

Writing a Personal Narrative

p. 88, *The Write Source*

ECHS
C. Edge
English I

4 Writing Purposes

- **Expository** – provides information or an explanation about a topic
- **Narrative** – tells a story
- **Descriptive** – describes a subject using sensory details
- **Persuasive** – attempts to change someone's viewpoint about a subject

Personal Narratives

- A personal narrative re-creates a specific experience or event in your life.
- To write an effective narrative, select an experience that you feel strongly about.

Be Selective with Details

- Although you are telling a story, you will still be using **sensory details** to paint a **mental picture** for your readers.
- It is important to include **specific details**.
- However, a reader doesn't need to know every little thing.
- Select details that are important to retelling the story.

Writing a Narrative Paragraph

A narrative paragraph has 3 parts:

1. The **topic sentence** - introduces the experience
2. The **body sentences** - share details that re-create the experience
3. The **closing sentence** - reflects on the experience

Understanding Your Goals for Writing a Personal Narrative

- **Ideas** - clear ideas that re-create life experiences
- **Organization** - retell the story in chronological order with a strong beginning, middle, and end
- **Voice** - you want to sound natural, believable, and interested in your own topic (try to use dialogue when possible)

Understanding Your Goals for Writing a Personal Narrative

(continued)

- **Word Choice** – choose appropriate words based on their connotations
- **Sentence Fluency** – make each sentence move smoothly into the next
- **Conventions** – correct any spelling, punctuation, capitalization, and grammar errors before turning in your final draft (use a dictionary, spell check, and grammar handbook)

Prewriting

This is where it all begins!

CLASS 2

Keys to Effective Prewriting

- Look for writing ideas:
 - Recalling
 - Freewriting
 - Memoir, etc.
- Select a writing idea for public writing.
 - Not every life experience is appropriate for sharing publicly.
 - Make good choices at the beginning.
- List your goals for the assignment.
 - What do you want to accomplish?
 - How will you know if you are successful?
- Identify your audience.
 - Who will be reading this?
 - Do you need to adjust your way of writing to fit this audience?

Keys to Effective Prewriting

- Gather specific details about your chosen life experience.
 - Actions – relate what you (and others) did in a situation.
 - Sensory details – show what you saw, smelled, heard, tasted, or touched.
 - Personal thoughts – reveal what you thought during your experience.
- Identify the key sensory details related to this time (see the chart on p. 97 for a strategy for gathering these details).

Keys to Effective Prewriting

- Organize your ideas chronologically.
 - Memorable narratives are suspenseful; they make the reader want to know what happens next.
 - **Start with a problem (conflict)** – some type of physical or mental obstacle in your way.
 - **Work in actions that respond to the problem** – each action should build suspense in the story.
 - **Build toward the climax or high point** – this is the most exciting part in which the writer does or does not overcome the challenge. This should happen at the end of the narrative.
 - (see p. 98 for a diagram for plot development)

Keys to Effective Prewriting

- Use dialogue to add personality to your writing.
 - Dialogue should do three things:
 - Show a speaker's personality
 - Keep the action moving
 - Add information
 - Compare the examples with and without dialogue on p. 99 to see how dialogue improves the personality and enjoyment of a narrative.

Writing

Keys to Effective Writing

- Tell the complete story – the beginning, middle, and end.
- Grab the reader's interest in the beginning, build suspense in the middle, and in the ending, tell how you were changed by the experience.
- Use the details you gathered in prewriting.
- Include dialogue whenever it makes sense to do so.
- Write on every other line, leaving space for additions and changes later on.

Writing the Personal Narrative, p. 102-6

- Get the big picture.
 - Have in mind how the story will begin, end, and everything in between.
- Start your personal narrative.
 - Grab the reader's attention.
 - Start in the middle of the action.
 - Introduce the main problem.
 - Include important background information.
 - USE TRANSITIONS (see p. 103)
- Develop the middle part.
 - Include the key actions.
 - Add sensory details.
 - Work in your personal thoughts and feelings.
 - Maintain suspense.
- End your personal narrative.
 - The end should reveal:
 - how you overcame your problem or accomplished something.
 - what you have learned from the experience.

Revising

Revising the Personal Narrative, p. 107-118

- Your first draft is your first look at a developing narrative. During the revising step, you improve your first draft by **adding to, rewriting, or reorganizing** different parts.
- Focus on these traits when you revise:
 - Ideas
 - Organization
 - Voice
 - Word Choice
 - Sentence Fluency

Keys to Effective Revising

1. Set aside your first draft for a day or two, **if possible**, before you review your writing.
2. Be sure each main part—the beginning, the middle, and the ending—works well.
3. Revise any parts that seem confusing or incomplete.
4. Pay special attention to your writing voice. Do you sound truly interested in the experience?
5. Use specific words that reflect your feelings about the experience.
6. Be sure your sentences read smoothly.

Revising for Ideas, p. 108-9

- Be sure your narrative "shows" your experience, not just "tells" it.
- Details make the narrative clear.
- **Do I show rather than tell in my narrative?**
 - Your narrative *shows* if sentences contain **action, sensory details, dialogue, and your personal thoughts and feelings.**
- **Have I included enough details?**
 - Use the 5 W's and H — *who? what? when? where? why? and how?*

Revising for Organization, p. 110-11

- Be sure all parts of your narrative work smoothly together.
- **Does my beginning grab the reader's attention?**
 - It does if it does one of the following:
 1. Starts in the middle of the action.
 2. Creates a clear image with sensory details.
 3. Opens with a personal thought.

Revising for Organization, p. 110-11

- **Does my ending work well?**
 - It does if you can answer "yes" to these 4 questions:
 1. Does my essay build to my personal victory or accomplishment?
 2. Does my personal narrative end soon after the most intense or most important moment?
 3. Will my reader know why this event is important to me?
 4. Are all my reader's questions answered?
 - If any answer is "no", revise your ending to make it more solid and satisfying.

Revising for Voice, p. 112-3

- The key is realism and consistency.
- **Does my dialogue sound realistic?**
 - It is if it reveals the speaker's personality.
 - Do you know what your speaker's personality is? (see the chart on p. 112)
- **Have I created a consistent narrative voice?**
 - Does it sound like you throughout the entire work?

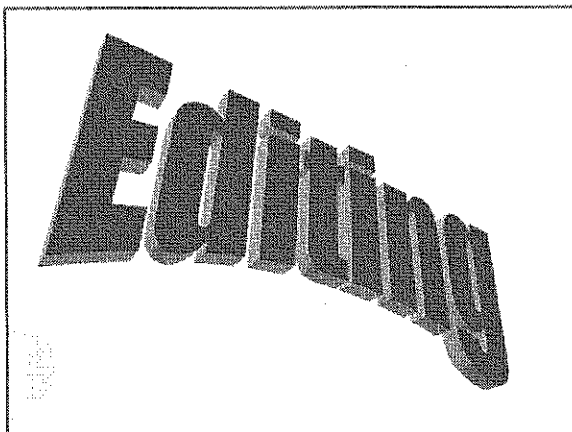
Revising for Word Choice, p. 114-5

- Use specific verbs and words with the right connotation, or feeling.
- **Have I used specific verbs?**
 - You have if your verbs show clear actions.
 - Use the chart on p. 114 to improve your piece.
- **Do my verbs have the right connotation?**
 - They do if they create the feeling you want.
 - Notice the difference in meaning of the verbs in the chart on p. 115.

Revising for Sentence Fluency, p. 116-7

- Check for a variety of short and long sentences.
- **When should I use long sentences?**
 - To express complex ideas.
- **When should I use short sentences?**
 - To deliver especially important ideas.
 - A series of short sentences can quicken the pace like a heart beating faster.

Use the revising checklist on p. 118 to check your progress.



Editing your Personal Narrative, p. 119-22

- Keys to Effective Editing:
 1. Use a dictionary, a thesaurus, and the "Proofreader's Guide" on p. 604-763 in the *Write Source* book to guide your corrections.
 2. Check for any words or phrases that may be confusing to the reader.
 3. Check your narrative for correct use of punctuation, capitalization, spelling, and grammar.
 4. Edit on a printed computer copy and then enter your changes on the computer.
 5. Use the editing and proofreading marks on the inside back cover of the *Write Source* book to note your changes.

**Editing for Conventions,
p. 120-21**

- **Have I punctuated dialogue correctly?**
 - Follow these rules:
 1. Use a comma set off a speaker's exact words from the rest of the sentence.
 2. Place periods and commas inside quotation marks.
 3. Place an exclamation point or a question mark outside quotation marks when it punctuates the main sentence, and inside when it punctuates the quotation.

- **Have I used pronouns correctly?**
 - You have if the pronouns agree with their antecedents in all of the following:
 - Number
 - Gender
 - Person

**Use the editing
checklist on p. 122
to check your
progress.**

Publishing

Publishing your Personal Narrative, p. 123

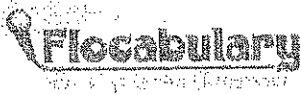
- Make a neat final copy to share.
- **Other ideas:**
 - Recording your narrative.
 - Presenting it in a class blog.
 - Reading it to a group of your peers.
- **Focus on presentation:**
 - Use blue or black ink and write neatly; or type your essay.
 - Write your name in the upper left-hand corner of page 1.
 - Double-space your narrative.
 - Indent every paragraph and leave a one-inch margin on all four sides.
 - Write your last name and the page number in the upper right-hand corner of every page after the first one.

Use the Rubric for Narrative Writing on p. 124-5 to assess your writing.

Reflecting on Your Writing, p. 128

- You've worked hard on your personal narrative.
- NOW – think about your writing!
- **Complete each of the following statements about your narrative:**
 1. The strongest part of my personal narrative is...
 2. The part that still needs work is...
 3. The main thing I learned about writing a personal narrative is...
 4. In my next personal narrative, I would like to...
 5. One question I still have about writing personal narratives is...

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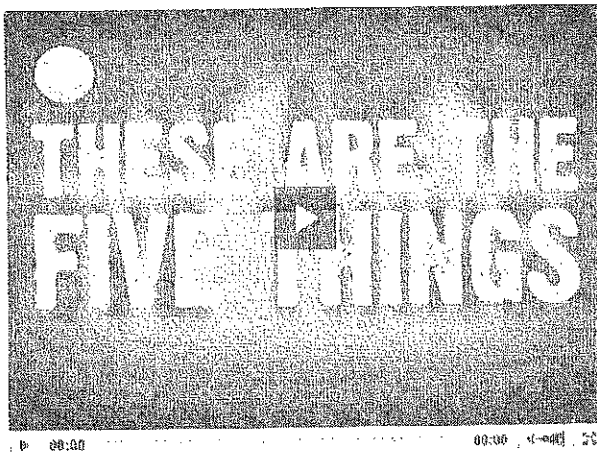
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Five Elements of a Story

"Five Things"

This song covers the five main elements of a story: setting, plot, characters, conflict and theme. Whether you're studying a short story, a novel, an epic poem, a play or a film, if you don't find these five elements, you're not looking hard enough. With a catchy chorus that's hard to forget, this "five elements of a short story" rap will get you or your students hooked.



- All Subjects
 - Language Arts
 - Reading and Writing Strategies
 - Five Elements of a Story

Song & Lyrics

Missing Lyrics

Challenge

Exercises

Lesson Plan



Like us? Like us.

Setting, that's like where it's going down,
 Could be the train compartment, a castle or a town,
 Could be the Arctic winter - like To Build a Fire,
 The temperature's dropping, excitement is getting higher,
 Setting sets the scene so the scene seems set,
 Could be the Italian restaurant where we met,
 Setting gives us the where and the when,
 Could be modern day, the future, or way back when.

*Plot, Character, Conflict, Theme,
 Setting, yes these are the 5 things
 That you're going to be needing
 When you're reading or writing
 A short story that's mad exciting x2*

Plot is the action, the quest for satisfaction,
 What's going down, what's going to happen.
 Four men at sea in an open boat,
 Rowing and hoping that they can stay afloat. The plot:
 They have to make it to the beach,
 But the waves are big, and the shore seems out of reach,
 Plot is a series of events... like Lemonay Snicket,
 It could be crazy, wild or straight wicked.

*Plot, Character, Conflict, Theme,
 Setting, yes these are the 5 things
 That you're going to be needing
 When you're reading or writing
 A short story that's mad exciting x2*

Knock knock, who's there? Oh, it's the characters,
 The people in the story who carry out the action.
 Characters can be pretty, lily or clean,
 Characters can be silly, whiney or mean.

Juliet is a character, and so is Romeo,
 Pokemon has characters and so does Yugi-oh,
 Characters could be dogs, lions, or hippos,
 JK Rowling chose Harry Potter. "Why?" Who knows!

*Plot, Character, Conflict, Theme,
 Setting, yes these are the 5 things
 That you're going to be needing
 When you're reading or writing
 A short story that's mad exciting x2*

Uh-uh! Put your snack back in your backpack we're not finished!
 Something gone wrong! That's the conflict kids,
 A struggle in the plot, now who's on top,
 Could be a fight for money, like some robbers and cops,
 Could be an internal conflict - a struggle inside,
 Like I don't want to tell the truth but I don't ever want to lie,
 Flick something in your eye, now you're conflicted,
 What created drama? The conflict did.

*Plot, Character, Conflict, Theme,
 Setting, yes these are the 5 things
 That you're going to be needing
 When you're reading or writing
 A short story that's mad exciting x2*

The theme of the story is the main idea,
 The central belief or the topic that's in there,
 It's usually something abstract like sacrifice,
 Isolation or resurrection, we're back to life,
 Like don't lie, don't practice fibel,
 The theme of To Build a Fire is survival,
 Survival on your own like Fievel Moskowitz,
 Flocabulary's something that you HAVE TO GET...

*Plot, Character, Conflict, Theme,
 Setting, yes these are the 5 things
 That you're going to be needing
 When you're reading or writing
 A short story that's mad exciting x2*

Check out the complete "Five Things" lesson plan.

More than 15,000 schools use Flocabulary to motivate students and boost test scores.
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Personal Narrative Notes and Assignment

Narrative writing recounts a personal experience, tells a story, or describes a series of events. It offers writers a chance to think and write about themselves.

Class 1:

Techniques for Writing about Memories – recreate a memory to show why it is truly important.

- Use *detailed observation* of people, places, and events. Appeal using *sensory details* (concrete) and *dialogue*. Spatial order will help describe a place. Figurative language including similes, metaphors, and analogies will enhance writing.
- Create *specific scenes set in time and space*. Show vs. Tell. Show/ narrate the actual event, don't just summarize. Specific incidents set in time/place show how and why those events changed your life and/or show your main point or dominant idea.
- Note changes, contrasts, conflicts – may lead to the meaning or importance of a remembered person, place, or event.
- Make connections between past events, people, places and the present. Main idea may arise from these connections.
- *Discover and focus on main point* – A narrative has a clear main point, focuses on a main idea, or makes a discovery. The essay should clearly show why the memories are important. So what? What's the point?

Additional Notes: http://teachers.sduhsd.k12.ca.us/kburke/tips_for_writing_a_personal_narr.htm

Read *Top Chicken* by Katie Jaques

The recess bell shrills and we are outside like so many pistol shots heading for the monkey bars. Out of the shuffling and shouting two distinct lines emerge, one at each end of the metal battleground which looms several feet above our collective heads. I glance cockily at the other team and begin counting. My match is the fourth girl down, Julie Grovner. She is a chubby brunette cry-baby who, for show and tell one Friday, brought miniature bottles of eau de toilette for each of us girls. A complacent smile spreads across my face. Too easy, I decide.

We have won the first two matches and lost the third, and now it's my turn. I climb up the side ladder and take hold of the overhead bars, slippery as iron snakes, hanging like suspended railroad tracks against the cloudless ten o'clock sky. I methodically swing first to the right, then the left, wiping each opposing hand dry of accumulated sweat as I do so. The yellowed oval calluses gracing each palm attest to my huge success as a chicken fighter, and I note them with a quick sense of pride.

At an observer's terse shriek, "Go!", I lurch forward, anxious for battle. Julie sways toward me more slowly, her stubby legs flailing wildly. I can practically smell her fear and see, from the corner of my eye, her black patent leather shoes as they arc widely in a feeble attempt to encircle my waist. Swinging broadly to the right, I escape her grasp and can hear the shouts from the other kids getting louder, fueling my desire to win even more. To be pulled down to the black playground surface at this point is to lose my reputation. I set my teeth and curl my toes up tightly inside my brown stained oxfords in anticipation.

Julie can feel the pressure too, and releases, for one second, her left hand in order to wipe it dry, grimacing with strain as she does so. Quickly, hand over hand, I close the gap between us and tighten my long legs about her thick waist, squeezing my victim like a merciless boa constrictor.

The shouts are deafening now. Julie's brown eyes widen in surprise as she attempts to return her free hand to the bar. Noting this, I instinctively lock my ankles together behind her arched back and begin to pull her downward, watching her one remaining hand slowly relinquish its grip, knowing all too well the Indian burn sensation the metal generously imparts to the loser's palm.

Emitting a loud squeal, Julie drops to the charcoal turf ashamed and slowly hobbles over to her own side unacknowledged. Amidst the hoopla, I quickly monkey-walk back to my own team, unable to repress a victory grin

that stretches from ear to ear. Climbing down and taking my place at the back of the line, I casually pick at an old callus with a shaking hand, barely noticing my aching thighs, counting out my next opponent.

I love how Katie captures the enormous importance of childhood experience. The battle on the bars takes on the weight of D Day. Words count here: "Julie drops to the charcoal turf ashamed and slowly hobbles over to her own side unacknowledged" is rich with resonant verbs, adjectives, and adverbs, and the last word is worth more than most entire paragraphs. "Too easy, I decide" is a wonderful example of the power of the unexpected staccato sentence.

Journals. Select one journal and free-write for 5-10 minutes. Do not worry about punctuation or grammar mistakes, just write. Stay focused and write as much as possible – looking for ideas. (5 pts.)

1. Select one moment in your past that either changed your life or showed you how your life had already changed. What was the event? What were you like before – and afterward?
2. What are your earliest memories? Choose one particular event. How old were you? What was the place? Who were the people around you? What happened? After writing, talk with a family member in order to revise/enhance memory.
3. At some point in the past, you may have faced a conflict between what was expected of you – by parents, friends, family, coach, or employer – and your own personality and abilities. Describe one occasion when these expectations seemed unrealistic or unfair. Was the experience entirely negative or was it, in the long run positive?
4. At one point in our lives, we have felt like an outsider. Write about an incident when you felt alienated from your family, peers, or social group. Focus on a key scene or scenes that show what happened, why it was important, and how it affects you now.
5. Tell the story of a time when you realized that you suddenly understood an idea, a skill, or a concept you had been struggling with.
6. Tell the story of a time when you did something that took a lot of nerve, a time when you didn't follow the crowd, or a time when you stood up for your own beliefs.

Looping. After writing your journal, reread what you have written and underline the most important or interesting ideas. Then using that idea/sentence as your starting point, write for 5-10 minutes more. Utilize one more loop cycle. Each loop should add ideas and details from a new angle or viewpoint based on the most important ideas. (5 pts.)

Class 2:

Dialogue. Tag lines and formatting for dialogue. Additional notes in packet.

Shaping. Students should begin giving their ideas a form.

Subject: What is your general subject?

Specific topic: What aspect of your subject are you more interested in?

Purpose: Why is this topic interesting or important to you or the readers? Teach, entertain, share, etc.

Main idea: What is the main idea/ point for reading? So what? What's the point? What do you want the reader to come away with?

Audience: For whom are you writing this? Adjust writing and topic accordingly.

Tone: humor, serious, suspense, sympathetic, honest, ironic, happy, frustrated, angry, accepting, skeptical, defensive/guilty, etc.

Point of view: Will you write in first or third person? Will you tell a story from a different perspective (point of view) than the event was experienced?

Will the story be told in past or present tense?

Will the story proceed chronologically from the beginning, or will it start with or utilize a flashback?

What are the 1-2 key scenes? What events or characters are important? What images will you use? What details about them will reveal/show/create/and bring out your main idea?

Drafting. Write a 3-4 page draft. (10 pts.) Classes 3-4:

Add dialogue to a scene. Include taglines and indent any time a new speaker begins.

Classes 5-6:

Revising. Students should read their own papers and have at least one classmate read their papers. Use the following guide and shaping sections as guides. Students are strongly encouraged to meet with the instructor during these days.

Before exchanging drafts:

- Writer:
1. State the main idea you hope your essay conveys.
 2. Which key scene is your best?
 3. What are one or two problems you are having that you want the reader to focus on?
- Reader:
1. Locate key scene: is it clearly set in an identified time and place using vivid description of place and people? Does the writer use dialogue?
 2. Write out a timeline for the narrative. Is there need to clarify any transitions?
 3. Where did you want more information?
 4. Address writer's concerns in Question 3.

Is the main idea clear? You don't need a statement saying, "This is why...."

Did the writer show through details or did they tell/ summarize?

Does the order of events support the story, or is there a better way of organizing?

Is point of view clear? Whose point of view? Past/present?

Revise sentences to improve clarity, conciseness, emphasis, and variety.

Check dialogue for proper punctuation and indentation.

Edit for spelling, word choice, punctuation, and grammar.

_____ : Last work day for paper.

Papers are due at beginning of class on _____.

Final Evaluation

Papers meeting proficient levels in the following categories will receive a B, while those that exceed minimum proficiency levels will receive an A.

Main Idea (10 pts.)— is clearly created, not told; is original and creative. Is thoughtful and implicitly reveals feelings and thoughts through the experience. Tone and voice are fitting for the message.

Experience employs writing techniques (10 pts.)— The experience is created through specific/ focused scenes that support and build the main point. Paper uses concrete and sensory details in order to show rather than tell. Experience maintains narrative, story-telling quality. Story effectively utilizes dialogue.

Progression (10 pts.)— Timing and order are clear and help advance the story. There is a natural flow of ideas, unity, and focus created by order and language. Transition words are utilized to assist progression.

Editing (10 pts.)— Paper is consistent in voice and tense usage. Spelling, grammar, and punctuation errors are eliminated; dialogue is written properly.

Requirements (5 pts.) — 3-4 pages, MLA header, last name and page numbers start on pg. 2

Process (5 pts.) — student is prepared for writing sessions; submits rough drafts and notes with final paper

Total points 70 pts. = 20 pts. + Final 50 pts.

This resource was created with information from:

Reid, Stephen, ed. The Prentice Hall Guide for College Writers. Upper Saddle River, NJ: Colorado State University. 2003.

Notes from Kurt Vonnegut:

Kurt Vonnegut created some of the most outrageously memorable novels of our time, such as *Cat's Cradle*, *Breakfast Of Champions*, and *Slaughterhouse Five*. His work is a mesh of contradictions: both science fiction and literary, dark and funny, classic and counter-culture, warm-blooded and very cool. And it's all completely unique.

With his customary wisdom and wit, Vonnegut put forth 8 basics of what he calls Creative Writing 101: *

1. Use the time of a total stranger in such a way that he or she will not feel the time was wasted.
2. Give the reader at least one character he or she can root for.
3. Every character should want something, even if it is only a glass of water.
4. Every sentence must do one of two things—reveal character or advance the action.
5. Start as close to the end as possible.
6. Be a sadist. No matter how sweet and innocent your leading characters, make awful things happen to them—in order that the reader may see what they are made of.
7. Write to please just one person. If you open a window and make love to the world, so to speak, your story will get pneumonia.
8. Give your readers as much information as possible as soon as possible. To heck with suspense. Readers should have such complete understanding of what is going on, where and why, that they could finish the story themselves, should cockroaches eat the last few pages.

The greatest American short story writer of my generation was Flannery O'Connor (1925-1964). She broke practically every one of my rules but the first. Great writers tend to do that.



Student's Name: _____

Publication Date: _____

Skills and Behaviors	WORK HABITS	PRODUCTIVITY	CONTENT	PLANNING	QUALITIES OF GOOD WRITING - I	QUALITIES OF GOOD WRITING - II	QUALITIES OF GOOD WRITING - III	GUMS	REQUIRED ELEMENTS FOR PUBLISHING
	Writer creates a daily plan and gets to work in a reasonable amount of time.	It's clear, when checking through the writer's W N E A C H W E E K that s/he has tried out the strategies presented in minilessons, conferences, & strategy lessons.	Writer has been living a wide-awake life and has generated a piece of writing that is provocative. S/he has used strategies presented in class for expanding on his/her topic.	The writer selected a big idea, turned it into a clear thesis statement and advanced a claim/thesis statement using a variety of evidence throughout his/her essay.	The writer advanced one clear idea throughout the body of the essay. S/he became a teacher and a persuader by the way in which s/he wrote.	The writer used mentor texts to raise the quality of his/her writing. It is clear, when reading his/her writing, that s/he has imitated another writer's craft and/or structure.	The writer used the language of exposition. This means you've used phrases to push your thinking and transition words/phrases.	The writer edits his/her essay for proper spelling of W ord S tudy W ords, transition words/phrases, punctuation, and complete sentences.	Published Personal Essay Portfolio includes T HIS S HEET glued to the inside front cover, an editing checklist <i>behind</i> the published essay, at least two full drafts , an illustrated index card on the cover, and all of the required information on the cover.
Expectation(s)	Circle the number that accurately reflects how you think you did in this area: 4 3 2 1	Circle the number that accurately reflects how you think you did in this area: 4 3 2 1	Circle the number that accurately reflects how you think you did in this area: 4 3 2 1	Circle the number that accurately reflects how you think you did in this area: 4 3 2 1	Circle the number that accurately reflects how you think you did in this area: 4 3 2 1	Circle the number that accurately reflects how you think you did in this area: 4 3 2 1	Circle the number that accurately reflects how you think you did in this area: 4 3 2 1	Circle the number that accurately reflects how you think you did in this area: 4 3 2 1	Circle the number that accurately reflects how you think you did in this area: 4 3 2 1
Student's Self-Assessment	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1
Teacher's Assessment	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1	4 3 2 1
Teacher's Comments or Questions									

Student's Self-Assessment Raw Score: _____/36 points

Teacher's Self-Assessment Raw Score: _____/36 points

Numerical Indicator: _____



Rubric Made Using:
RubiStar (<http://rubistar.4teachers.org>)

Story Writing : Getting Creative

Teacher Name: **Mr. Rieger**

Student Name: _____

CATEGORY	4	3	2	1
Title	Title is creative, sparks interest and is related to the story and topic.	Title is related to the story and topic.	Title is present, but does not appear to be related to the story and topic.	No title.
Characters	The main characters are named and clearly described in text as well as pictures. Most readers could describe the characters accurately.	The main characters are named and described. Most readers would have some idea of what the characters looked like.	The main characters are named. The reader knows very little about the characters.	It is hard to tell who the main characters are.
Action	Several action verbs (active voice) are used to describe what is happening in the story. The story seems exciting!	Several action verbs are used to describe what is happening in the story, but the word choice doesn't make the story as exciting as it could be.	A variety of verbs (passive voice) are used and describe the action accurately but not in a very exciting way.	Little variety seen in the verbs that are used. The story seems a little boring.
Setting	Many vivid, descriptive words are used to tell when and where the story took place.	Some vivid, descriptive words are used to tell the audience when and where the story took place.	The reader can figure out when and where the story took place, but the author didn't supply much detail.	The reader has trouble figuring out when and where the story took place.
Dialogue	There is an appropriate amount of dialogue to bring the characters to life and it is always clear which character is speaking.	There is too much dialogue in this story, but it is always clear which character is speaking.	There is not quite enough dialogue in this story, but it is always clear which character is speaking.	It is not clear which character is speaking.

Problem/Conflict	It is very easy for the reader to understand the problem the main characters face and why it is a problem.	It is fairly easy for the reader to understand the problem the main characters face and why it is a problem.	It is fairly easy for the reader to understand the problem the main characters face but it is not clear why it is a problem.	It is not clear what problem the main characters face.
Solution/Resolution	The solution to the character's problem is easy to understand, and is logical. There are no loose ends.	The solution to the character's problem is easy to understand, and is somewhat logical.	The solution to the character's problem is a little hard to understand.	No solution is attempted or it is impossible to understand.
Organization	The story is very well organized. One idea or scene follows another in a logical sequence with clear transitions.	The story is pretty well organized. One idea or scene may seem out of place. Clear transitions are used.	The story is a little hard to follow. The transitions are sometimes not clear.	Ideas and scenes seem to be randomly arranged.
Creativity	The story contains many creative details and/or descriptions that contribute to the reader's enjoyment. The author has really used his imagination.	The story contains a few creative details and/or descriptions that contribute to the reader's enjoyment. The author has used his imagination.	The story contains a few creative details and/or descriptions, but they distract from the story. The author has tried to use his imagination.	There is little evidence of creativity in the story. The author does not seem to have used much imagination.
Requirements	All of the written requirements (# of pages, # of graphics, type of graphics, etc.) were met.	Almost all (about 90%) the written requirements were met.	Most (about 75%) of the written requirements were met, but several were not.	Many requirements were not met.
Neatness	The final draft of the story is readable, clean, neat and attractive. It is free of erasures and crossed-out words. It looks like the author took great pride in it.	The final draft of the story is readable, neat and attractive. It may have one or two erasures, but they are not distracting. It looks like the author took some pride in it.	The final draft of the story is readable and some of the pages are attractive. It looks like parts of it might have been done in a hurry.	The final draft is not neat or attractive. It looks like the student just wanted to get it done and didn't care what it looked like.
Spelling and Punctuation	There are no spelling or punctuation errors in the final draft. Character and place names that the author invented are spelled consistently throughout.	There is one spelling or punctuation error in the final draft.	There are 2-3 spelling and punctuation errors in the final draft.	The final draft has more than 3 spelling and punctuation errors.

STUDENT CHECKLIST
REFLECTIVE ESSAY: EXPLORING AND ANALYZING
ACHIEVING AND EXCEEDING THE STANDARD

Achieved the Standard

SCORE POINT 3 – OCCASION FOR REFLECTION: A THING, SEEN,
READ, OVERHEARD, EXPERIENCED

My responses show that I

___ can present the occasions through use of concrete detail, sensory language, quotations, and narrative accounts that effectively use dialogue, action, and pacing.

___ can effectively focus on a single stimulus or a web of related experiences and observations.

.....
Score Point 3 - - *Reflection: exploring and analyzing*

My responses show that I

___ can be thoughtful, convincing, insightful, and exploratory in my writing.

___ am firmly grounded in the occasion.

___ can reveal to the reader a strong connection between the experience and the idea.

___ can analyze the occasion by looking at more than one angle.

___ can explore an idea in personal and general reflections.

.....
Score Point 3 - - *Elaboration Strategies: using specific, concrete detail; comparing and contrasting; naming, describing; reporting conversation; reviewing the history; explaining possibilities; creating a scenario.*

My responses show that I

___ can use a variety of elaboration strategies in the reflection.

___ can use specific concrete details to make my reflection clear to the reader.

___ can share my reflection without being preachy.

.....
Score Point 3 - - *Coherence and Style*

My responses show that I

___ can achieve unity through a natural progression of ideas.

___ can use precise, concrete language.

STUDENT CHECKLIST
REFLECTIVE ESSAY: EXPLORING AND ANALYZING
ACHIEVING AND EXCEEDING THE STANDARD *Continued*

exceeded the Standard

SCORE POINT 4 – OCCASION FOR REFLECTION: A THING, SEEN, READ, OVERHEARD, EXPERIENCED

My responses show that I

- exceed the criteria in Score Point 3.
- memorably present the occasion for reflection.
- use extended detail like a naturalist or an autobiographer.
- can use language to be convincing.
- can show great depth of thought through language.
- am creative and original.
- can reveal ideas through use of comparison and imagery.

.....
SCORE POINT 4 - - REFLECTION: EXPLORING AND ANALYZING

My responses show that I

- can implicitly reveal my feelings and thoughts through presentation of the occasion
- can make the reader understand the abstract idea underlying the reflection through the use of specific detail.

.....
SCORE POINT 4 - - ELABORATION STRATEGIES: USING SPECIFIC, CONCRETE DETAIL; COMPARING AND CONTRASTING; NAMING, DESCRIBING; REPORTING CONVERSATION; REVIEWING THE HISTORY; EXPLAINING POSSIBILITIES; CREATING A SCENARIO

My responses show that I

- can effectively utilize elaboration strategies to enhance my writing.

.....
SCORE POINT 4 - - COHERENCE AND STYLE

My responses show that I

- can consistently use appropriate language.
- can express deep insight through a natural flow of ideas.
- provide an effective conclusion.

WRITING RUBRIC: REFLECTIVE ESSAY

1

2

3

4

CRITERIA	PROFICIENT			BASIC		BELOW BASIC
	4	3	2	2	1	1
<p>OCCASION FOR REFLECTION</p> <p>A thing</p> <ul style="list-style-type: none"> experienced 	<p>Responses show that the writer</p> <ul style="list-style-type: none"> meets all the criteria listed in Score Point 3. memorably presents the experience for the reflection. uses extended detail like a writer. uses language to be convincing. shows great depth of thought. is creative and original. reveals ideas through use of comparison and imagery. 	<p>Responses show that the writer</p> <ul style="list-style-type: none"> presents the experience through use of concrete, sensory language, quotations, and narrative accounts that effectively use dialogue, action, and pacing. effectively focuses on a single subject including related experiences and observations. 	<p>Responses show that the writer</p> <ul style="list-style-type: none"> does not go deeply enough into the reflection. talks too much about himself/herself instead of the experience. uses concrete detail. 	<p>Responses show that the writer</p> <ul style="list-style-type: none"> assumes experience that prompted reflection is implicit in the response. 		
<p>REFLECTION</p> <ul style="list-style-type: none"> exploring analyzing 	<ul style="list-style-type: none"> implicitly reveals feelings and thoughts through presentation of the experience. makes the reader understand the abstract ideas underlying the reflection through use of specific detail. 	<ul style="list-style-type: none"> is thoughtful, convincing, insightful, and exploratory. is firmly grounded in the subject. reveals a strong connection between the subject and the experience(s). analyzes the experience by looking at more than one angle. explores the subject in personal and general reflections. 	<ul style="list-style-type: none"> is limited to flimsy generalizations. 	<ul style="list-style-type: none"> uses only simple, obvious statements. 		
<p>WRITING STRATEGIES</p> <ul style="list-style-type: none"> using specific, concrete details comparing, contrasting naming, describing reporting conversation reviewing the history explaining possibilities creating a scenario 	<ul style="list-style-type: none"> effectively uses writing strategies to enhance reflection. 	<ul style="list-style-type: none"> uses a variety of writing strategies. uses specific, concrete details to make the reflection clear to the reader. 	<ul style="list-style-type: none"> uses few purposeful writing strategies. uses some details and sensory language. 	<ul style="list-style-type: none"> does not attempt to elaborate ideas or elaborates only through repetition of the initial statement. 		
<p>COHERENCE AND STYLE</p>	<ul style="list-style-type: none"> consistently uses appropriate language. shows deep insight through a natural flow of ideas and an effective conclusion. 	<ul style="list-style-type: none"> achieves unity through a natural progression of ideas. uses precise language. 	<ul style="list-style-type: none"> uses only simple, generic language. has lapses in coherence. has the tendency to digress. 	<ul style="list-style-type: none"> does not have coherence in writing. is not organized in writing. 		

1-6-09
mr. rieger
english

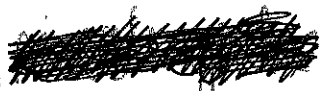
free journal

I was three years old. Short, Asian, young, and naive. I was with my my mammy and older sister. We went off a few isles away from her cart to go look at the "candy rainbow" consisting of large plastic bins of candy of all different shapes, flavors, and textures. No one was watching, and my older sister and I really wanted a free piece. I mean why not? one piece isn't going to hurt.

I mean why not? One piece isn't going to hurt? if one person isn't there why would it matter? it was a Friday night, there was a party. If I skipped cheering at the game, my team wouldn't need me. NO, surely not. My plan was simple, ~~and~~ already in action. I e-mailed my coach saying I couldn't make it, I was "out". underline a sentence or main idea of write a journal on it Then I would go to the party. "Are you cheering tonight?" my teammates would ask "no, I'm skipping" I replied. I didn't think they would care they knew how annoying games could be. Plus this was the biggest party of the year. I couldn't miss it. Fun, food, friends, and dancing were so hard to

pass up. Although I was nervous to ship
I don't think my coach would find out. The only
way would be if someone told on my actions
Why would someone on my squad tell? That
would not go over well, not at all. So after
school I left with my friend after school to
get ready. Then got the call. It was my coach
Angry, annoyed, coach.





Mr. Rieger
English 10-1
7 January 2009

subject - me stealing a gummy worm when I was 3
specific topic - feeling of getting caught, what I had done or
purpose - to entertain [humorous mental image], to teach
a lesson about taking stuff
main idea - reader will know not to steal, even the
smallest things, humorous childhood
audience - period 1 English
tone - funny and yet serious [depends on how u interpret it]
point of view - my perspective
tense - present tense
starting point - flashback
key scenes - "getting away with my sister to go look
at candy," "dangling the worm above my
math"
details - describe store people

~~XXXXXXXXXX~~
Mr. Rieger
English 10-1
12 January, 2009
Rough Draft

① how do I connect these two story?

The Gap was swarming with busy customers, all whom were busily looking through all the clothes, colorfully hanging on the racks. Being a five year old at the time, my concern for fashion ^{was at} a bare minimum. I hated being dragged along on my mother's shopping spree, forced to sit and wait until she was done picking out the perfect outfits for her three daughters. I just needed something to do, something to occupy me until my mother was finished. Tugging my tiny fingers out from my mother's grasp, I remember skipping over to the accessories section. My big brown eyes scanned the shelves until I spotted I scanned all the items when my big brown eyes saw on the lower shelf the most beautiful light blue calculator that I had ever seen. Excited ^{by} with my new find, I planted myself on the floor pressing all the gel buttons in different patterns which appeared magically on the solar powered screen. I continued until my mother came over to me.

"Its time to go Nicole, I'm finished!" she told me, reaching out a hand to help me off of the floor. Excited to finally be on our way, I extended my short arm and accepted her hand in helping me up. I then followed her baby stroller out of the store, accompanied by my two sisters and quite a few new shopping bags. Just as we were approached the glass exit doors of the mall, I looked down and saw the beautiful light blue calculator from the Gap still wrapped in my tiny fists. Being so excited to leave, I didn't remember to put the cheap electronic back up on the shelf. I couldn't keep this, it wasn't mine. Although I knew my mom would be a tad angry at me for being so careless, I had to put it back. I promised myself I would never steal something again, not ever. So, nervously I tugged on her jean pant and when she looked down, I reached my

b/c my past experience was so vivid.

arm up- showing her the calculator. She sighed, and we turned our parade back around toward the Gap.

Most little kids would have just taken the item back to their car, and hid it from their parents at the bottom of their toy chest when they had gotten home. They would find it years later when cleaning out all of their toys, and would have chuckled at the memory. I was never one of those children. If I had done that, and found it years later with all my other toys, I would be so ashamed and horrified that I could still get caught for taking it. My parents have been preaching me life lessons ever since I was born such as, *Say please and thank you Nicole! Wash your hands after being on the play ground! Don't steal! Share!* Sure, I paid attention to them, and did as they told. However, I never understood the importance of these rules until I experienced the terrors of not obeying firsthand, like getting sick after sticking your muddy hands into my mouth, or crying because my preschool friends wouldn't let me take a turn on the "special" swing ~~with them~~. The one lesson I will always obey is to never take something that isn't yours. This was one of the major life lessons I learned first hand at the young age of three. There have been instances after this milestone, such as taking the blue calculator at the Gap, that prove I will never steal again, even if it is the smallest item. The impact of my three year old instance is still too fresh in my memory.

The first time I came home from school I forced me to wash my hands for the moment I took up me

It was an ordinary rainy Wednesday. My mother came and picked my older sister and I up from our preschool and kindergarten class.

"Erin, Nicole, I have to go to Cub's Food and grocery shop, so you two are going to have to tag along," my mother explained as she delicately took the picture I drew and set it in the front bench. I frowned. I didn't like grocery shopping. Mommy would never let me pick out my

↑
?
Trains?

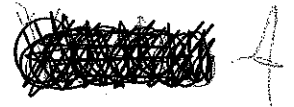
~~XXXXXXXXXX~~ 3

favorite cereals or candy to take home. Anyway, after I was fully strapped in my seat and Erin was buckled up, we made our way out of the school parking lot to our destination.

Before I knew it, I was being carefully unbuckled in the Cubs Food parking lot by my mother. When I was finally unstrapped, I jumped out of the car onto the wet pavement next to my older sister. Her long arms reached down and carefully grabbed my hand in her left and my sisters in her right and we splashed our way up into the comfort of the dry store. Once inside, my mom selected a cart and pulled out a sparkly coupon book from her purse. Like any other supermarket, the building was overwhelmingly huge. Lights the size tire swings hung from the ceiling, shinning down upon the isles and isles of colorful goods provided for the paying costumers. My fingers then linked onto the side of the cart which my mother had started to wheel toward the bread^{other aisle} (isle). Although I loved spending time with my wonderful mother, grocery shopping was no party for me. Oh well, I thought, and I started to examine the different bread bag, seeing the colorful dots on one of them and a cartoon lady on the next. Out of the corner of my eye, I saw my bouncy five year old sister beckoning at me to come over to her.

"Colie! Mommy said we can go and look at the candy rainbow over there?" Erin exclaimed excitedly as she pointed a chubby finger toward the direction of the candy. I nodded then skipping over in my new pink rain boots, squeaking every time my foot hit the white tile. She smiled and started to walk toward the candy isle, her brown pony tail swinging back and forth with every bouncy step. When we arrived at the section a few seconds later, I could see why she would call it a candy rainbow. Rows and rows of plastic bins lined the wall in the form of a giant arch, stretching from the beginning of the isle to the end. Each of the bins was filled with a different type of candy, ranging in colors, textures, and of course flavors. In my eyes, it was magnificent. My sister and I held hands as we walked the length of the beautiful, colorful,

height
candy?



tempting rainbow. As we approached the end, I saw a bin of squishy, striped gummy worms. I wanted one so bad, oh how my stomach ached for the sweet. So, when my sister was not looking toward my way, I pressed my little fingers along the rim of the box. My heart felt as though it was going to pop out of my chest. I looked around one more time to check and see if the coast was clear. Then, I put my small fist into the clear container and wrapped it around a beautiful neon green and yellow worm. Pulling it out as fast as I ^{flashed} can, I smiled in my success. The long worm was soft in my warm palm. I extended my arm holding my new prize up. The fluorescents made it glow, showing off its clear bright color. The moment was now. Lowering the worm slowly, I dangled it above my mouth like a bird mother feeding her young. The worm was hardly an inch from my mouth when suddenly it was snatched from me by a white glove. My big brown eyes looked up and I saw a huge white figure towering over me. An employee, dressed in a white apron and white hair net, glared at me, gummy worm clenched in his fist.

"Were you just taking that gummy worm!? That's stealing. Go back to your mother little girl!" he bellowed at my small figure. I didn't waste another second, I sprinted back as fast as my legs would allow, slipping a few times from the water on my boots until I was back at the safety of my mothers cart. I didn't understand why he yelled at me, I couldn't believe it. What did I do? I didn't even take multiple gummy worms, just one! I know I wasn't allowed to take it, but I didn't think I would get caught. I guess if everyone took one gummy worm from the bin, there would be none left. No matter the size or amount, I should of never take things.

Edell

Mention calculator connection by father than summarizing

~~XXXXXXXXXX~~
Mr. Rieger
English 10-1
12 January, 2009

copy of?

Take it or *Leave it*.

The Gap was swarming with busy customers, all whom were busily looking the clothes colorfully hanging on the racks. Being a five year old at the time, my concern for fashion was non-existent. I hated being dragged along on my mother's shopping sprees. Like every other time trip, I was forced to sit and wait until she was done picking out the perfect outfits for her three daughters. I needed something to do, something to occupy me until my mother was finished. Tugging my tiny fingers out from my mothers grasp, I skipped over to the accessories section. My big brown eyes scanned the shelves until I spotted the most beautiful light blue calculator that I had ever seen. Excited by my new find, I planted myself on the wooden floor, pressing the gel buttons in various patterns which appeared magically on the solar-powered screen. I continued with my fun for quite sometime/until my mother finally came over. *and you are of the floor?*

"Its time to go Nicole, I'm finished!" she exclaimed to me, reaching out a hand to help me off of the floor. Excited to finally be on our way, I extended my short arm and accepted her hand in helping me up. I then followed my mothers' baby stroller out of the store, accompanied by my two sisters and quite a few new shopping bags. Just as we were approaching the glass exit doors of the mall, I looked down and saw the beautiful light blue calculator from the Gap/still *common sense* wrapped in my tiny fists. Being so anxious to depart, I didn't remember to put the cheap electronic back up on the shelf. I couldn't keep this *as* it wasn't mine. Although I knew my mom would be a tad angry at me for being so careless, I *had* to put it back. I promised myself I would never steal something again, my past experience was still lurking in my head. So, nervously I tugged on her jean pant and when she looked down, I reached my arm up- showing her the

calculator. She sighed, and we turned our parade back around toward the Gap. My recollection of shoplifting ^{repetitive} from my past memory had forced me to show my mother the calculator, ^{in addition to} as well as ^{affecting} effected my decisions for years to come.

It was an ordinary rainy Wednesday. My mother had come to pick ^{up} my older sister and ^{me} ^{from} from our preschool and kindergarten class.

"Erin, Nicole, I have to go to Cubs Food and grocery shop, so you two are going to have to tag along," my mother explained as she delicately took the picture I drew in class and set it in the front seat. I didn't like grocery shopping; mom would never let me pick out my favorite cereals or candy to take home. Anyway, after I was fully strapped in my car seat and Erin was buckled up, we made our way out of the school parking lot to our destination.

Before long, I was being carefully unbuckled in the Cubs Food parking lot by my mother. When I was finally unstrapped, I jumped out of the car onto the wet pavement next to my older sister. My mom reached her long arms down, carefully grabbed my hand in her left and my sisters in her right. We turned toward the large brick building and began to splash our way up into the comfort of the dry store. Once inside, my mom selected a cart while pulling out a sparkly coupon book from her purse. Like any other supermarket, the building was overwhelmingly huge. Lights the size of tire swings hung, illuminating the aisles and aisles of festive goods provided for the paying ^{so} costumers. My fingers automatically grabbed onto the side of the cart that my mother had started to wheel toward the bread aisle. Although I loved spending time with my wonderful mother, grocery shopping was no party for me. *Oh well*, I thought, and I started to examine the different bread bags on the shelf, studying the colorful dots on one brand and a cartoon lady on the next. Out of the corner of my eye, I saw my bouncy five year old sister beckoning me to come over to her.

"Colie! Mommy said we can go and look at the candy rainbow over there!" Erin exclaimed excitedly as she pointed a chubby finger toward the direction of the candy. I nodded, skipping over to her in my new pink rain boots that squeaked every time my foot hit the white tile. She smiled and started to walk toward the candy ^{isle}, her brown pony tail swinging back and forth with every bouncy step taken. When we arrived at the section a few seconds later, I could see why she called it a candy rainbow. Rows and rows of plastic bins lined the wall in the form of a giant arch, stretching from the beginning of the aisle to the end. It towered over both of our petite silhouettes, making it impossible to see the remaining white wall above the arch. Each of the bins was filled with a different type of candy, consisting of unusual colors, textures, and, of course, flavors. In my eyes, it was magnificent. My sister and I held hands as we walked the length of the beautiful, colorful, tempting rainbow. As we approached the end, I saw a bin of squishy, striped gummy worms. I wanted one so bad; ^{oh,} how my stomach ached for the sweet. So, when my sister was not looking toward my way, I pressed my little fingers up along the rim of the box. I looked around one more time to check and see if the coast was clear. My heart felt as though it was going to pop out of my chest with anxiety. I then thrust my small fist into the clear container and wrapped it around a beautiful neon green and yellow worm. Pulling it out as fast as I could, I smiled in my success. I extended my arm holding my new prize up. The long worm was soft in my warm palm and felt squashy on my skin. The fluorescents made it glow, showing off its clear bright color. The moment was now. Lowering the worm slowly, I dangled it above my mouth like a bird mother feeding her young. The worm was hardly an inch from my mouth when it was suddenly snatched from me by a hefty white glove. My big brown eyes looked up, and I saw a huge white figure towering over me. An employee dressed in a white apron and a hair net ^{my} glared at me, ^{now} gummy worm clenched in his fist.

"Were you just taking that gummy worm!? That's stealing. Go back to your mother, little girl!" he bellowed at my small figure. I didn't pause for another second. I sprinted as fast as my legs would allow to the safety of my mother's cart, slipping a few times from the water on my boots. I finally made it, panting as I plopped my body onto the ground.

What did I do? I didn't even take multiple gummy worms, just one! I know I wasn't allowed to take it, but I didn't think I would get caught.

So justice had been served; my gummy worm and beautiful blue calculator had both returned to their rightful places. I had ^{learned} taught myself that you always should do what's right, especially when no one is watching. Avoid the "end of story moral line"

Justice - Gummy worm
Lesson - calculator returned

Justice had been served as my gummy worm was stripped from my hand, but the lesson ~~was~~ held strongly as I rightfully returned ~~my~~ the beautiful blue calculator.

10 except for moral tagline @ end, very nicely built story

10 Dialogue is effective
concrete/sensory details: man in coat, grocery exp., the feeling of the store for a child - ✓
metaphors - bird w/ young

10 Found a way to mesh the two stories - use of suggestions

9 comma splice; spelling, couple other small places

5
5

~~XXXXXXXXXXXX~~
Mr. Rieger

English 10-6

15 ~~January~~ January 2009
1/7/09

Let me
get a
copy of
story

Use Your Brain

It was a hot and humid day in July of 1997. No clouds hindered the intensity of the sun beating down on the backs (of my brother and me) ^{and} Sweat poured from our brows as we attempted to do menial chores outside for our mom. It was then when we were faced with one of the most pivotal decisions of our lives at the time.

Our neighbor from down the street, the same age as my brother but three years older than me, walked down the sidewalk toward our house. I turned to the sound of his voice ringing out across the neighborhood.

"Hey, Grayson!" exclaimed the seemingly angered child, "Get over here!"

I turned to my brother with a quizzical look upon my face. My brother shrugged and returned to his work. I got up and walked slowly towards the tower of a kid, a frightful expression on my face. When I got within arms length of him, he reached out and clutched me by the collar of my shirt.

"I am going to kill you," whispered the kid, with malice exuding from his voice, "with a safety pin so I can watch you suffer."

He must have noticed the color leave my face or my legs begin to tremble because, as these words left his mouth, a grin crept across his face. In my current state of terror my mind believed him to be scarier than any monster. I immediately crumbled to the ground

~~11/10/2~~

as he let go of my collar. Through tear-filled eyes, I watched him walk back to his house, only to inevitably return.

Drawn by the sounds of my cries, my brother rushed to my side from the garden where he was working.

"What's wrong?" he asked concernedly.

"He-said-he-was-going-to-kill-me!" I uttered through gasps and tears. *style ✓*

"We got to do something," my brother stated, ideas pouring into his head.

"Like what?" I asked as soon as the crying subsided.

"I don't know but we'll figure out something," my brother said determined to save me from a situation far less serious than we thought.

After wiping the tears from my face, I walked with my brother into the garage looking for some way to fight back. We searched high and low for anything. Then we found it: a Super Soaker and turpentine. We grabbed two of the squirt guns and brought them back into the yard. My brother sent me back into the garage to get the turpentine. Neither of us really understood what it did, ^{CS} we assumed it was like water. We then gathered up two other kids from the neighborhood and filled up one of the squirt guns with water and the other with turpentine. ^{ask} (It was decided that) I was to be the one to shoot him with turpentine and one of the other kids from the neighborhood was going to hose him down with water. It was fool proof.

About fifteen minutes later, we noticed the bully from down the street ^{and} that was going to kill me, ^{and} exit his house and make his way towards us. I grabbed my squirt gun, loaded with the turpentine and strapped it across my back. I looked at my partner and by

Murphy

some sort of mental cue, we started walking in unison towards our opponent. It was do-or-die time.

We met with our enemy about halfway between each of our houses and faced each other, being sure to leave room between us so as to not get too close to the other. I glanced towards his pocket noticing the gleam of the safety pin seemingly holstered there. I placed one hand upon the handle of my weapon and glared at my enemy. It was a showdown; whoever made the first move was likely to win. Suddenly, his hand sprang to his pocket, clutching the safety pin, unlocking it, and lunged at me. With the reflexes of some sort of jungle cat, I jumped back and placed my other hand on my pre-pumped squirt gun and unloaded hell on him as my partner did the same. The kid turned and took the brunt of the spray of both weapons on his back. *good word*

"AHHH!" screamed the child as the turpentine began to burn his skin. He dropped the safety pin and ran home, defeated.

In the commotion, I felt a sudden swoop of joy as I watched the enemy flee, but as we made our way home, I turned back to see him sobbing. My joy was accompanied by a pain as I felt my stomach drop and came to the realization that I was no better than him. I sulked home, only to find my red-faced grandfather standing next to my brother. He had the arm of my brother clutched in his hand and the turpentine in the other.

"What the hell were you thinking!?" screamed my grandpa, the anger completely enveloping him.

"He was goin' to kill me!" I yelled back, feeling the tears return in response to my grandfather's anger.

"Get inside!" he hollered.

I dragged my feet inside as my grandmother locked my grandfather in a room to make sure he did not take his anger out on my brother and me physically. Later, I was told that they had taken the kid to the hospital. By not taking these consequences into consideration during the formation of our plan, we had not thought of the potential harm to be done. It turns out that after spraying the kid with turpentine, I wasn't frightened or worried as much about the injury as I was about the act I had just performed. I came to this realization through the anger and intensity in my grandfather's voice as I heard him screaming to the point where I thought he may burst. Was I morally right in what I did, or did I just not think of the negative consequences of my actions?

I believe that, in the heat of the moment, [I wasn't making a moral decision in trying to defend myself, but that I was not thinking of the negative consequences of my actions.] I believe this is how many people think in situations. They understand the benefits of their actions but do not comprehend the negative side effects of what they do. This could come about through not being aware of what could happen negatively or just refusal to believe so. I had chosen to not believe that I could hurt someone else by spraying them with paint thinner when it was obviously the opposite. It is imperative to look at both outcomes of a situation before acting upon it because there could be unforeseen things to happen.

idea
clash
with

10 still shifts to summary in last P. Could have shown through "reprieve"

10 descriptions & we are solid throughout

10
9-10 still couple awkward spots; commas

5
5

Short Story Planning Guide

As you plan your short story draft, consider all of the following as these will be elements I will be looking for in your story:

- A. An effective title that helps reinforce the meaning of your story
- B. A great first line that invites the reader into the world of the story. Consider:
 - a. Action
 - b. Dialogue
 - c. An intriguing premise
 - d. A shocking statement
- C. Brief, subtle establishment of setting and mood – be sure they contribute to the plot or characterization
- D. Effective Characterization - Have you used at least 2 of the following methods of characterization to develop your characters? Perhaps use excerpts of your various character progressions to make your character rounder and more believable.
 - 1. Description of appearance
 - 2. Speech, thoughts, or actions of main character
 - 3. Speech, thoughts of other characters about main character
 - 4. Direct characterization (you tell us directly)
 - 5. Setting used to reveal personality
- E. Point of view and tense: A consistent 1st or 3rd person narration that demonstrates artistic control and a consistent tense appropriate to the story (past is the default tense)
- F. Conflict - Does your story have a strong conflict or problem *introduced early on*?
- G. A heightening of the conflict leading to some climax or epiphany in which your characters' internal or external lives are changed, whether subtly or dramatically
- H. Realistic dialogue that either establishes character or moves the plot forward
- I. A powerful last line/paragraph that subtly conveys the story's theme or the character's revelation. Try not to "hit us over the head" with the message or moral of your story
- J. Did you consistently show, not tell? Does your story have a unique style, with vivid language, varied sentence structure, imagery, subtle symbols, and figurative language where appropriate?

SHORT STORY PLANNER SHEET

Name the members of your group?

Where and when will your story take place? Be specific!

What will the weather be like?

What mood do you want to create?

Which of the 6 basic plots are you going to use?

Name at least 3 ways you intend to create tension in your story.

Who will be your protagonist? (Name and description)

Describe the kind of person he/she is. (Prove it!)

What does he/she look like? Age? Background? Etc.

Who will be your antagonist? (Name and description)

Describe the kind of person he/she is. (Prove it!)

What does he/she look like? Age? Background? Etc.

Explain who wants what in your story! (Main characters only)

How do you plan to solve your main character's problem?

Use this worksheet to help you formulate some ideas for your writing.

The Personal Writing Worksheet

Five adjectives that describe me best: 1. _____ 2. _____

3. _____ 4. _____ 5. _____

Three of my strengths: 1. _____ 2. _____ 3. _____

Three of my weaknesses: 1. _____ 2. _____ 3. _____

Three major experiences that have shaped me:

1. _____

2. _____

3. _____

Which of these experiences reveals something essential about me? _____

What is that something? _____

Three individuals who have strongly influenced me:

1. _____

2. _____

3. _____

Which of these individuals would help me reveal who I am? _____

How and why? _____

The most important point I want to make is: _____

The effect I want to have on the reader is: _____

I want the tone of my writing to be:

serious humorous narrative descriptive expository other

My draft thesis statement: _____

My draft opening sentence: _____

My draft concluding sentence: _____

41

Student Name: _____

Class period: _____

NARRATIVE WRITING ASSIGNMENT

TASK:

When you walk into a library, you immediately see a section entitled "Fiction." All of the stories that you have read growing up most likely fall under this heading. Fiction books are filled with exciting characters acting out their lives in sometimes exciting, and sometimes-tragic ways. In a good fiction book or story you can almost picture the people in your minds in far away places or here in the United States. Most characters have problems that take unfold in different events as the story takes place. All of these books and stories come under the heading of "Narrative Writing."

Your task will be to write a narrative story that contains all of the elements of a well written prose. Your story will have characters, a setting, and a problem that the main character must solve or learn to live with. You will have a setting that helps the story to be told. Characters will act differently if they are in different parts of the world or if they are in another era. The events that you write will lead to the Resolution, or the end of the story that answers the problem that you have created in your mind.

You will write your story using the provided graphic organizers to start your thinking and to sequence your thoughts. After writing your first draft, you will edit it so that spelling and punctuation are correct and do not distract from the story itself. Finally, you will share your story with your class and your family. You will be an author!!



Submit this
packet with
your final
story ↓

Story Map for Narratives

(To be used after the graphic organizers are completed and before writing the first draft of your story.)

Title of Story _____

Characters
Fill in after characterization sketch

Setting/ Time
From "setting Graphic Organizer"

Problem
From "Problem Graphic organizer"

Event 1

Event 2

Event 3

Event 4

Movement

Resolution
From "Problem Graphic Organizer"

Story Map for Narratives

(To be used after the graphic organizers are completed and before writing the first draft of your story.)

Title of Story _____

Characters

Setting/ Time

Problem

Event 1

Event 2

Event 3

Event 4

Resolution

PROBLEM GRAPHIC ORGANIZER

The problem of a story is also called the plot. Many times characters in a book or story face conflicts or problems. How the character does or doesn't solve the problem becomes the story, or the events in the story. Problems can be a character against another character (a bully who always picks on others), a character against his/her environment (a boy and his dog get lost in a forest), a character against society (a girl who wants to play football on the high school team), or a character against him/herself (a girl who wants to grow up to be a doctor but can't stand the sight of blood or a boy who wants to be in the Olympics but is very clumsy).

Think of the problem that you want your character to have. Then think of three options or choices that the character has to solve the problem and the results of each choice. Your thoughts will help you to write the events of the story and to find a Resolution.

PROBLEM OF CHARACTER

Type of conflict
Conflict vs. —
What problem/challenge
does he face?

Circle
choice
for
story

Options character can take:

What will happen if character takes the option?

What will happen next?

Resolution → Falling Action
Denouement

PROBLEM GRAPHIC ORGANIZER

The problem of a story is also called the plot. Many times characters in a book or story face conflicts or problems. How the character does or doesn't solve the problem becomes the story, or the events in the story. Problems can be a character against another character (a bully who always picks on others), a character against his/her environment (a boy and his dog get lost in a forest), a character against society (a girl who wants to play football on the high school team), or a character against him/herself (a girl who wants to grow up to be a doctor but can't stand the sight of blood or a boy who wants to be in the Olympics but is very clumsy).

Think of the problem that you want your character to have. Then think of three options or choices that the character has to solve the problem and the results of each choice. Your thoughts will help you to write the events of the story and to find a Resolution.

PROBLEM OF CHARACTER

Options character can take:

What will happen if character takes the option?

What will happen next?

SETTING GRAPHIC ORGANIZER

Where does the story take place? _____ _____	When does the story take place? _____	Changes in the setting during the story: _____ _____ _____
↓	↓	↓
DETAILS!	DETAILS!	DETAILS!
MORE, MORE, MORE DETAILS!		

1. Talk about 5 senses + descriptions

2. See ^①No Evil, Hear ^②No Evil, Smell ^③No Evil, Touch, Taste

- Activity: Groups of 4
- ① Recorder - writes descriptions
 - ① Describes visuals
 - ② Eyes closed - listens -
 - ③ Describes smells

3. Reconvener to share descriptions

Time limit

SETTING GRAPHIC ORGANIZER

Where does the story take place? _____ _____	When does the story take place? _____	Changes in the setting during the story: _____ _____ _____
DETAILS!	DETAILS!	DETAILS!
MORE, MORE, MORE DETAILS!		

STORY MOODS

Stories have many events with many different moods. Sometimes things happen that make you laugh; others make you sad or even angry. Think of the events that are going to happen in your story and the mood you want your audience to feel. You could choose from some of the following: Happy, Sad, Tense, Mysterious, Gloomy, Thrilling, Adventurous, Funny, Scary, Lonely, Hopeful, or many others. Usually as events occur, moods change; however, a story may have one overall mood, such as in a mystery story.

Your task is to take each event that you have planned and create a mood for the event.

Event	Mood	Things That Create Mood	How Reader Feels
<i>either 1st time or From "story Map" - movement section</i>	<i>What feelings is there?</i>	<i>objects Actions Dialogue</i>	<i>toward character toward story inside</i>

STORY MOODS

Stories have many events with many different moods. Sometimes things happen that make you laugh; others make you sad or even angry. Think of the events that are going to happen in your story and the mood you want your audience to feel. You could choose from some of the following: Happy, Sad, Tense, Mysterious, Gloomy, Thrilling, Adventurous, Funny, Scary, Lonely, Hopeful, or many others. Usually as events occur, moods change; however, a story may have one overall mood, such as in a mystery story.

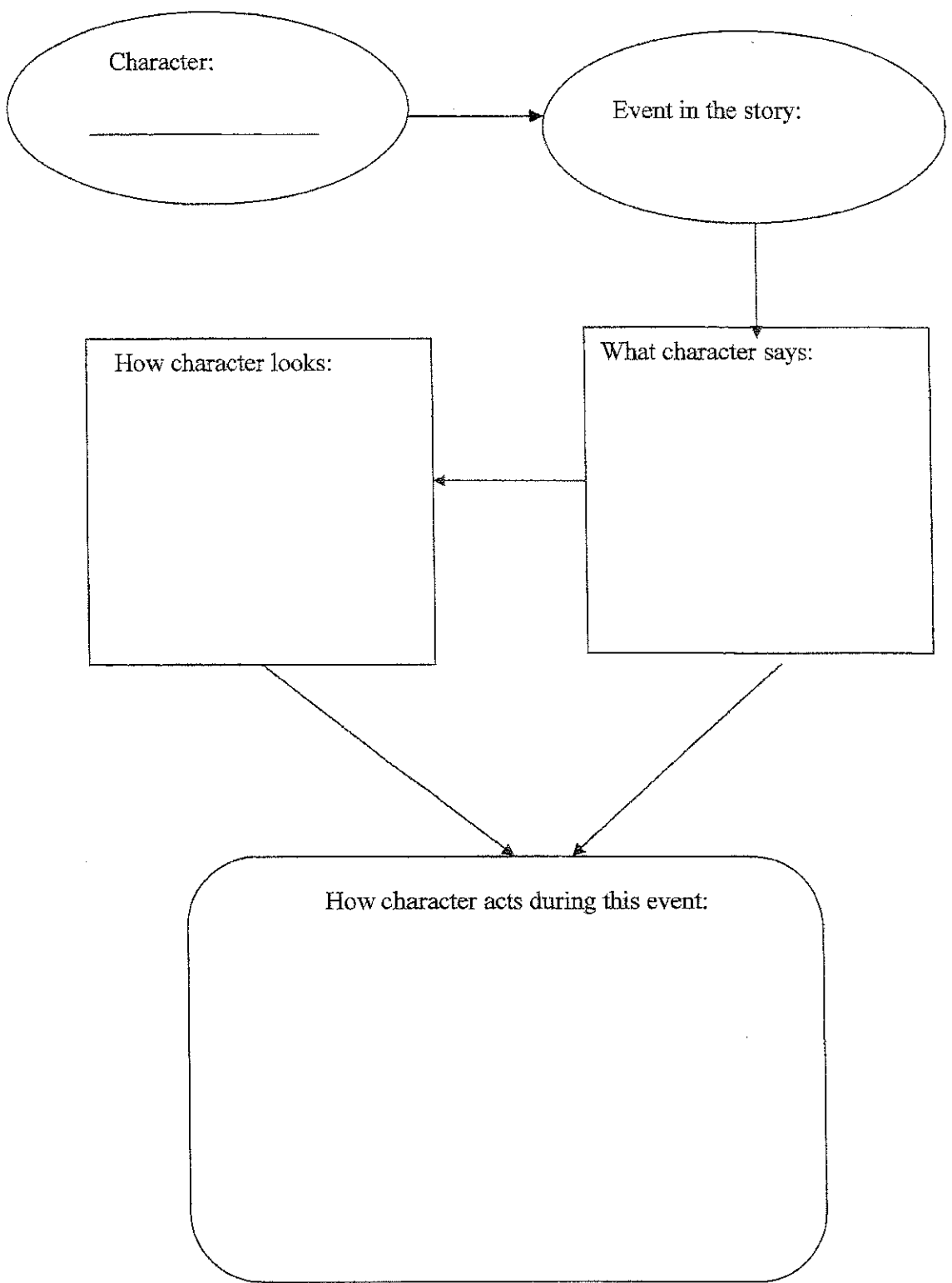
Your task is to take each event that you have planned and create a mood for the event.

Event	Mood	Things That Create Mood	How Reader Feels

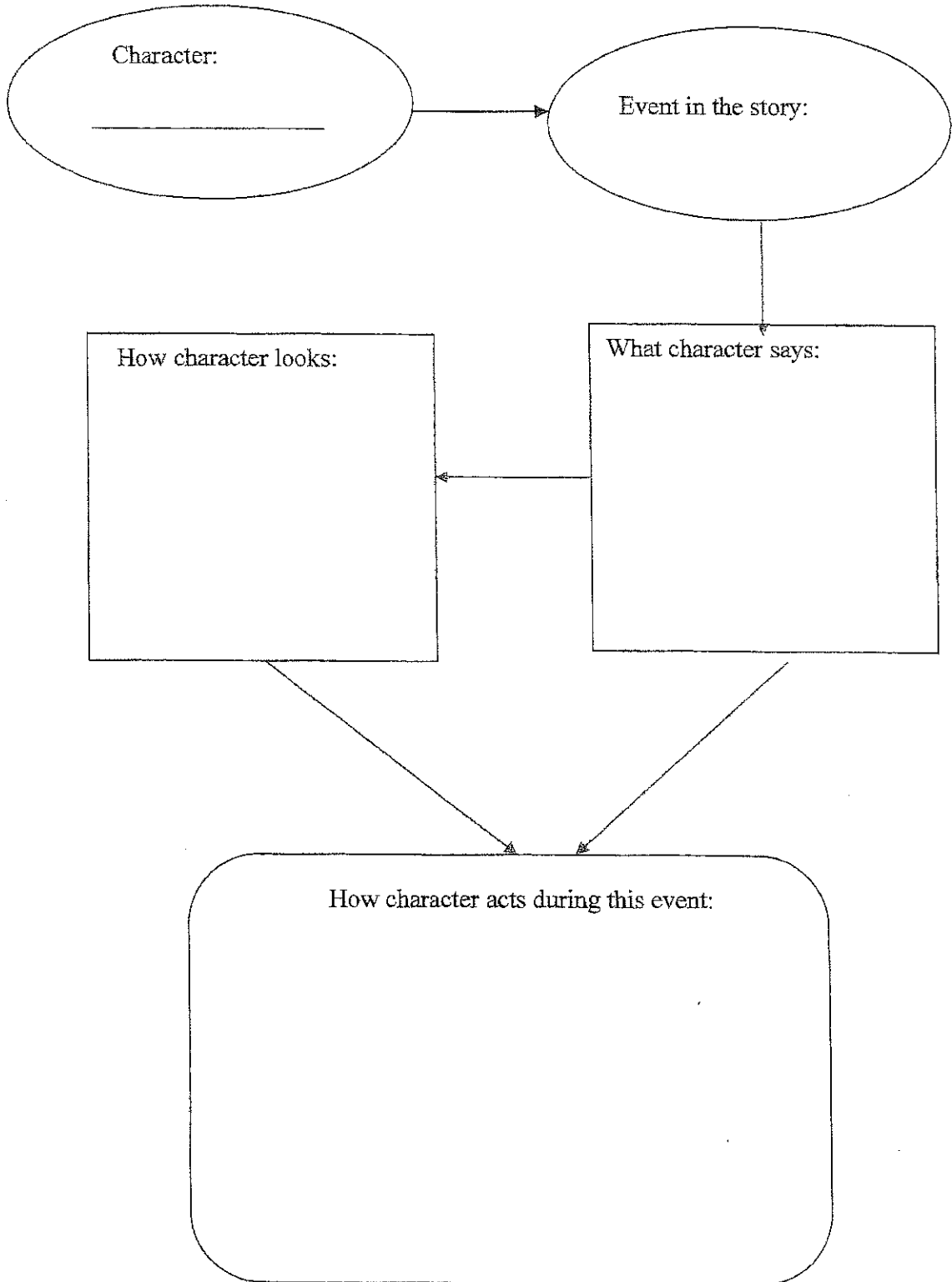
② Complete for Each Event

① See Character Notes for H.S. Characterization

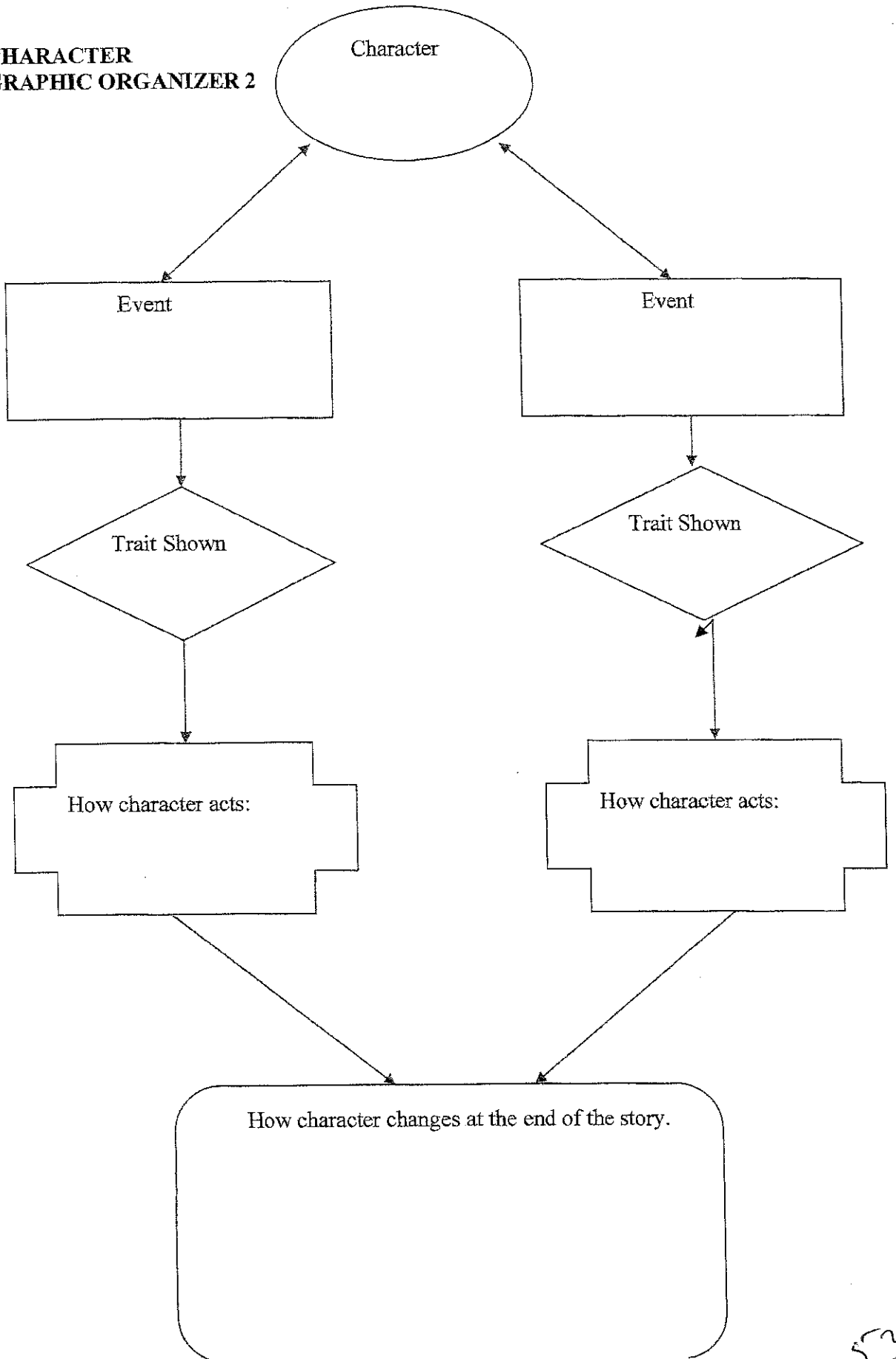
CHARACTER GRAPHIC ORGANIZER 1



CHARACTER GRAPHIC ORGANIZER 1



**CHARACTER
GRAPHIC ORGANIZER 2**



RUBRIC for NARRATIVE WRITING

Advanced	Average	Needs Improvement
All parts of the graphic organizer are complete	Most parts of the graphic organizer are complete	Few to no parts of the graphic organizer are complete
Few to no errors in spelling	Some errors in spelling do not take away from meaning	Errors in spelling detract from meaning
Sentences are written with correct punctuation	Most sentences are written with correct punctuation	One or no sentences are written with correct punctuation
Problem is clearly stated	Problem is given	Problem is difficult to Understand
Resolution is a logical conclusion to the problem	A resolution is stated and relates to the problem	No resolution or resolution has no connection to the problem
Each event is a paragraph with several details to explain	2-3 paragraphs with detail follow the sequence of events	All events are stated in one paragraph

Grades I think that I should make on my graphic organizer and story _____

Grades my teacher thinks I should make on my graphic organizer and story _____



Assessment Rubric
Fiction Writing

Student Name: _____

Standards to Use When Developing Rubrics with Students

Scoring Rubric for Expressing Ideas Clearly

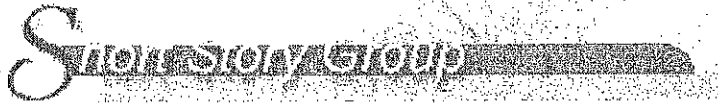
4	Clearly and effectively communicates the main idea or theme and provides support that contains rich, vivid, and powerful detail.
3	Clearly communicates the main idea or theme and provides suitable support and detail.
2	Communicates important information, but not a clear theme or overall structure.
1	Communicates information as isolated pieces in a random fashion.

Scoring Rubric for Effectively Communicating for a Variety of Purposes

4	Clearly communicates a purpose in a highly creative and insightful manner.
3	Uses effective techniques to communicate a clear purpose.
2	Demonstrates an attempt to communicate for a specific purpose but makes significant errors or omissions.
1	Demonstrates no central purpose in the communication or makes no attempt to articulate a purpose.

Scoring Rubric for Creating Quality Written Products

4	Clearly communicates a purpose in a highly creative and insightful manner.
3	Uses effective techniques to communicate a clear purpose.
2	Demonstrates an attempt to communicate for a specific purpose but makes significant errors or omissions.
1	Demonstrates no central purpose in the communication or makes no attempt to articulate a purpose.



Short Story Tips

- Introduction
- Group Rules
- Critiquing Tips
- Short Story
- Tips
- Writing
- Exercises
- Poetry Group
- Writing Links
- Members

Join Here

Short Story
Library
Poetry Library

Classic Short Stories

Public Forum
Members' Login

Short Story Tips

Why do some stories truly ring in the mind while others leave you with the feeling of 'what was the point?'. To make your short stories more effective, try to keep in mind these following points while writing:

1. Have a clear theme.

What is the story about? That doesn't mean what is the plot line, the sequence of events or the character's actions, it means what is the underlying message or statement behind the words. Get this right and your story will have more resonance in the minds of your readers.

2. An effective short story covers a very short time span. It may be one single event that proves pivotal in the life of the character, and that event will illustrate the theme.

3. Don't have too many characters. Each new character will bring a

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[Story Writing](#)

[Short Stories](#)

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www.IUniverse.com

new dimension to the story, and for an effective short story too many diverse dimensions (or directions) will dilute the theme. Have only enough characters to effectively illustrate the theme.

4. Make every word count.

There is no room for unnecessary expansion in a short story. If each word is not working towards putting across the theme, delete it.

5. Focus.

The best stories are the ones that follow a narrow subject line. What is the point of your story? Its point is its theme. It's tempting to digress, but in a 'short' you have to follow the straight and narrow otherwise you end up with either a novel beginning or a

hodgepodge
of ideas that
add up to
nothing.

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Critiquing

Critiquing Basics

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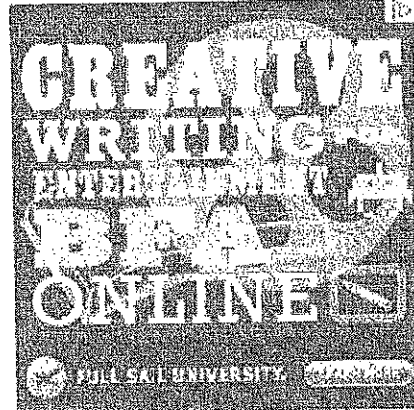
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When critiquing a piece of writing, consider the following elements:

You may find it easier to put your critiques into the headings below, and give your views on each topic. Some members prefer to break the story down into parts and refer to each element in the story that they feel needs further work.

What can be problematic is when a member writes about how the story has affected them personally and/or offers praise. Although praise and sentiment are very worthwhile they are not what a writer needs most when trying to "polish" their work to perfection. In the end, it is ultimately whatever you are most comfortable with, but at all times consider what would you most want for feedback on your writing.

CHARACTERISATION:

Do the characters seem real with depth and emotion, or are they recognizable stereotypes? Are the motives of the characters understandable and logical to the story? Are the good guy(s) likeable and the bad guy(s) really bad?

The characters are very important to any story and they must be believable. There is room in any critique for characterization.

DIALOGUE:

Does the dialogue seem realistic? Can the reader imagine real people talking as the characters do?

SETTING:

If the story is, for example, about the rich and famous, details of wealth must be included. If about poor people, the reader has to see that they are poor. Is there atmosphere in the story allowing the reader to experience what

BEING A GOOD CRITIQUE GROUP PARTNER

Here are some general rules to being a good critique group partner. You will get out of this experience what you put in, so do your best to follow the rules below.

1. BE HONEST

Now is *not* the time to lie. Be gentle, but tell the truth. If the submitter's story doesn't have enough plot, or the characterization needs work, tell them so! Editors don't have time to tell you what they think--critique partners do.

2. BE THICK-SKINNED

The first time you have a story critiqued by a group of writers might be difficult for you. If some critiques are somewhat negative to your material, it doesn't mean you're a bad writer. It's sometimes hard to separate our writing from ourselves, but it is *absolutely* necessary that you learn to do so. Nothing is personal in a group such as ours, comments are made on the words that are submitted only. Even *after* you're published, editors will want to change things. And you may well gather a heap of rejections before that time. Buck up and get used to it.

3. CONSIDER COMMENTS CAREFULLY

Not every comment a critique partner makes will apply to your story. It could be

the characters experience? Can the reader imagine the location around the characters clearly?

POINT OF VIEW:

Is the POV first or third person? If it is third person, is the narrator able to see into the heads of the characters? Is the POV consistent throughout the piece?

DEVELOPMENT:

Does the story develop logically, so that the reader can follow the specific changes which occur in the story, or does the story make sudden leaps which cause the reader to lose the direction of the narration? Is the progression of characters and events logical, or is the whole story too confusing?

PACING:

Pacing is a key to appeal; how well does the reader get involved in the story? Does the action progress slowly or quickly? How long does it take for the story to be set up? Is the reader drawn into the story from the beginning? Is it non-stop action or character development? Different readers prefer different paces in what they read.

MECHANICS:

A beginning writer often has trouble with mechanics and needs help. Sentence structure, verb agreement, and aspects of basic style are considered here. If a reader feels that there are problems with mechanics, s/he will specify the problems seen, rather than simply stating that they are there.

Readers react to what they read. Sometimes the gut reaction to the story is more important than anything mentioned above—especially when the writer is more experienced. Gut reaction can negate nearly anything, with the exception of flaming another writer.

just a personal preference. *You* are the final judge of what to change and what to keep. *However*, don't blow off a comment because it hurts your feelings. If possible, let it be for a while, and look at it again later. Often you'll find at least a shred of wisdom in the critique.

4. BE KIND

This is important, treat others as you have them treat unto you. Honesty doesn't mean brutality. A writer's story is his/her baby—and you don't want to tell someone their baby is ugly!!! Word your critiques carefully, as you would have others critique your work.

5. BE ENCOURAGING

One of the biggest benefits to having critique partners is having others who understand what you are going through as you sweat blood trying to get work published. Encourage one another to your best writing, and help one another when you face a nasty case of writer's block or rejection. Hang in there together!

6. BE FRIENDLY

Get to know each other. Become friends. Writing a story in today's market is a harrowing experience, best shared with others. The more you know about each other, the more you'll be able to help.

7. BE PROMPT

When you send something out to be critiqued, you are probably on pins and needles to know what others think. Remember, your partners feel the same way about *their* material!!! Do your best to get back to them within a reasonable amount of time.

8. LOOK AT THE BIG PICTURE

Often the first thing you'll be tempted to do as a critique partner (especially if you have strong grammar skills) is to start nit-picking commas, etc. While this is helpful on a FINAL DRAFT, what you should be looking for in the early stages is the overall picture. Is the plot sound? Do the characters do and say things that are out of character for them? Do they depend too much on adverbs, rather than choosing strong verbs?

On the final draft, of course, you'll want to make sure what they are sending to the publishers is picture perfect. *Now* you get to edit out all those commas!

More than likely, your critique partners will be the ones who laugh with you when you get the go-ahead to send a manuscript, cry with you when you face rejection, and rejoice with you when you sell that story. Best of luck!!!



Elements of the Short Story

Technology in The English Classroom
 Paul Laurence Dunbar High School
 Tuesday, February 24, 2009

Online Activities
 Technology in the Classroom

[Home Teacher](#)

[Plot](#)

[Point of View](#)

[Character](#)

[Setting](#)


[Theme](#)

Plot: What makes a good story?



What is it about a story that makes you say, "this was really good!" Chances are that the

action in the story had something to do with your response. Click on the activities below to explore elements of plot.

Activity 1: Click on [The Elements of Plot](#). Read the information and then click on "What Goes into Plot" at the bottom of the page. When you have finished, click the back button  on the

browser to return to this page. To learn a few more important terms related to plot, click on [Terms](#).

Activity 2: Click on [Plotting a Fairy Tale](#) and put the elements of plot in the correct order. If you are having trouble with this site, click [here](#).

Theme: What Does it All Mean?



What message are we supposed to get from a short story? And how are we supposed

Character: Defining who we are.

Are we solely defined by what we look like, or how we act?



Does anyone bother to look inside of us to see why we behave the way we do? Explore the nature of character

through the following activities.

Activity 1: Click on [Creating Character](#). Read the information and then click on [Learning About Character](#). When you have finished, click the back button on your browser to return to this page. To learn a few more terms about character, click [here](#).

Activity 2: Click on the picture of the man above to create a character profile.

The Eye of the Beholder:



Point of View

"Truth is a hard deer to hunt," states John, the son of a priest, in *By the Waters of Babylon*. What is true for one man, may not be true for another. Our perspective on life is influenced by many factors such as age,



Setting

Setting is so much more than where the action of a story takes place. It can also determine how characters behave and even influence the mood of the story. Click on the activities below to learn more about setting.

Activity 1: Click on [Describing Setting](#). Read the information and then click on [What Setting Tells Us](#). When you have finished, click the back button on your browser to return to this page.

Activity 2: [Painting pictures with words](#). In this activity you will work with [figurative language](#) in describing setting, and you will examine the relationship between character and setting.

to get the message?
Theme brings all of the elements of the short story together.

Activity 1: Click on Literary Analysis Terms and read about theme.

Activity 2: Read The Fun They Had by Isaac Asimov. When you have finished, write a paragraph explaining the theme of the story. As you are forming your opinion, keep in mind the impact setting, plot, characters, and point of view have in presenting the "whole picture."

experience, culture, and time. What is true for you today, may not be so tomorrow. To examine how point of view affects the development of the short story, click on the following activities.

Activity 1: Click on Point of View to review the different types of point of view. When you are sure you understand the differences among the three, click the back button on the browser to return to this page. Next click on activity 2 to practice what you just read.

Activity 2: In this activity, you will take a given scenario and rewrite it showing different points of view.

Try Writing Your Own Short Story: Some Activities and Sites to get you started.

Reviewing What You Know:

Plot:
 ✱ Matching
 ✱ Quiz (fill in the blank)


Character:
 ✱ Matching
 ✱ Quiz (fill in the blank)

Figurative Language:
 ✱ Matching
 ✱ Quiz (multiple choice)

Name That Literary Element (an interactive game)

Page updated 08/08/2008
Terry Carr

Photo of man under Character heading: Landor Associates. www.photoflo.com/photos/corporate/photos-corporate.htm



ENGLISH
Learning Area

Teaching Ideas and Units - Teaching Units

Writing Short Stories

Lynne Collidge designed this unit for year 11 students but many of the strategies she uses could easily be adapted for younger students. Below are the instructions Lynne gave to her students.

In this unit you will be writing your own short stories. The aim is to improve your skills in writing narrative fiction. You will have opportunities to

- Refine your ideas and planning
- Improve your editing and revising skills
- Publish your work in a format for sharing with others.

Introductory activities

These activities are designed to help you with various aspects of story telling.

1. Write a story in exactly 50 words.

This story must follow a standard story structure, that is, it must have a beginning, a middle and an end, include at least one character and one event.

If you have too many words, you must edit your story until it meets the requirements. (Often a way to do this is to delete conjunctions such as 'and' and 'so' and replace them with punctuation, such as a full stop or comma.)

If you have too few words, you must revise your story until it meets the requirements. (A way to do this is to add adjectives and adverbs that help with description, emphasis or creating atmosphere.)

This exercise helps you with your editing skills.

2. Write a story that links the following objects:

A pen a boot a \$5.00 note

The aim again is to write in standard story structure, a beginning, a middle and an end.

Choose characters and events that link the three objects in an interesting way. Aim to write about 100-150 words, although there is no set limit.

This exercise is to help you with planning and sequencing the story so that events are linked and put in an order that makes the story interesting and appealing to an audience.

3. Plan a story around the following central idea:

A person fails to turn up to an appointment. When they are found the next day, they remember nothing of the last 24 hours.

You could do this exercise as a diagram, but include details of the following:

Characters

63

Setting, including time and place

Events, and the sequence in which they occur

Genre, or story type, such as realism, science fiction, adventure....

Style, such as first person, flashback, chronological narrative....

Mood or atmosphere

Audience.

You do not need to write this story. The aim is to identify the various aspects you need to consider when planning and writing narrative fiction.

Your own story

This is the major component of the unit. The aim is to plan and write your own story, editing and revising it to a form that can be included in a class publication. (This may have implications for the decisions you make about audience and language.)

1. Plan your story

Use the model in the Introductory activities to plan your own story.

2. Writing beginnings

The beginning of a story is very significant. It is the piece that engages your audience and entices them to read further. Good beginnings are not a matter of chance, they are a product of careful, systematic planning.

For the purposes of this exercise, write three possible beginnings for your story. Use the same story idea, but three different ways of beginning. Some ideas you could consider are:

First person account

Third person account
An event as the beginning

The setting as a focus

Introducing a character

Beginning with a single short effective sentence

Focussing on establishing the genre
Stating the main idea of the story

Beginning with dialogue or conversation.

When you have written three possible beginnings, share them with a group and with their help decide which beginning seems to be the most effective. Use this beginning to start your story, and continue to write the body of the story, through to the conclusion.

3. Writing conclusions

When you have finished your story, read over it. Consider the ending.

Write two alternative endings, in addition to your original ending.

Share your story again with a group, discussing the possible endings and which your audience found most satisfying.

4. Editing and revising your story.

Editing is the name we are giving to checking written accuracy. When

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you edit your writing you will be checking:

Spelling

Punctuation

Sentence structure

Paragraphing

Revising is the name we are giving to making changes to writing to make the piece more effective. When you revise your piece you will be looking for aspects such as:

Creating mood and atmosphere

Introducing characters

Outlining and describing main events

Audience interest and appeal

The structure of the piece, and how events are ordered

Language use and the style of your writing

Consistency and sense

Revise and edit your story, so that it has a high level of written accuracy and is the most interesting, well-structured story you can tell.

You can work with a partner on this section of the work. Most professional writers work with an editor in the refinement of their work for publication.

5. Publish your story.

Check your draft with the teacher, then publish your story.

The stories from the class will be published in a booklet, and distributed to all class members at the end of term.



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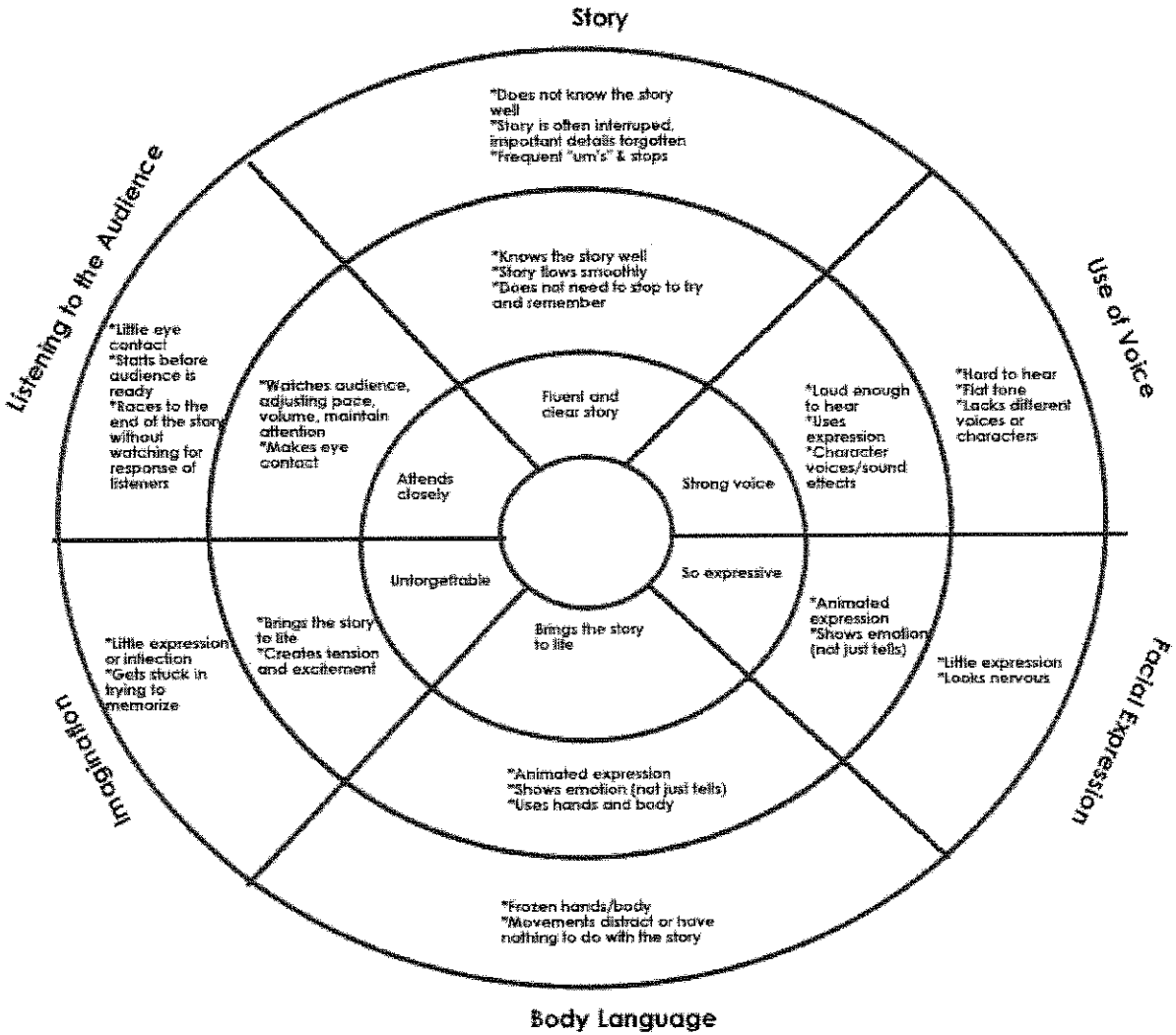
Final Performance Dramatic Story Telling, Projection Rubric

Students Name: _____

	4 Improvement Needed- I.P.	5 Below Basic	6 Basic	7 Proficient	8 Meets Expectations	9 Advanced	Score
Volume	Words could not be heard @ the back of the room. No volume variation.	Words could barely be heard @ the back of the room. Voice was too soft.	Most words were heard @ the back of the room. No volume variation.	All words were heard, some volume variations existed and help make performance interesting.	All words were heard, some volume variations existed and help make performance interesting.	All words were heard, and dynamic volume variations made interesting, and engaging.	Volume
Pacing / Timing	Timing is way too fast or way too slow. Negatively	Timing is too fast or too slow	Timing almost works. Still needs work: slightly too fast or slightly too slow.	Most timing is good, some sections a little too fast or a little too slow	Nearly Perfect timing, and rate through almost all of performance- a few areas need practice.	Perfect rate, Perfect timing throughout the entire performance	Pacing / Timing
Pronunciation	Many words mispronounced, slurred or mumbled negatively affecting the performance. Seems unfamiliar with words.	Many words were mispronounced, slurred or mumbled negatively affecting the performance.	Several words were mispronounced slurred or mumbled negatively affecting the meaning of the performance.	Some words were mispronounced slurred or mumbled but meaning was not lost. Words reviewed with teacher were mispronounced.	Words were mostly pronounced correctly, and well understood with good diction. 2-3 mispronunciations.	Words were pronounced correctly, and articulated with excellent diction.	Pronunciation
Non Verbal	No eye contact with audience, seems bored, or lacking effort.	No eye contact or bored with performance, or lacking effort.	Some eye contact, bored or low effort.	Eye contact with audience, could use more energy or effort.	Eye contact with genuine effort/ energy. Includes some facial or body language. Performer is, "On."	Eye contact, great energy and enthusiasm. Includes facial or body language. The performer is "On!"	Non-verbal
Expressiveness	No variation of voice. No interest was created with the use of voice. Voice was flat and mostly monotone.	Little variation of voice, no interest was created with the use of voice. Strength, fear, happiness, surprise, sorrow, etc... were not evident in voice.	Little variation emphasized special portions of the performance. Strength, fear, happiness, surprise, sorrow, etc... were not evident in voice.	Some variation in voice made the performance interesting. Strength, fear, happiness, surprise, sorrow, etc... were occasionally evident.	Variations of voice made the performance entertaining and hold's the audience's attention. Emotions were mostly evident in voice.	Variations of voice made the performance "Come alive." Voice was entertaining and captivating. Strength, fear, happiness, sorrow, etc... were very evident in voice.	Expressiveness X 2
Embellishment	No Accents, dialects characterized voices, rhyming rhythms, ad-libs, or sound effects were used for the performance.	Few accents, dialects characterized voices, rhyming rhythms, ad-libs, or sound effects were used for the performance.	Accents, dialects, sound effects, characterized voices, rhyming rhythms, adlibs, or sound effects ere used a little.	Accents, dialects, sound effects, or characterized voice rhyming rhythms, adlibs, or sound effects were used some of the time.	Accents, dialects, sound effects, or voice rhyming rhythms, ad-libs, physical gestures/acting, or sound effects were used mostly through the performance.	Accents, dialects, sound effects, or characterized voice rhyming rhythms, ad-libs, o physical gestures/acting, or sound effects were used consistently through the performance, and made the story "Come Alive!"	Embellishment X 2

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Storytelling Rubric



Storytelling Rubric

Category	Beginning	Developing	Mastery	Exemplary
Poise and Posture	<ul style="list-style-type: none"> • Stands in front of class • Stands straight when reminded • Quits if makes a mistake 	<ul style="list-style-type: none"> • Tells even though nervous • Corrects self if not standing straight 	<ul style="list-style-type: none"> • Displays no tension • Stands straight • Recovers easily from mistakes 	<ul style="list-style-type: none"> • Relaxed, self-confident, enjoying • Tells story with enthusiasm • Covers any mistakes so unknown to audience
Eye Contact	<ul style="list-style-type: none"> • Only when reminded to look at audience 	<ul style="list-style-type: none"> • Looks at some of the audience 	<ul style="list-style-type: none"> • Maintains consistent contact with all audience • Heard by all audience 	<ul style="list-style-type: none"> • Holds attention of entire audience with direct contact
Volume	<ul style="list-style-type: none"> • Heard in front by some of audience 	<ul style="list-style-type: none"> • Heard by most of the audience most of the time 	<ul style="list-style-type: none"> • Uses soft and loud to accent telling 	<ul style="list-style-type: none"> • Heard by all audience easily all the time
Voice and Delivery	<ul style="list-style-type: none"> • Mostly monotone voice, Mumbles 	<ul style="list-style-type: none"> • Some inflection, some difficulty being heard and understood 	<ul style="list-style-type: none"> • Use of fluid speech and inflection, clear voice 	<ul style="list-style-type: none"> • Use of precise, fluid speech and inflection, maintains the interest of the audience
Facial Expression	<ul style="list-style-type: none"> • Very little 	<ul style="list-style-type: none"> • Shows some expression 	<ul style="list-style-type: none"> • Uses to help convey words without seeming forced 	<ul style="list-style-type: none"> • Uses to show emotions and moods and generates strong audience enthusiasm
Body Language	<ul style="list-style-type: none"> • Exhibits nervousness 	<ul style="list-style-type: none"> • Uses some movement and gestures, some nervousness 	<ul style="list-style-type: none"> • Appropriate movement and gestures used to enhance action 	<ul style="list-style-type: none"> • Fluid movement and gestures used to enhance action without detracting from words
Pacing	<ul style="list-style-type: none"> • Too slow, or too quick 	<ul style="list-style-type: none"> • Occasionally correct speed 	<ul style="list-style-type: none"> • Good pacing pattern 	<ul style="list-style-type: none"> • Good use of pacing, pausing
Introduction and Closure	<ul style="list-style-type: none"> • No clear intro or ending, walks off before audience knows is finished 	<ul style="list-style-type: none"> • Introduces self and story, walks off when finished not waiting for audience reaction 	<ul style="list-style-type: none"> • Clear, attention getting intro and satisfying closure. Waits for applause 	<ul style="list-style-type: none"> • Intro sets mood and invites audience in, closure ties up everything and leaves audience satisfied
Enthusiasm	<ul style="list-style-type: none"> • None exhibited, just scared 	<ul style="list-style-type: none"> • Enjoys audience 	<ul style="list-style-type: none"> • Conveys enthusiasm to audience 	<ul style="list-style-type: none"> • Enthusiasm propels audience to total involvement

A Storytelling Skills Rubric

Developed by Heather Forest

▶ Effective Storytelling Performance Skills

▶ Effective Storytelling Composition

▶ Self Assessment

Effective Storytelling Performance Skills

When telling a story, an effective storyteller demonstrates the following traits observable by others:

Voice Mechanics

Speaks with an appropriate volume for the audience to hear. Employs clear enunciation. Uses non-monotonous, vocal expression to clarify the meaning of the text.

Face/Body/Gesture

Expressively uses non-verbal communication to clarify the meaning of the text.

Focus

Concentration is clear.
Eye contact with audience is engaging.
Maintains a charismatic presence in space (stage presence).

Characterization

If dialogue is employed, characters are believable to listener. Storyteller's natural voice is differentiated from character voices.

Use of Space:

Storyteller seems comfortable, relaxed and confident in front of listeners.
Storyteller maintains clear spatial relationships for characters and narrator.

Pacing:

The story is presented efficiently and keeps listeners' interest throughout.

Performance Skills Rubric

	Beginner	Intermediate	Proficient	Accomplished
Voice Mechanics				
Facial Expression				
Body Language & Gesture				

Focus				
Characterization				
Use of Space				
Timing/Pacing				

Effective Storytelling Composition

Basic Story Structure

Story has a clear and engaging opening.

Story's sequence of events is easy for the listener to follow.

Story's ending has a sense of closure.

Words

Teller's choice of language is descriptive and articulate.

If dialogue is employed, the teller's character text is clearly differentiated from the narrator's text so that the listener understands who is talking.

Innovation

Teller employs a unique or creative use of language, sound, or body language.

Teller creatively presents the sequence of events.

Teller's perception of the meaning of the story is artfully expressed or suggested through the telling.

Storytelling Compositional Skills Rubric:

	Beginner	Intermediate	Proficient	Accomplished
Story Structure				
Words				
Innovation				