (pg. 74) and allow students to discuss as needed.

**Student Work (15-30 min.):**

1. Distribute the “Revision Checklist” (pg. 71) for students to identify items that were done successfully or items that need to be revised.
2. Students will exchange their creative narrative with a peer.
3. Students will share their “Revision Checklist” with their partner and offer additional suggestions as needed. Students may choose to annotate directly on the text if allowed.
4. Students will revise their narrative based on peer feedback.
5. Teacher will conference with students as needed.

**Closure (5-7 min.):**

1. Have students share one thing from the checklist that they chose to revise in their writing with the class. Provide suggestions/feedback as necessary.

# Revision Checklist

Teacher Model

Use this checklist to revise your narrative.

Yes	No	Elements of Strong Storytelling
X	<input type="checkbox"/>	The exposition introduces the key character(s) and setting.
<input type="checkbox"/>	X	The author included enough sensory details about the setting so that the reader can imagine it.
<input type="checkbox"/>	X	The sequence of events makes sense. All of the sentences are in the correct order.
<input type="checkbox"/>	X	The author does not repeat the same words and phrases too often.
X	<input type="checkbox"/>	The key character's thoughts and feelings are present throughout the story.
X	<input type="checkbox"/>	The author used dialogue to show how characters talked in the story.
X	<input type="checkbox"/>	The author included a conflict that is resolved to the resolution.
X	<input type="checkbox"/>	The author gave a satisfactory resolution for the ending.
X	<input type="checkbox"/>	The conclusion was thoughtful and meaningful.

How can this text be revised?

We can revise the text to add use more precise word choice, sensory language, and descriptive figurative language to convey the scene to the reader.

The author repeated the word "As" in three different sentences as the beginning of a transition. We can revise to vary the sentence beginnings throughout the text and utilize better transition words and phrases.

We can rearrange the sentences in the first paragraph so that the examples of her parents' comments come directly after she mentions it.

# Revision Checklist

Use this checklist to revise your narrative.

Yes	No	Elements of Strong Storytelling
<input type="checkbox"/>	<input type="checkbox"/>	The exposition introduces the key character(s) and setting.
<input type="checkbox"/>	<input type="checkbox"/>	The author included enough sensory details about the setting so that the reader can imagine it.
<input type="checkbox"/>	<input type="checkbox"/>	The sequence of events makes sense. All of the sentences are in the correct order.
<input type="checkbox"/>	<input type="checkbox"/>	The author does not repeat the same words and phrases too often.
<input type="checkbox"/>	<input type="checkbox"/>	The key character's thoughts and feelings are presented throughout the story.
<input type="checkbox"/>	<input type="checkbox"/>	The author used dialogue to show how characters talked in the story.
<input type="checkbox"/>	<input type="checkbox"/>	The author included a conflict that is resolved to the resolution.
<input type="checkbox"/>	<input type="checkbox"/>	The author gave a satisfactory resolution for the ending.
<input type="checkbox"/>	<input type="checkbox"/>	The conclusion was thoughtful and meaningful.

How do you think this revision will help?

# Creative Narrative Mentor Text

## Teacher Model

### Unrevised Excerpt from Crossing Paths

like an embrace around her shoulders and neck  
^  
The autumn breeze felt ~~nice~~ as she walked down the wide sidewalks toward home. *Friday is the best day. Every day should be Friday*, Kayla thought to herself. Her ~~new favorite song was playing in her ears~~. She felt her head lift a little after yet another school day where she ate lunch in the library. As she passed the house where her mom's best friend lived, she ~~lowered her head~~, hoping the woman wouldn't notice. As a middle schooler, her parents and their friends all felt the need to give her their opinion on ~~everything~~. She just hurried along so she could enjoy the song and not ~~interact~~ with small talk. "You kids need to get outside more and breathe the fresh air. ~~TV is going to rot your brain.~~" "Why do you always have those headphones on? Don't you like to talk to other people?"

Kayla focused on the sidewalk and the music streaming through her headphones that ~~she~~ missed it. Something on the edge of her vision made her pause and turn. ~~When~~ her eyes went ~~big~~. There was a dirt path leading between two houses and disappearing into the woods. A dirt path that had most *certainly* not been there the last eight years that she had taken that way home from school. Kayla's <sup>brown</sup> eyes darted from one house to the other as she tried to determine if maybe MTV really *had* started to rot her brain. How else could she have missed this? Her feet started down the path anyway. <sup>the smell of damp soil wafting up from her footsteps.</sup>

# Creative Narrative Mentor Text

## Unrevised Excerpt from Crossing Paths

The autumn breeze felt nice as she walked down the wide sidewalks toward home. *Friday is the best day. Every day should be Friday*, Kayla thought to herself. Her new favorite song was playing in her ears. She felt her mood lift a little after yet another school day where she ate lunch in the library. As she passed the house where her mom's best friend lived, she looked behind her shoulder, hoping the woman wouldn't notice. As a middle schooler, her parents and their friends all felt the need to give her their opinion on anything she did. She just hurried along so she could enjoy the song and not get interrupted with small talk. "You kids need to get outside more and breathe the fresh air. It's going to rot your brain." "Why do you always have those headphones on? Don't you like to talk to other people?"

Kayla focused on the sidewalk and the music streaming through her headphones that she had just missed it. Something on the edge of her vision made her pause and turn. When her eyes went big. There was a dirt path leading between two houses and disappearing into the woods. A dirt path that had most *certainly* not been there the last eight years that she had taken that way home from school. Kayla's eyes darted from one house to the other as she tried to determine if maybe MTV really *had* started to rot her brain. How else could she have missed this? Her feet started down the path anyway. ^

# Discussion Guidelines

*Keep these in mind when meeting with your partner for peer reviewing.*

Give your partner your full attention.

Keep your tone friendly and conversational—you are giving feedback, not judgement.

Only write on the "Peer-Revision Checklist," not on your partner's paper.

Give compliments as well as suggestions.

Keep an open mind to your partner's suggestions— they are trying to help you make your story the best it can be.

Know that you do not have to change anything you feel strongly about.

Respect that everyone has their own story, and it is sometimes scary to share it.

**If you aren't sure what to say, try:**

- "I really like how you..."
- "This part is a little bit confusing because..."
- "Maybe you could try..."
- "Can you explain what you mean here?"
- "I could really picture this part where you said..."

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**Purpose:** I can use symbols to represent my character and his or her journey in my narrative.

**Standard(s):**

- **CCSS.ELA-LITERACY.W.7.3.B** Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
- **CCSS.ELA-LITERACY.W.7.3.D** Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

**Materials**

*Print*

- Teacher model (pg. 84)
- Student pages (pg. 83, 85-86)

*Digital*

- Student Pages

**Learning Goal**

Students will use a reference guide to create a symbolic t-shirt for their character. They will explain the meaning of the symbols in relation to their character.

**Success Criteria**

**Criteria 1** – The student creates a t-shirt with at least 3 symbols.

**Criteria 2**- The student explains all symbols and how they relate to their character and their journey in the creative narrative.

**Mini-Lesson Steps (15 min.):**

1. Ask students to think about popular superheroes and their uniforms and how those were designed.
  2. Explain to students that some characters, especially superheroes, are given a sort of logo or uniform by their creators in order to show who they are or what they stand for, and they do this using symbols. Each character has a distinct symbol that represents their purpose or their power.
  3. Explain that symbols are used in all sorts of things from cave drawings in pre-historic times to modern day advertising, but that symbols are always used to represent ideas or something larger than themselves.
  4. Display and discuss the “Character Reference Guide” (pg. 83). Review the plan and examples, clarifying as needed.
  5. Display the blank “Character T-shirt” (pg. 86) and review the directions. Tell students that you will be looking at a character logo for the next character from the mentor text, and determine what each symbol might represent.
  6. Display the partial “Character T-shirt” sheet (pg. 85), and model how to analyze the symbols, allowing for student input and using the sheet as a guide.
- Explain that students will be creating their own character t-shirts today, using multiple symbols to represent their character and his or her journey, along with an explanation explaining their meanings.

**Student Portion (15-30 min.):**

1. Distribute the blank “Character T-shirt” sheet (pg. 86), or students could work on blank paper or a computer if desired, and students will create a t-shirt and explanation.
2. Teacher will conference with students as needed.

**Closure (5-7 min.):**

1. Have students trade their work with a partner and give feedback on their t-shirts, seeing if they can determine the meaning of the symbols.

# Symbolism Reference Guide

*Symbols have been used by humans for thousands of years to represent ideas. Symbolism in literature, or using objects, colors, characters, or other elements to represent ideas bigger than themselves, is a more recent way that authors can use symbols to get their ideas across to a reader.*

## Examples of Literary Symbolism

Symbol	Possible Meaning
Snake	<ul style="list-style-type: none"><li>• Depending on cultural background, snakes can represent evil or trickery.</li><li>• Depending on cultural background, snakes can represent rebirth and immortality.</li></ul>
Window	<ul style="list-style-type: none"><li>• A window might represent how a character sees a situation.</li></ul>
Green	<ul style="list-style-type: none"><li>• The color green often represents rebirth, youth, life, like the color of springtime.</li><li>• Depending on context, green could also represent jealousy or envy.</li></ul>
Purple	<ul style="list-style-type: none"><li>• The color purple often represents mystery or royalty.</li></ul>
Season	<ul style="list-style-type: none"><li>• Reference to a particular season might represent a season of a character's life: spring for childhood, summer for adolescence, fall for adulthood, and winter for the end of someone's life.</li></ul>

**Symbols can represent a variety of things depending on the context surrounding them. You can look up traditional symbol meanings, but these are not the only possibilities.**



**Purpose:** I can create a clean copy of my narrative, proofread it for publishing, and choose a manner of publishing that makes sense for my audience.

**Standard(s):**

- **CCSS.ELA-LITERACY.W.7.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- **CCSS.ELA-LITERACY.W.7.6** Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

Materials

*Print*

- Teacher model (pg. 89)
- Student pages (pgs. 90-92)

*Digital*

- Student Pages

Learning Goal

Students will create a clean copy, proofread it, and choose how they will share their narrative with an audience.

Success

**Criteria 1** - Students create a clean copy that is free of all errors and most mistakes (mistakes that are left do not affect readability).

**Criteria 2** - Students select a method of publishing.

**Mini-Lesson Steps (15 min.):**

1. Review publishing steps as needed.
2. Distribute “Publishing Ideas” (page 90). Brainstorm with the class and discuss different ways to publish creative narratives. [The “Publishing Ideas” Teacher Model (pg. 89) has several ideas. This will vary depending on your comfort level and what is available in your class.]
3. Decide as a class which product to create to publish the creative narratives [Or let students to choose for themselves. If you are comfortable with multiple types of products, this is the most authentic option.].
4. Distribute and review the proofreading bookmark directions for making a clean copy of the creative narrative.

**Student Portion (15-30 min.):**

1. Distribute the proofreading bookmark or have students retrieve their copy from a previous unit.
2. Students will spend time creating a clean copy (either using paper/pencil or a computer) and proofreading using the checklist.

**Closure (5-7 min.):**

1. Have partners or small groups share their clean copies OR have students share their plans with the class. This is especially powerful if they got to choose different final products.

# Publishing Ideas

Teacher Model

Publishing is sharing your final copy with a public audience.

Create a class collection of stories (paper book or e-book).

Publish an audio/video version.

Publishing Ideas

Publish on a classroom blog.

Publish as a mini-book to share with my friends & family.

↑  
I chose this one.

## Final Proofread Checklist

Check off each item on this list before you publish.

- My document is neat and tidy.
- I corrected any errors.
- My formatting is consistent. I indented my paragraphs.
- I read aloud to myself or someone else.
- My writing is ready to publish to a public audience.

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## Final Proofread Checklist

Check off each item on this list before you publish.

- My document is neat and tidy.
- I corrected any errors.
- My formatting is consistent. I indented my paragraphs.
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# Creative Narrative Rubric

Teacher Copy

	4 - Advanced	3 - Proficient	2 - Basic	1 – Below Basic
<b>Focus: Establishing Events &amp; Characters</b>	The writer creates an exposition that clearly establishes a situation and a setting, introduces important characters, and provides important background information. The introduction is written in a way that engages the reader.	The writer creates an exposition that establishes a situation and a setting, introduces important characters, and provides background information.	The writer creates an exposition, but some important elements – situation, setting, important characters, background information – may be missing.	The writer does not include an exposition OR the exposition is missing most important elements-- characters, setting, background information, AND a situation.
<b>Organization: Sequence of Events</b>	The writer includes a sequence of events that unfolds naturally. The order of events makes the narrative flow and is easy to read. The resolution clearly resolves the conflict.	The writer includes a sequence of events that unfolds naturally. The resolution resolves the conflict.	Some of the events either do not seem to connect to one another, making the narrative difficult to understand. The resolution does not resolve the conflict.	The writer includes events, but they don't seem to connect to one another, or they are so out of sequence that the narrative is hard to understand. There is no resolution.
<b>Elaboration: Developing Characters and Events</b>	The writer uses dialogue, description, and sensory details to develop experiences, characters, and events and convey them precisely. The writer goes above and beyond to make sure this feels natural and not forced.	The writer uses dialogue, description, and sensory details to develop experiences, characters, and events.	Some dialogue, description, and/or sensory details are included, but they do not do enough to help to develop experiences, characters, and events.	Dialogue, description, and sensory details are not included. Writer does not attempt to develop experiences, characters, and events.

# Creative Narrative Rubric

Teacher Copy

<p><b>Language and Vocabulary</b></p>	<p>Transition words and phrases naturally fit in with the flow of writing. The writer uses rich vocabulary and figurative language. The writer obviously revised their work to use certain words to invoke feelings in their readers.</p>	<p>Transition words and phrases are used to manage the sequence of events. Some figurative language and/or vocabulary are used to help the reader better understand events. The writer revised their work and changes are an improvement.</p>	<p>Transition words and phrases are used but are often out of place or used incorrectly. Language and vocabulary is basic. The writer revised their work, but changes are not in line with the narrative.</p>	<p>Transition words or phrases are not used. Language and vocabulary is limited or well below grade level. Revisions are not apparent.</p>
<p><b>Conventions</b></p>	<p>The writer edited so effectively that there are virtually no errors in conventions or formatting.</p>	<p>The writer edited the work, fixing at least 80% of original errors.</p>	<p>The writer edited the work, but at least 20% of original errors are left.</p>	<p>The writer did not edit the work. There are many errors that need attention.</p>

Sample

# Creative Narrative Rubric

Student Friendly

	4 - Advanced	3 - Proficient	2 - Basic	1 – Below Basic
<b>Exposition: What is going on? Who is involved?</b>	My narrative has an exposition that engages my reader. I clearly let my reader know the situation and any important background information and introduced important characters right away.	My exposition lets my reader know the situation and any important background information. It also introduces important characters right away.	My narrative has an exposition, but I either didn't introduce my characters right away OR I didn't let my reader know the situation or important background information.	I did not write an exposition OR my exposition did not let the reader know what is going on and who is involved.
<b>Organization: What happened? And then what?</b>	I told what happened in an order that makes sense. Every event flows easily from one to the next. My resolution clearly resolves my conflict.	I told what happened in an order that makes sense. My resolution resolves my conflict.	I told what happened in an order that makes sense. My resolution resolves my conflict.	I did not write a resolution. I did not write a resolution.
<b>Elaboration: Take your reader along with you!</b>	I used relevant dialogue, description, and sensory details to make my reader feel like they are there with me. It is...	I used relevant dialogue, description, and sensory details to help my reader understand what happened in my narrative.	I used relevant dialogue, description, and/or sensory details, but it is still hard for my readers to really experience my story with me.	I did not do anything to help my reader understand what is happening in the story.
<b>Language and Vocabulary Make it sound good!</b>	I used transition words and phrases so well that they make my story flow. I used rich, descriptive words and figurative language to SHOW instead of TELL and revised my writing to enhance the story.	I used transition words and phrases to move the story along. I used some descriptive words that help my reader understand what is happening. I revised my writing to make it better.	I used transition words or phrases, but I didn't always use them properly. I used basic words that don't paint a picture for my reader. I revised my work, but the changes I made did not make it better.	I did not use transition words or phrases. I used very basic words. I did not make any revisions to my writing.
<b>Conventions: Make it correct!</b>	I edited my work so well that there are no errors left!	I edited my work and took care of most of my original mistakes.	I edited my work, but I left a lot of mistakes.	I did not edit my work, and there are a lot of mistakes that need to be fixed.