

# **The Power of Storytelling: A Gateway into the Narrative**

**Created For a Ninth Grade Class**

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**Table of Contents:**

Texts.....	3
Rationale.....	4
Goals and Rubrics.....	14
Introductory Activity.....	25
Daily Lesson Plans.....	25-56
• Week One.....	25
• Week Two.....	34
• Week Three.....	38
• Week Four.....	45

**Texts:**

- Mary Zimmerman's *The Arabian Nights* (Play)
- Salman Rushdie's *Haroun and the Sea of Stories* (Novel)
- Louise Erdrich's "The Shawl" (Short-Story)

## Rationale

“Storytelling is more than just a tool. It is beyond any implement—almost a requirement of being alive. Insofar as it has anything to offer, it generates fresh depth and breadth of perception. It enables us to surmount a humdrum world where everything makes sense and is logical, and get to that realm where deeper meaning is revealed.”

-From *The Leader's Guide to Radical Management*, “Why Storytelling is important” by Steve Denning

It cannot be doubted that what drove most of us to learn to read and write were the interesting stories of our childhood. Fantastic images conjured from creative minds found their way into our conscious where they may still dwell at times when you recall your favorite childhood book. If you think about it right now, I'll bet you can name at least one of your favorite tales or stories from your childhood. You could probably retell what the book or tale was about, and may even be able to remember specific details that have somehow managed to remain alive within the far reaches of your mind. Why is that? Why of all things would you remember details of stories that you cherished long ago? You remember because “storytelling is the way we learn naturally; it conveys emotions as well as information” (Bones 1). It is through storytelling that the mind can better grasp and retain ideas, concepts, and even terminology. Storytelling teaches students to look beyond the simple and the concrete and move toward deeper thinking. As Bones expresses, “Telling stories, reading and writing all work together to better communicate the lesson. By weaving storytelling into the curriculum, Educators can tap into a deep need in the human spirit to receive information through stories and emotion” (Bones 1). This is the reason that I have chosen storytelling as a focal point in teaching students to write the personal narrative. Not only will students have a better understanding of the

elements that go into narratives from studying storytelling, but they will gain specific knowledge in other areas of writing, thinking, and communication that will be important for future use.

I understand that many may point out that stories are “useless” because they are not as academic as essays or other modes of writing. Some may think they don’t have a place in the curriculum because they have no significant points, and little can be gained from them. Perhaps most importantly are the questions raised by certain people on, “How does this benefit a class at the ninth grade level?”, and “It was fine before when students were younger children, but what is there to be gained from studying stories at this age?”. The truth is that there is still much to be learned from the study of storytelling. There are many elements that go into storytelling that contribute to the bigger picture of the narrative. The power of storytelling is that it brings up many elements that make a story come to life. It uses expressions such as gesture, movement, tone, voice, dialogue, description, inner thought, and application of the human senses (sound, touch, taste, smell, sight) that need to be thought out when creating a narrative. These particular characteristics of storytelling are what make it such a prime way to teach the narrative. I plan on focusing on many of these aspects by looking at texts that deal exclusively with the way a story is told using these characteristics.

For example, I will have my students read from Mary Zimmerman’s *The Arabian Nights*. This play provides a look at the manner in which telling a story uses many key elements, and when put to use, how they can help to find a better place in the memory of the reader and audience. More specifically, this text will teach students to use elements such as dialogue between characters, movement, setting, gestures, detail, and tone when

writing a narrative. These are ideals often taught in classrooms throughout high schools when teaching writing, but by seeing them put into practice specifically and easily through a story as in *The Arabian Nights*, I believe that students will better grasp what these elements are capable of doing in their writing and how they can be used. As a play, *The Arabian Nights* is able to point out how things like sounds, movement, gestures, and dialogue work in an obvious way to the story. At this point, this is what I believe will be helpful for my students. They will be able to focus exclusively on how the different elements of a story are important in making it interesting and logical without the fear of “finding” it within a larger text. To further this understanding, and because part of storytelling is *doing*, I will have my students create and act out their own play using the elements of storytelling that we have discussed in class and seen in *The Arabian Nights*.

In addition to having my students read *The Arabian Nights*, I will have them explore how their lives can be a focal point in telling a story by reading a novel by Salman Rushdie, titled *Haroun and the Sea of Stories*. In moving from reading a play in which the different elements of storytelling are conveniently sorted out, I anticipate that my students will see how to integrate these elements into a narrative format in reading this novel. As *Haroun and the Sea of Stories* is about the certain hardships of a younger adolescent near the age of my students, I believe they will better connect to this story as readers, and take the time to really go through the text carefully. I also believe that it will open students to better discussion as a class because of this connection. Further, and perhaps most importantly, I feel it’s almost certain that reading this novel will teach my students that embellishment is not only okay, but an integral part of storytelling and what makes the narrative interesting. While some students may not think their lives are

especially unique, I believe this novel will show them that they can create writing where their imagination and personal experiences not only meet, but mold an interesting and wonderfully unique narrative. As Walter Benjamin says of storytelling, “The Storyteller: he is the man who could let the wick of his life be consumed completely by the gentle flame of his story. This is the basis of the incomparable aura about the storyteller... The storyteller is the figure in which the righteous man encounters himself” (Benjamin 14). I believe in learning to write the narrative, students should be able to place themselves into the story and pull from their own experiences. *Haroun and the Sea of Stories* address this idea directly with the characters in the plot, and allows the students to associate better with the storyline. They will see that their own experiences from their own lives is plenty enough to create an interesting and full piece of writing, and I think that reading *Haroun and the Sea of Stories* will help them to see and understand that.

Now, I understand that many may not think that this novel is particularly difficult to read or is too simple to really get students thinking cognitively. However, I believe it is all about how this novel will be used in my class, and what my students do to get out of it, that will determine how beneficial it will be. First, since reading this novel is to help in learning to write the narrative, I do not want my students to analyze every single word of the text. That is simply not the point of reading this novel. Instead, I want my students to read and ask themselves what elements work in the story that catch their interest, how the author uses descriptive language, embellishes, sets up scene, etc. I will have them read and write their responses to such thoughts to help them consider how and what to include when they begin to write their own narratives. Because this novel is explicitly about storytelling itself, it focuses greater attention to some of the elements of storytelling than

do most other novels. In this way I think it will be easier for students to see how these elements work within a narrative, and make it easier for them to place such elements into their own writing when they create their own personal narratives.

Teaching storytelling will not only show my students the many different facets of what goes into the narrative, but will allow students to learn better communication with others and with their own thoughts. In many ways, storytelling is communication. The storyteller uses things such as expression, movement, gestures, tone, etc. to show the audience the images they are trying to create. Not only will my students learn to write about such important expression, they will learn to demonstrate it physically as a true storyteller would. There will be two projects in which the students will have to physically demonstrate knowledge of how many elements work in a story. In both projects, students will have to carefully consider and be aware of how things such as their tone, gesture, movement, attention to sound, and dialogue affect the story. By both practicing and watching how these sorts of expressions help tell a story and convey thoughts, students will better understand the importance of this kind of communication outside the classroom. They will bring themselves into the story and decide on how to communicate their thoughts expressively, because “storytelling can encourage students to explore their unique expressiveness and can heighten a student’s ability to communicate thoughts and feelings in an articulate, lucid manner” (Forest 1).

Also important to communication, storytelling teaches students how to listen to others. By watching fellow classmates perform and working together in teams to create a play, students will have to learn to listen and consider the different ideas of others in a rational and respectful manner. To fully learn and understand communication, students



must learn to listen. By taking part in storytelling projects, studying dialogue, listening to other's stories and reflecting on them, students will better understand listening and how it's important to communication. I don't think it can be denied that communication is an important tool to the world beyond the brick walls of the classroom. Students will have to communicate ideas, thoughts, and feelings to future and present employers, friends, acquaintances, and loved ones. Becoming better aware of how much expression matters, particularly through things like gestures, tone, and movements, will better prepare them for communicating with others in the future.

Storytelling not only prepares students to become better communicators, but it expands their imaginations. Often, imagination is not given its rightful place in many classrooms. Many would say that imagination lies far down on the scale of what's important for a high school student to know. The truth however, is that imagination is not something that should be picked up and left at the door of whatever elementary school a student went to. Instead, imagination is something that can, and should be, nurtured throughout their educational careers. Many would argue that while imagination is great for individuality, there is little one can do with dreaming up imaginary worlds, characters, etc. I would like to dispute such a notion. The world needs imagination, our students need imagination. Again, like communication, imagination is an important tool for the world beyond the classroom. Often in the working world problems will arise, and creative solutions with deeper thought are often the key to solving such problems. By reading stories and looking at ways in which characters handle problems, students can begin to think outside the box and go beyond the linear rules set before them.

Storytelling also develops the imagination in such a way that it stimulates the manner in which students are able to create not only a narrative, but other academic writing in an interesting way. It can teach students to connect the reader or audience to their story or their point by thinking with creativity and imagination. With imagination “the storyteller takes what he tells from experience- his own or that reported by others. And he in turn makes it the experience of those who are listening to his tale” (Benjamin 3). In such a manner of writing or talking to others, a student can manipulate, emphasize, and elaborate stories or ideas in a way that they can make it relatable and understandable to the audience. Such a skill is especially handy in the work place when having to persuade others to consider ideas, or even in having to write persuasive papers in the classroom. Again, in reading *The Arabian Nights*, students will have plenty of exposure to the power of persuasion through the use of imagination in storytelling. As they watch the main character, Scheherazade, change the mind of her captor through the stories she tells, they can begin thinking of how imagination in storytelling can be useful elsewhere.

The fascinating thing about storytelling is that it also prepares students for something more than even communication or imagination. It prepares students to learn how to write, and to write well. Storytelling is the path to knowing what makes a successful narrative. Through its emphasis on creativity and the many elements that go into a narrative such as gesture, movement, dialogue, specifics, details, tone, description, figurative language, characterization, etc., storytelling is the perfect gateway into this kind of writing.

Many argue however, that narratives are not academic. Students do not need to waste time on narratives, but on persuasive papers that deal only with research.

Essentially, many would say the narrative really has no place in the academic sphere that should encompass a high school level English class. Steve Denning, a persuasive speaker, has used storytelling to help persuade the minds of millions. In his article “Storytelling in Harvard Business Review” he quotes the editor of the *Harvard Business Review*, Tom Stewart, who says that “the leader’s role as a storyteller is an important topic because it is through stories that leaders so often enlist others in support of their ideas – so that they, too, aim for the stars” (Denning 1). Through storytelling, students learn to relate and write in a way that appeals to the reader or audience. Such a skill is imperative to persuasive writing, and persuasive speaking. To those who are still not convinced that storytelling and the narrative have a place in the classroom, I would readily remind them that the narrative is a piece of writing that is so important it has found its way into the CCSS, or Common Core State Standards for the ninth grade curriculum. Located in the Writing Standards for grades 9-10 under Text Types and Purposes is one of the standards for a student at this level. Specifically, it says that students will “write *narratives* in which they: Develop narrative elements (e.g., setting, event sequence, complex-characters) with well chosen, revealing details” (CCSS 44). It further states that students will learn to “use precise language to develop a picture of how the events, experiences, and ideas emerge, and unfold” (CCSS 44).

The narrative then, is important to teach students as it has a place in what teachers should be teaching. What’s especially important is that the elements of the narrative, as specified in the CCSS, can be taught easiest through the reading and studying of storytelling, because they share these qualities. Storytelling only makes it easier to break these elements down so that students can remember them better. As I have explained

before, storytelling is a natural way in which to learn and retain information. What better way is there to teach personal narrative writing?

While I am using storytelling to bring students into learning how to express themselves through the narrative, this is not its only purpose. The study of storytelling is not only a gateway into the narrative, but a creative way to teach students various other skills and techniques valuable for their futures. It is with my sincerest hopes that I will be given the opportunity to not only tell you how storytelling can bring students to great achievements through creative and interesting means, but will *show* what students can do and learn through this interesting and wonderful art form.

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## Goals and Rubrics

### Assignments and Weights:

The following assignments will be weighted accordingly to your final grade:

- **Group Playwright/Performance** 25%
- **Fictional Narrative** 25%
- **Journal** 25%
- **Multi-Media Storytelling Project** 5%
- **Daily Participation/In-class Activities** 20%

### Group Playwright/Performance

At the start of the unit we will begin reading Mary Zimmerman's *The Arabian Nights*. This play on storytelling will explore the many different facets of the storytelling tradition in the form of a play. You will work in 6 groups of 5 or so members. Together, you will create a play that contains many of the same aspects of storytelling found in *The Arabian Nights* such as gestures, movements, expression, description, and speaking that play important roles in making a story "come to life".

- The play should identify with your own experiences in life. Each member should bring an aspect of their own personal experience into the play when developing characters and story; times you have felt isolated, angry, sad, happy, excited, etc. (Remember, this is about storytelling, so place parts of your personal story into the play.)
- Each person must have at least one or more character to act out in the play, as the play will be acted out by the group members in front of the class.
- You may want to bring in some props/back-drops and think about the way in which they can enhance the storytelling experience- (If you choose not to use many props, you will want to explore ways in which movements, gestures, and expression can take the place of props by "painting a picture" in the mind of the audience.)
- The play will need to be written in correct format, with dialogue and description (tone a character uses, way in which they move, setting etc.)
- The play will need to be long enough to act out in front of the class for an approximate time of ten minutes.

- After each play that is performed I want you to take about 5 or so minutes to write your personal reflections/connections in your journals.
- You are not expected to memorize the lines word for word, but do know when you are to speak and how (tone, movement, gestures). You may read from what you have written.

### Rubric for Group Playwright/Performance

CATEGORY	4	3	2	1
<b>Duration</b>	The play lasts approximately 9-10 minutes	The play lasts approximately 7-8 minutes.	The play lasts approximately 5-6 minutes.	The play lasts 5 minutes or less.
<b>Acting/dialogue</b>	The student uses consistent voices/tone, facial expressions and movements to make the characters more believable and the story more easily understood. The dialogue is clear and consistent between characters with smooth transitions. Makes sense and flows with the story of the play.	The student uses voices, facial expressions and movements often, but not consistently, to make the characters more believable and the story more easily understood.	The student uses a lack of voices/tone, facial expressions and movements to make the characters more believable and the story more easily understood. The dialogue is shallow and does not flow very well between characters. It is hard to understand or lacking in deeper thought. Does not flow with the overall story.	The student reads some lines but does not use voices, facial expressions or movement to make the storytelling more interesting or clear. The dialogue is nearly non-existent, does not flow, and inconsistent between characters. It is not clear or easy to follow with the overall story.
<b>Characters</b>	The main characters are named and clearly described (through words and/or actions). The audience knows and can describe what the characters look like and how they	The main characters are named and described (through words and/or actions). The audience has a fairly good idea of what the characters look like.	The main characters are named. The audience knows very little about the main characters.	It is hard to tell who the main characters are.

	typically behave.			
<b>Creativity</b>	The plot of the play is thought out and creative. It captures the attention of the audience. Props and other figures such as back-drops and music are used to enhance the play and story	The plot of the play is thought out and creative. It captures the attention of the audience. Some props and other figures may be used to enhance the story of the play.	There is little plot development to the story, and few interesting details or dialogue. Few props or figures are used to enhance the story	There is nearly no plot development to the overall story, and no interesting details or dialogue. No props, figures, or music are used.
<b>Written Copy</b>	The group turns in an attractive and complete copy of the story in the correct format. It includes all of the following parts: Detail of setting and characters. Thorough dialogue and description of tone, emotion, movements, and, gestures. The play flows with the overall story.	The group turns in a complete copy of the story in the correct format. It includes nearly all of the following parts: Detail of setting and characters. Thorough dialogue and description of tone, emotion, movements, and, gestures, and flow of the overall story.	The group turns in a complete copy of the story, but the format was not correct. It is lacking in the following parts: Detail of setting and character, thorough dialogue and description of tone, emotion, movements, and, gestures. Does not flow with the overall story.	The group turns in an incomplete copy of the story. The play has nearly none of the following parts: Detail of setting and characters. Thorough dialogue and description of tone, emotion, movements, and, gestures. Flow of the overall story.

## Grading Scale Out of 20

**A: 18-20 points**

**B: 16-17 points**

**C: 15 points**

**D: 14 points**

**F: 13 or less points**



## Journal

Throughout the unit we will be reading and exploring different modes of storytelling. Often, I will ask you to record your responses and questions to texts we have read or assignments we have done in class (jigsaw discussions, fish bowl, read alouds, etc.) I will give you at least two prompts to choose from for each journal entry that you do, and give you an allotted amount of time to complete them, usually 5-10 minutes. We will be writing out of the journals 3-5 days a week roughly. This may change depending upon activities done in class.

- Your journal is intended to help you organize and discover your thoughts on what we do in class and the texts you read.
- You do not need to be concerned about perfect grammar or syntax when you write in your journal. Instead, I want you to concentrate on generating thoughtful responses and/or questions.
- You will use the journal to record personal responses to readings or prompts, and first impressions to what we do in class.
- Because I am asking you for personal responses, any entry you do not want me to read should be marked at the top of the page with an X. *Remember, I am required to share any thoughts or suggestions of violence, suicide, substance abuse, family abuse, or other harmful behavior with the school counselors.* (Such entries will not be counted for, or against, the journal grade laid out on the rubric, because I cannot grade it for the response itself.)
- I will take up your journals 2-3 times throughout the unit to be graded.
- Each journal entry needs to be about half a page in length. This may vary upon the time you are given to complete them, at which time I will let you know the appropriate length.

### Rubric for Journal Entry

CATEGORY	4	3	2	1	0
Length	Half or more of a page for a single response has been written.	A little less than half of a page has been written.	1/4 of a page has been written.	A few (1-2) sentences have been written.	No journal entry

Response	Student responds thoughtfully, clearly, and with detail to prompts, questions, or other assigned responses.	Student responds fairly thoughtful, clear, and with some detail to prompts, questions, or other assigned responses.	Student responds with little thought, is not very clear, and gives little detail to prompts, questions, or other assigned responses.	Student responds with little to no thought, is not clear, and gives no detail to prompts, questions, or other assigned responses.	No journal entry
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## Multi-Media Storytelling Project

The multi-media storytelling project will be used as a gateway into narrative writing. As we go through the unit we will be discussing many different modes of storytelling; songs, written text, oral tradition, hand gestures, sound, sight etc. These elements are important to think about when writing a narrative piece. Part of storytelling is expression through multiple means. For this project, I want you to create an outline and brief synopsis for one of the prompts for your narrative paper. Using different means of expression; written songs/music, monologue with tone, gestures, and expression, a series of paintings or drawings, film, food, etc. tell your story briefly to the class. Hopefully, you will get to think more deeply about what elements you will need to include in your narrative paper and allow you to organize what is most important in telling your audience. You will learn more about how different expressions of storytelling are important in creating an image to the mind of the viewer/listener that are equally important to the written narrative. Your story will be fictional and will be to one of the five prompts I give you for your written narrative. This project will help you begin an outline and thinking of the structure of the story, which you will write at a later time.

- Your presentation should last approximately 1-2 minutes
- Use your means of expression to give detail, set mood, apply tone, and capture the interest of the listener/viewer in your story.
- Write an outline of your story that will keep the story in order and help you to remember characters, events, scenes, etc. This outline will be used later to help you create your narrative.
- Make your story INTERESTING! \*Don't bore your audience! It's okay to embellish!
- Because I do not expect you to be a perfect storyteller, you may read the story from your written work or outline, but needs to include tone variety.
- At the end of each presentation, I want you to write 2-3 sentences in your journal about how each element helped you shape an idea about the presenter's story, and

what you thought could have helped gained your attention or made the story more interesting/”alive”. This entry will not count towards your journal grade, but towards your project grade instead.

- At this point, the written story or outline does not need to be perfect. As we find out how different elements of storytelling are important beyond simple explanation to a story, we will further that discovery into your narrative writing piece.
- Each day your presentation is late, 15% will be deducted from your final grade.

### Rubric for Multi-Media Storytelling Project:

CATEGORY	4	3	2	1	NS/0
Oral Presentation	Interesting, well-rehearsed with smooth delivery that holds audience attention. Tells story with enthusiasm and uses voice/tone to tell the story throughout presentation	Relatively interesting, rehearsed with a fairly smooth delivery that usually holds audience attention. Tells story with relative enthusiasm and uses voice/tone to tell the story for much of presentation.	Not very interesting. Delivery not smooth. Tells story with little enthusiasm and does not use much voice/tone to tell the story	Not interesting. Delivery not smooth and audience attention lost. Tells story with no enthusiasm and little voice/tone to tell the story	Not interesting. No delivery, little to no speaking. No enthusiasm and uses no voice/tone to tell the story.
Journal Response	Writes required 2-3 sentences per presentation about how the element helped to shape the story and what could have been added to improve it.	Writes required 2-3 sentences per presentation, but only includes how the element shaped the story OR what could have been added to improve it, not both.	Writes only 1-2 sentences per presentation, and only includes how the element shaped the story OR what could have been added to improve it, not both.	Writes only 1 sentence, goes off topic, and does not include how the element shaped the story OR what could have been added to improve it.	No response

Storytelling Element	Element makes sense to the storyline. Student uses the storytelling element to accompany the story and utilizes it so that it captures and holds the attention of the audience throughout the story.	Element makes sense to the storyline. Student uses the storytelling element to accompany the story and utilizes it so that it captures and holds the attention of the audience for much of the story.	Element makes little sense to the storyline. Student uses the element at inappropriate times during parts of the story- doesn't make sense. Has a hard time capturing the attention of the audience and does not hold their attention for much of the story	Element makes no sense to the storyline. Student uses the element at inappropriate times throughout much of the story- so that it doesn't make sense. Barely grabs audience attention, and does not hold it at any point in the story.	There is no element accompanying the story.
Written Story	Student uses good grammar. The story has a clear beginning, middle, and end. Story is easily understood by the reader. Story is interesting and holds reader attention throughout the story.	Student uses good grammar. The story has a clear beginning, middle, and end. Story is fairly easy to understand by the reader. Story is interesting and holds reader attention most of the time.	Student does not include very good grammar. The story has a beginning, middle, and end. However, the story is hard to follow. Story is not very interesting.	Grammar is poor throughout much of the story. The story does not have clear beginning, middle, or end. The story is very hard to follow. Story is not interesting.	No written story
Reflective Paragraph	Student includes thoughtful last paragraph on why they chose their	Student includes thoughtful last paragraph on why they chose their element to	Student includes a few sentences on why they chose their particular element to	Student includes one or two sentences on reflective paragraph, but fails to	No reflective paragraph.

	element to accompany their particular story and how it helped to shape the story.	accompany their particular story and how it helped to shape the story.	accompany their story and how it helped to shape the story	address why they chose their particular element to accompany their story and how it helped to shape their story.	
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## Fictional Narrative

The point to studying so many different aspects of storytelling is to learn the internalization of beginnings, endings, settings, characters, plot, descriptive language, dialogue, appeal to the senses, and idea development in writing. Now that you've been shown and have read the different elemental appeals to storytelling, we will then translate such elements into our writing.

- You will be writing a fictional narrative in response to one of 5 prompts I will give you. \*If you have another topic other than what is listed, please speak with me first.
- You will need to incorporate all the different methods for telling a narrative that we have gone over in class (descriptive language, dialogue, describing scene, movement, senses, etc.)
- The narrative should be 2-3 pages double spaced in MLA format.
- Use appropriate grammar, spelling, and punctuation
- Make sure your story is creative. Don't bore me, but most importantly, don't bore yourself.
- Be sure to remember the various ways to make your story come to life, and above all else, have fun!
- These prompts are meant to help you begin your narrative. You are expected to include creative elements in your story.

### Prompts:

- 1.) Tell the story of a moment that puts you in danger. What are you thinking? How do you feel? What do you do to react? How do you get into the danger? What is the setting like? Think about something that could create danger or something that you are fearful of. Be specific. Explain in detail
- 2.) Tell a story from the perspective of a superhero saving a citizen or fighting a great foe. What do you feel? What are your powers? Who is your enemy? What is the

setting? Are buildings in ruin? Are there skyscrapers, small buildings, coffee shops around you?

- 3.) Write a story of being lost. You can choose the setting: woods, city, mall, etc. What does the setting look like? How do you feel? Who do you talk to? What do you hear? What do you smell? What are you thinking? How did you get lost?
- 4.) Write a story from the perspective of a professional athlete playing a great/bad game. What events take place in the game? What skills do you have? What's the game? What's the setting like? How do you feel as you are playing: tired, excited, happy, angry. What is the other team like? Are they aggressive, passive?
- 5.) Tell the story from the perspective of a dog, cat, or some other animal that has been abandoned. What do you feel? How do you see the world? What are your interests and concerns as this kind of animal?
- 6.) *\*If you have another story that you would like to write, please let me know ahead of time so that I may approve it.*

### Rubric for Narrative:

CATEGORY	4	3	2	1	NS/0
Grammar and Spelling	Writer makes no errors in grammar or spelling that distracts the reader from the content.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer makes more than 4 errors in grammar or spelling that distracts the reader from the content.	There are so many grammatical errors that it becomes too distracting to the reader.
Transitions	A variety of thoughtful transitions are used. They clearly show how ideas are connected.	Transitions clearly show how ideas are connected, but there is little variety	Some transitions work well; but connections between other ideas are fuzzy.	Lacking in transitions. The transitions between ideas are unclear.	No transitions
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 not quite enough dialogue, but it is always clear which character is speaking, and brings characters to life.	There is little dialogue in this story, but it is fairly clear which character is speaking. Does not really bring the characters to life.	It is not clear which character is speaking, and there is little dialogue. Does not bring the characters to life.	There is no dialogue.

Figurative Language	Writer uses metaphors, similes, and creative words throughout the entire story to describe characters, setting/scene, events, actions, feelings, thoughts, sensations, characters, senses (sound, taste, touch, sight, and smell), characters, etc to bring the story to the readers mind.	Writer uses metaphors, similes, and creative words throughout much of the story to describe characters, setting/scene, events, actions, feelings, thoughts, sensations, characters, senses (sound, taste, touch, sight, and smell), characters, etc to bring the story to the readers mind.	Writer uses little metaphors, similes, and creative words in the story to describe characters, setting/scene, events, actions, feelings, thoughts, sensations, characters, senses (sound, taste, touch, sight, smell), characters, etc	Writer uses almost no metaphors, similes, and creative words in the story to describe characters, setting/scene, events, actions, feelings, thoughts, sensations, characters, senses (sound, taste, touch, sight, smell), characters, etc.	Writer uses no figurative language in the story
Detail	Writer includes elaborate and specific detail on elements of the narrative as discussed in class: setting/scene, events, thoughts, feelings, sensations, senses (sound, taste, touch, sight, smell), characters, etc.	Writer includes fairly elaborate and specific detail on elements of the narrative as discussed in class: setting/scene, thoughts, feelings, sensations, senses (sound, taste, touch, sight, smell), characters, etc.	Writer includes little elaborate and specific detail on elements of the narrative as discussed in class: setting/scene, thoughts, feelings, sensations, senses (sound, taste, touch, sight, smell), characters, etc.	Writer includes almost no elaborate and specific detail on the elements of the narrative as discussed in class: setting/scene, thoughts, feelings, sensations, senses (sound, taste, touch, sight, smell), characters, etc.	Writer does not include any detail in the narrative.
Length/Format	Narrative is 2-3 pages double spaced and in correct MLA format.	Narrative is 1 1/2 pages double spaced but not totally correct in MLA format	Narrative 1 page in length and not in correct in MLA format	Narrative is a little less than a page in length and not in correct MLA format.	Narrative is only a small paragraph or two and is not in correct MLA format.

## Daily Participation/In-Class Activities

It is my hope that as you discuss with me and your fellow classmates throughout the unit, you will begin to find out more about yourself and your capabilities as a writer. Of course, to make yourself a better writer and to better understand storytelling, you will be writing, reading, and discussing everyday in class. You will create in-class projects, and participate in discussion on the readings and points brought up in class. You will also complete short/mini-narratives focusing on particular elements of storytelling.

- If you are worried about speaking in front of the entire class each and every day, you will have the chance to participate in small group discussion with activities such as the jigsaw.
- You will participate and be engaged in lessons asking you to respond to questions or personal opinions.
- You will complete short written prompts focusing on particular elements of storytelling: characterization, detail/specify, dialogue, etc.
- You will participate collaboratively in groups; remaining respectful and thoughtful to others ideas and opinions.
- Remain caught up on the assigned readings  
*\*Most of what we will be reading will be done in class. However, when reading is assigned it is expected that you do it. I will know if you have not by the prompts in your journal, your discussion in group, and with the class as a whole.*
- Everyone will be respectful of other's ideas, thoughts, and personal experiences as shared in class. Remember, we are all here to learn from each other, not just from me.

### Rubric for Daily Participation/ In-Class Activities:

CATEGORY	4	3	2	1	NS/0
Discussion	Student is actively engaged in class discussion; either listening or voicing their thoughts, opinions, concerns, and questions throughout the entire class.	Student is actively engaged in class discussion; either listening or voicing their thoughts, opinions, concerns, and questions throughout a good part of the class. May lose focus at periodic moments.	Student is a little engaged in class discussion; Has a hard time listening or voicing their thoughts, opinions, concerns, or questions for much of the class.	Student is barely engaged in class discussion. Barely listens or voices their thoughts, opinions, concerns, or questions at most points during the class.	Student is not at all engaged. Is completely removed from the class discussion; neither listening to others nor voicing their own thoughts, opinions, concerns, or questions.



In-Class Daily Projects/Activities	Student completes/contributes in-class projects/activities thoroughly and thoughtfully.	Student completes/contributes in-class projects/activities fairly thoroughly and thoughtfully.	Student completes/contributes only a portion to the in-class project/activity with little thought.	Student barely contributes/completes any part of the in-class project/activity and does so with no thought.	Student does no part of the project/activity
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## Introductory Activity:

\*Class time designated by 90 minute blocks. This class is created for a 9<sup>th</sup> grade lower level to CP class.

## Week One

### Day One (Monday)

**3 minutes:** Go over class syllabus, housekeeping, and attendance.

**5 minutes:** Class spends some time going over the unit goals/rubrics to get a better understanding of what they will be working towards for the next few weeks.

**5 minutes:** Teacher passes out prompt sheet with directions for the Intro. Activity: Writing About Personal Experiences/Stories. Teacher reads over it with the class and answers any questions students might have. Students get in groups of three.

**Prompt/ Activity Overview:** Think about some of your favorite stories you enjoy telling to your family and friends. They can be stories that are funny, sad, embarrassing, exciting, scary, etc. After taking a few moments to think about which of these you wouldn't mind sharing with peers in the class, break into groups of three. (Keep in mind that you will be telling your stories in a group, so make sure it is a story you are comfortable sharing with others).

#### Overview:

- Students tell their stories verbally as they would to friends or family, taking about 5 minutes to relate their tale to the other group members.
- After each person has told their story verbally, everyone will write their story in their journals for 20 minutes. It's okay if you are not totally finished with your written story, but you do need to have something substantial.

- As you're writing, consider the following:
  - If you embellish in your story verbally, then embellish in your writing. It's okay if certain moments are exaggerated. It keeps the story interesting.
  - If there are moments that you provided extra detail to a particular scene, then think about that as you're writing and try to recreate that detail. Also, you can use writing to provide detail that you may have left out in the story you told verbally.
  - If you changed your voice in the story verbally to mimic a character then you should try to recreate this in your writing by using metaphors, comparisons, and descriptions.
  - Think about parts of the story you left out, and other parts that you decided to tell. Are there certain scenes you would keep in your writing, or that you would leave out? Would it make more sense to change scenes in your written version or leave them as you told them verbally?

**\* If you struggle to recreate your story through writing, do not panic. The point is to see what aspects of bringing a story to life are the most difficult when written.**
- After everyone has written their stories in their journals, everyone will read their story to the group and discuss/give feedback on the transition from the verbal to written story process.
- With remaining time, each group will discuss which story/stories would work best in creating a group play, which will be written and performed by the group at a later date.

**5 minutes:** Teacher models story by telling one to the entire class, making sure to embellish, give detail, and create images to the students so they can think of how they will tell their own stories in the group.

**15 minutes:** Students tell stories verbally to one another in their groups.

**20 minutes:** Students write their stories in their journals, thinking of what and how they should recreate, leave out, add, or portray what was in their verbal stories. Teacher writes own story with students.

**10 minutes:** Teacher reads her story out loud to the class and then reveals that her paper has been critiqued by other teachers/colleagues. Teacher goes over the paper and what the reviewers stated. Colleagues answered and gave advice to the following questions: What parts were told better through the written story than the verbal story? What was told better verbally, and how might I have done a better job to translate that to my writing? What parts did you like better verbally? What parts did you like better written and why?

**21 minutes:** After writing the story and modeling with the teacher, each group member reads their story to the group (5 minutes) and then the group discusses, giving respectful feedback (2 minutes) to each member. Group members might ask the writer the following questions and give feedback/ suggestions.

- As you were writing, were there any parts of your story that were especially hard to tell, such as certain details, sounds, voices, scenes? If so, what made it hard to recreate through writing?
  - Were there any parts that were easier to tell verbally than written? What parts and why?
  - Were there any parts of the story that were easier to tell through writing? If so, what and why?
- For this section, teacher will use timer/bell to keep students on track with time.

**5 minutes:** Discuss in groups what elements of each story might be best to use in creating a group play. Keep in mind that you should combine stories, taking interesting parts from each. You will be able to add and refine the overall story in the same groups at a later time in class.

**1 minute:** Pack up, move chairs back to position if moved out of place.

## Day Two (Tuesday)

**3 minutes:** Go over housekeeping and attendance

**15 minutes:** Students write in their journals, reflecting over introductory activity from yesterday. Students answer the first prompt and choose one of the last two to write about in their journals. For this journal entry, writing should be ½-1 page in length.

### Prompt Questions:

- Consider the following points: dialogue, movement, gesture, voice, tone, characters, plot development, scene, and description. Which of these were the hardest to portray in your written story from yesterday? What made it so hard? Think back to your group discussion.
- Consider the following points: dialogue, movement, gesture, voice, tone, characters, plot development, scene, and description. Think back to your favorite movie. Describe one scene in which one or more of these points were utilized. How did it help the story? Did it help capture your attention? Which of these points were most memorable? Why?
- Consider the following points: dialogue, movement, gesture, voice, tone, characters, plot development, scene, and description. Think back to your least favorite movie. What made it terrible? If it was boring, why? Was it lacking action? Was it hard to follow? How was the dialogue? If it was poor, think what was bad about it.

Before students write, teacher models by reading own entry from one of the last two prompts.

**10 minutes:** Class based discussion from journal activity. Teacher starts off the discussion asking for favorite movies. Once a student responds, the teacher can ask from the questions in the prompt to begin the discussion. If there are no takers, then teacher can ask about specific movies and their reactions to those. The point is so that the students can understand what makes a story, written or otherwise, so interesting and how certain elements in a story work to captivate an audience. This will lead into talking about the multiple elements of a story and how we will begin to explore this through the reading of *The Arabian Nights*.

**10 minutes:** Teacher talks about the upcoming reading, *The Arabian Nights*, that the class will begin reading in class tomorrow. Teacher gives a brief synopsis and then explains what elements of storytelling the students will be concentrating on most specifically: dialogue, gesture, movements, event sequence, voice, tone, characters, among others.

**5 minutes:** Give handout of instructions for group play/performance to the class. Go over rubric and expectations for the project. Teacher explains that students will develop this project as we read and explore the elements of storytelling. Answer any questions students might have. Let students get in groups from yesterday's intro activity.

- Let students know that the project will be something that they will work on in class together

**45 minutes:** Once in groups, students will review each other's stories from the intro activity. Choosing something from each story (scene, character, certain dialogue, setting, action, a problem/solution, etc.) create the outline of a story. Remind students that they will develop these stories in greater detail as we learn about the elements of storytelling.

- The outline should include characters chosen, scene selection, and event sequence
- As students are creating their outlines they should consider the following:
  - Have you taken something from each story in the group?
  - Is your story creative?
  - Does your story make sense?
  - Remember, it's okay to embellish, and/or make up parts of the story. This can help tie things together in the story and is encouraged!

- Such a worksheet can be handed out to students to help them organize the outline:

The diagram shows a worksheet template for organizing a story outline. At the top, there are two ovals: the left one is labeled "Main characters" and the right one is labeled "Setting". Below these ovals, a vertical line connects five rectangular boxes stacked vertically. The boxes are labeled as follows from top to bottom: "Problem of the story", "A story event", "A story event", "How the problem is solved", and "The ending".

The following handout, taken from George Hillocks' *Narrative Writing*, will be gone over and given to students before they begin working on their outlines:

### **Things to Think About While Writing**

**Setting:** Where does the story take place? How is the place important to the story? What needs to be explained? What is going on?

**Characters:** Who are the characters? Which are important to the action of the story? What do we need to know about them?

**Initiating Action:** What initiates or begins action? What causes a character to do something?

**Attempts:** What attempts does the main character make? To do what? Why?

**Results:** What are the results of the character's attempts? Does the result initiate a new action?

**Responses:** How does the character respond to or feel about the initiating action, the attempts, and the results?

**Dialogue:** What do the characters say to one another?

**3 minutes:** Teacher takes up the student group outlines to hold on to. Students pack up and get ready to leave class.

## Day Three (Wednesday)

**3 minutes:** Attendance, housekeeping

**3 minutes:** Teacher lets students know that they will be watching Steve Baron's film *The Arabian Nights* in class. The film runs for approximately 175 minutes, which will take up too much time for in class viewing. Instead, students will watch approximately 30 minutes of the film, enough to go through introduction and to watch Scheherazade tell one story to Shahryar, the Sultan. The point of watching the film is to let the students see how they can use dialogue, movement, gesture, sound, and tone in their own plays and why such an element is important to storytelling. Also, the film will be used to see what elements of the story capture the attention of the Sultan the very best.

**5 minutes:** Teacher explains that elements such as movement, gesture, sound, and voice tone are especially important to a play like *The Arabian Nights*. Such elements can help move the story along, take the place of props if necessary, and give the audience a better impression of character mood and expression. Keeping these thoughts in mind, teacher introduces the following things to consider that students will write briefly on after watching the film so they can be thinking about these things carefully while watching the play.

- As you were watching the film how did dialogue, tone, gesture, movement, sound, props keep your interest? Did it help you to see the story better, and to understand what was going on? If so, how?
- Choose one of the following elements: dialogue, tone, gesture, movement, sound, or props. After choosing one of the elements, imagine if this element was absent in the film. How would it have changed the story? Would it make the story harder to follow? How so? Do you think it's a necessary part of the story?
- Scheherazade's plan is to stay alive by capturing the attention and interest of Shahryar. As you were watching, what are some of the things she does specifically that seem to capture his attention the best?

**30 minutes:** Students watch film to the end of Scheherazade's first story to Shahryar. This may go over approximate time, but is necessary for students to see.

**15 minutes:** Students write in their journals discussing the previous questions.

**15 minutes:** Students get in groups of three or four and discuss the prompt questions and what they have written in their journals. Teacher tells the groups that they will need to listen closely to each student's thoughts and answers. All students in the group need to share at least one of their responses or an example with the group to possibly be shared with the class in larger discussion.

The way each group should be organized:

- Each group will need to choose a scribe for their group who will write down the responses of the group.
- Each group will need to choose an organizer who makes sure that each student has actively participated and included at least one thing to the group response.
- Each group will need a speaker who feels comfortable speaking for the group.  
\*This does not mean they have to speak the entire time, only that they will start the discussion.
- If there are four people in a group, then a fourth person can choose to help the speaker when discussion starts and/or to help the organizer make sure everyone participates (Ask for examples, certain responses to questions, etc.)

**15 minutes:** Discussion is moved to the class as a whole. Teacher will ask each group to share response to at least one of the prompt questions that the group scribe has written down. Teacher tells students to think about these questions and responses as they read through the play and begin creating their plays

**10 minutes:** Groups for the play project get together to continue working on the base outline for their plays. At this point, students do not need to be working specifically on dialogue, movement, gesture, sound, etc. This is just to organize the outline of the play and to give them an idea of where the play will be going.

**5 minutes:** Teacher takes up group outlines. Teacher lets students know that they will begin reading the play tomorrow in class. Students pack up and get ready to leave.

## **Day Four (Thursday)**

**3 minutes:** Take attendance, homework

**5 minutes:** Have class discussion briefly, talking about the previous day's prompt questions and responses. Remind them that the questions and responses discussed will be important to consider as they read through the play.

**10 minutes:** Teacher reads Mary Zimmerman's, *The Arabian Nights*, out loud from Act I to page 10. This will help some students who do not read as fast or as well to keep up with the entire class. The pages to read will cover the setting up of scene and the introduction of the characters. The pages are very short in length, so this should be reasonable to complete in the allotted time.

- Teacher will need to read the play using different voices and tones for each character to help students see how it should be read in their minds.
- Before the teacher begins to read, let the students know that they should pay special attention to how the beginning scene and narration is set up: The chorus as narrator, descriptive language in the dialogue, and detail to scene will be important to think about.

**15 minutes:** Students get into their groups for group play project. Together they answer the following questions:

- How does Zimmerman set up the beginning of Act I? What details does she include that will bring the scene to the viewers mind?
- What effects does Zimmerman choose to include in her opening paragraph to Act I? What kind of effect will this have on the viewer?
- Think about the scene you are trying to create. What sounds, lighting, props, etc. will help to capture a scene.
- Think about each scene you have in your play outline. What do you want your audience to see? To feel? If you cannot use a prop, what other methods can you use to create the scene?
- How does she move from narration to dialogue?
- How does the narration move between dialogues? When is it used?
- Why is it important to set up a scene to the audience?

**20 minutes:** Teacher asks for each group to write an introduction to the beginning of their play that sets the beginning scene. Students can also include the chorus, or another character from their play, to act as the narrator to help set up the story. Teacher has a box of miscellaneous props and objects for students to use to inspire their intro paragraph/scene. Students will each be responsible for some part of the setting up of the scene. Teacher will also have lamps with different light settings, and objects to create noise.

**20 minutes:** Each group sets up scene for the entire class to see, using effects like lighting, sound, props. The rest of the class has to guess what/where the scene is, based upon the clues given by the detailed effects. If they cannot figure out what/where the scene is suppose to be, then they can guess the mood and feeling of the scene. While each group is presenting, the other groups write what effects/details make it easier to see the scene and what might need to be included to make it clearer. There should be at least one “warm” comment and one “cold” comment for each group. Warm comments are to let the group know what’s working for the scene. Cold comments are to let the group know what might need more work.

**15 minutes:** Discuss as a class each “warm” comment and each “cold” comment for each group.

**2 minutes:** Students pack up and get ready to leave.



## Day Five (Friday)

**3 minutes:** Attendance, homework

**5 minutes:** Teacher spends some time letting students know that they will be going over the reading in the play. The teacher will again read out loud to the students while they listen quietly. This is to help keep all students on track with the reading. Teacher lets students know that they should keep the following in mind during the reading:

### Some things to think about:

- Think about dialogue in the play: how it's written, what kinds of punctuation is used (dash marks, colons, etc.), how the sentences are written (incomplete sentences, repetition).
- Pay attention to the use of detail in the dialogue. The characters in the story are very detailed because the dialogue often must serve to describe scene, other characters, mood, etc.
- Students should also pay attention to what's going on in the story: The excitement, what scenes are selected, the plot, how Scheherzade keeps Shahryar's attention, etc.

**30 minutes:** Teacher reads from Act I page 10-39. Students follow along in their books.

**15 minutes:** Teacher breaks students into groups of 4 or 5. These should be the same groups for the group play project. The students will be participating in a jig saw activity. Each member of the group researches one of the following prompts:

- One student will be responsible for the following questions: Find evidence from the previous reading of an incomplete sentence used in the dialogue. Why do you think the sentence is incomplete? What does it do for the dialogue and for the speaker? What does it do for the reader?
- One student will be responsible for the following questions: Find evidence of the use of dashes in the dialogue. What does the dash do for the sentence? When a sentence with a dash was read out loud how did it sound? Why might it be used in the sentence?
- One student will be responsible for the following questions: Find evidence of the use of italics in the play. Why might italics be used? When they are used, what are they used for? When are they used? Is it part of the dialogue or is meant for something else?

- One student will be responsible for the following questions: Show an example from the play when a colon ( : ) is used. When is it used most often and why? What comes before the colon? What comes after?
- One student will be responsible for the following questions: Show an example of the use of brackets ( [ ] ). When are these used? When they are used, where are they placed (before a speaker, after a speaker)

**15 minutes:** After students are finished researching and writing down their responses in their journals, they will reconvene with their original groups and report on their findings. After they report, the rest of the group is free to respond. However, they must first listen to the reporter until he/she is finished speaking.

**10 minutes:** Teacher goes over each question with the class, listening to student response and helping to clarify any questions that students might still have.

**10 minutes:** Students, who should already be in their groups for the play project, now begin to think of more specific dialogue for their play. If they want to add action they can, though this will be covered in detail later in class. Each member of the group should essentially be a “professional” on his/her previous prompt done in the jigsaw activity. This will help the group work on their plays and how to write them out, relying on each other for help and explanation.

**2 minutes:** Teacher takes up outlines and beginning of play. Students also turn in their journals to be graded. Students pack up.

## Week Two

### Day Six (Monday)

**3 minutes:** Take attendance, housekeeping, hands back graded journals

**10 minutes:** Teacher breaks students into groups of 6-7 and gives them the following instructions:

- Group #1 is to read the short story from *The Arabian Nights*, entitled “The Dream” on page 49
- Group #2 is to read the short story from *The Arabian Nights*, entitled “The Contest of Generosity” on page 55-61. (Stop on page 61, after the first lines of the thief since this story is longer than the others)
- Group #3 is to read the short story from *The Arabian Nights*, entitled “The Wonderful Bag” on page 64.
- Group #4 is to read the short story of Abu al-Hasan, from *The Arabian Nights* on page 68

Each group reads through assigning parts to each person in the group. If there are not enough parts, or if one part is shorter, then those students can help in creating scene and sound. Teacher will have prop box for lighting, sound, etc. Each group acts out the short story with these thoughts in mind:

-If gesture is indicated in the script, then think about how you will act this out based upon the situation in the story. Is it a sad, happy, or excited moment? If your character is mad, happy, or sad what expression will your face have? What will your posture be like? If your character is sad will they be hunched over?

-If sound is indicated, think about what objects you can use to create a similar sound. If you would like to place sound in other parts of the story where you think it would be appropriate then please do so. Just make sure it adds to the story and doesn't make it distracting.

-If you are acting, think about movement. If this indicated in the script then think about how you will move.

-Be aware of tone in voice. If you are to be angry then how loud should your voice be? If your character is supposed to be sad then should your voice be soft or loud?

**30 minutes:** Students prepare for their “mini-stories” in groups. During this time, teacher should be walking around the room to see how students are coming along with preparing their stories.

**40 minutes:** Students perform their mini-stories for the class. While each group performs, the rest of the class should be writing in their journals answering the following questions for each group:

- Did the tone of voice help you to follow along with how the characters were feeling?
- What movements were helpful in giving you a better idea of what the characters were feeling or thinking?
- Did sound help to add to what was going on in the story: footsteps, wind, knocking, thunder, etc.
- Did lighting, if used, help add to the story: daylight, sundown, night time, in doors, overcast day, etc.
- What gestures helped you to follow the story the best and let you know how the character was feeling or thinking?

**5 minutes:** Teacher tells students that they will go over what they wrote in their journals when they return to class tomorrow. Explains that they will read some more from *The Arabian Nights* and then they would spend the rest of the class period on their projects which will be due on Friday.

**2 minutes:** Students pack up and get ready to leave

## Day Seven (Tuesday)

**3 minutes:** Take attendance, housekeeping

**5 minutes:** Teacher creates about 7 groups of 4, taking one student from each group from yesterday's in-class assignment.

**10 minutes:** Each member of the group lets the other students from the different groups know what they thought worked for their mini-performance. These can come from the questions about gesture, movement, sound, lighting, and tone of voice that were asked at the end of class yesterday. They can look at their journals for reference.

**10 minutes:** Students get into their groups from yesterday and take ten minutes to discuss to one another the suggestions they received from fellow classmates.

**20 minutes:** Teacher reads from *The Arabian Nights* from Act II on page 75 to page 92. While she is reading, the students should write down some observations to these questions:

- What details let you know that Shahryar is no longer as cruel as he was at the beginning of the story? Is it what he is saying in dialogue, tone, gestures? Write examples you hear as you are listening and following along with the story.
- What's the difference between this story that Scheherzade is telling and the ones she has told earlier in the play?
- This story is about an intellectual, strong, and kind woman. Is this how Shahryar felt about women at the beginning of the play? Why then do you think that Scheherzade decides to tell this story in particular? Do you think that she is trying to appeal to her audience, Shahryar? How does she do this? Do you think this story has any effect on him?
- What things do you think will appeal to your audience in your group play projects: plot, the characters, humor, effects (gesture, movement, tone, and voice). Do you think it will have an effect on your audience?

**40 minutes:** Students get into groups for their play project, due on Friday. They work on developing their plays during this time. Teacher reminds them that they should consider all that has been discussed in class: dialogue, scene, narration, opening, plot, movement, detail, tone, gestures, and voice.

- Again, teacher will have box of costume, lamps, and objects for help with sound, lighting and props.
- Students can be thinking about things/props they would like to bring from home, but if they choose not to that's perfectly acceptable. Teacher should remind them that it's not so much about what props they use but how they use them.  
Ex: A simple white sheet can act as a tent, a dress, a sail to a boat, etc. Be creative!

**2 minutes:** Students pack up and get ready to leave. Teacher takes up scripts from each group to hang on to until tomorrow.

## Day Eight (Wednesday)

**3 minutes:** Take attendance, housekeeping

**5 minutes:** Teacher lets students know that they will be able to work on their projects for much of the class and reminds them that they will be performing their group play projects Friday in class.

**20 minutes:** Teacher reads *The Arabian Nights* out loud from page 93-109 while the class follows along with the book. While they are reading along they should be thinking about the following questions taken from the story being read:

- Aziz is portrayed as being in a boat in the story. How might you use scene, props, and movement by the actor to let the audience “see”/understand this since you may not have a boat or real water to use?
- Aziz is portrayed as having scars on his back. It’s not shown in the play, but is told to the audience through the dialogue. As you get in your groups today to finish up on your projects, think about how you can use the dialogue to “show” your audience what you can’t portray with props.

**60 minutes:** Students get into groups for their play projects. They work on these for an hour. Teacher should walk around the classroom while students work on their projects

**2 minutes:** Students pack up and get ready to leave. Teacher reminds them that if they are bringing in any props from home they will need to bring them to class soon.

## Day Nine (Thursday)

**3 minutes:** Take attendance, housekeeping

**5 minutes:** Teacher lets students know that they will be going to the library to type up their scripts today for much of the class. They will then be allowed to run through their scripts for practice. For this the teacher should have booked the theater or perhaps some place for the students to work in a larger setting.

**5 minutes:** Students walk to library

**40 minutes:** Students type up their scripts and make enough copies for each student in the group to have. They will also need to print out an extra for the teacher.

**30 minutes:** Students run through their scripts, and think about how they will set up props/lighting.

**5 minutes:** Students walk back to class.

**2 minutes:** Students pack up and get ready to leave. Each student should take their scripts home to read through and prepare for. While they will not need to have lines memorized, they will need to know gestures, movement, body language, use of sound, lighting, etc. before the play is performed. Each student will have their role to prepare for.

## **Day Ten (Friday)**

**3 minutes:** Take attendance, housekeeping

**5 minutes:** Class walks to the theater, which the teacher will have booked for this project.

**60 minutes:** Each group performs for ten minutes with a five minute set up time.

**5 minutes:** Students walk back to the classroom.

**10 minutes:** Teacher asks students to take out a piece of paper and write answers to the following questions:

- What did you enjoy most about this project?
- What did you enjoy the least?
- Do you feel that everyone worked equally in the group?
- What aspects of storytelling did you enjoy learning the most through this project?
- Please let me know of any additional comments you may have.

**5 minutes:** Teacher spends a few minutes letting the students know what will be coming up in class, specifically the multi-media storytelling activity. Lets the students know that this is not an activity that they will need to be fearful of, but instead a project that will focus on different means of expression that help the audience to better understand the story. Teacher lets students know that she will speak about this in detail on Monday in class.

**2 minutes:** Students pack up and get ready to leave.

## **Week Three**

### **Day Eleven (Monday)**

**3 minutes:** Take attendance, housekeeping

**10 minutes:** Teacher hands out sheet for the multi-media storytelling activity to go over with the class. Teacher answers any questions that students might have. Teacher should

let students know that they can use props that she has, or can bring one from home. Let's students know that they will be watching a video of Native American storytellers who use objects to help tell the story. They will also be reading a short story with Native American culture called "The Shawl" in class. The story and the video will help them to understand how certain objects/props can help tell and elaborate a story, both written and told orally. Lets them know that they will perform these projects on Wednesday in class and will only need to speak for two minutes.

**20 minutes:** Teacher shows two brief clips of Native American storytellers in which music, props, gesture, and tone play a large part in how the story is told verbally. Each video is longer, but watching all of each is not necessary.

Links of the storytelling videos:

- <http://www.youtube.com/watch?v=UbmB6HG1yg>  
Tales from the Long House- Native American Winter Storytelling Festival at the Smithsonian Museum
- <http://www.youtube.com/watch?v=hWJ3g-igHTw&feature=relmfu>  
ECHO Native American Storytelling

**5 minutes:** Teacher explains that the class will be doing a chalk-talk in response to the video. Explains what a chalk-talk is and then writes questions on the board.

**Questions:**

- How does the use of a prop, instrument, etc. help to tell/elaborate the story for the audience?
- How does the use of the object/prop help the storyteller tell the tale?
- What other mediums of expression can be used to help tell a story? Think of all the things used in the stories watched and what might help you tell your own story to the class. (Here, the teacher needs to go over different possibilities: food, music, gestures, monologue, paintings, drawings, etc. if they are not listed by students).

**10 minutes:** Students spend roughly 3 minutes a piece on each question, writing down responses on the board.

**10 minutes:** Class spends this time discussing the responses that the students come up with over the questions.

**5 minutes:** Teacher introduces the prompts which will be used for the students' narrative. Lets students know that they will be telling a very brief outline of their story for their multi-media presentation. In creating the outline they will have an outline for their narrative coming up.

**Prompts:**

- 7.) Tell the story of a moment that puts you in danger. What are you thinking? How do you feel? What do you do to react? How do you get into the danger? What is

the setting like? Think about something that could create danger or something that you are fearful of. Be specific. Explain in detail

- 8.) Tell a story from the perspective of a superhero saving a citizen or fighting a great foe. What do you feel? What are your powers? Who is your enemy? What is the setting? Are buildings in ruin? Are there skyscrapers, small buildings, coffee shops around you?
- 9.) Write a story of being lost. You can choose the setting: woods, city, mall, etc. What does the setting look like? How do you feel? Who do you talk to? What do you hear? What do you smell? What are you thinking? How did you get lost?
- 10.) Write a story from the perspective of a professional athlete playing a great/bad game. What events take place in the game? What skills do you have? What's the game? What's the setting like? How do you feel as you are playing: tired, excited, happy, angry. What is the other team like? Are they aggressive, passive?
- 11.) Tell the story from the perspective of a dog, cat, or some other animal that has been abandoned. What do you feel? How do you see the world? What are your interests and concerns as this kind of animal?
- 12.) **\*If you have another story that you would like to write, please let me know ahead of time so that I may approve it.**

**35 minutes:** Teacher allows students to write an outline of their story. This does not need to include dialogue at this time. Can use the following outline to fill in and organize story:

Scenes:	Events:
1.	1.
2.	2.
3.	3.
4.	4.
Characters:	Emotions/Feelings Of Characters
1.	1.
2.	2.
3.	3.
4.	



Gestures:	Tones of Voices:
1.	1.
2.	2.
3.	3.
4.	4.

**2 minutes:** Students pack up and get ready to leave.

## Day Twelve (Tuesday)

**3 minutes:** Take attendance, housekeeping

**5 minutes:** Teacher tells students that they will read the short story “The Shawl” by Louis Eldrich. This is a pdf that can be found online at <http://www.blogs.uni-osnabrueck.de/studyskills/files/2008/11/erdrichthe-shawl.pdf>, so all students should have access to their own copies, which the teacher will print and provide. At this point, the teacher should give a brief overview of the story and remind them that while this is not a story explicitly about tradition, a specific object/prop plays a central part of the story.

**5 minutes:** Teacher has students break into groups of 5 or 6 students. Once in their groups, the teacher tells the students to please read the first two pages

**15 minutes:** Students read pages 1-3 silently to themselves in their groups.

**5 minutes:** Students answer these questions together on the readings:

- Having read the first paragraph, what kind of mother is Aanakwad? What kind of wife is she? How can you tell?
- What kind of sibling and daughter is the oldest sister? How can you tell?
- Who does she take with her?
- Who does she leave behind?
- What object does the older sister have with her?
- The father is sick, how do you know this? Do you think that it would have been expressed better through this description or through direct telling? What effect does the expression have on you as a reader?
- There is foreshadowing at the end of page 2. What is foreshadowed? Something good or bad? How can you tell?

**5 minutes:** Teacher goes over certain questions of most importance: The use of foreshadowing, the use of detail to show that the father is sick, and the detail to let the

reader know what kind of mother Aanakwad is. The other questions are to help slower readers or those who have a harder time following a story to recap what they have just read for better understanding.

**15 minutes:** Teacher has students read page 3-6 silently

**10 minutes:** Teacher has students answer these questions together:

- What are the black shadows?
- Do you think the narrator blames them or mankind? Why?
- What happened to the sister?
- \*What alerts the little boy that something has happened to his sister? (The answer here is the shawl, which is important to point out since it is a central object in the story)
- What does the father fear that Aanakwad did to the oldest sister?
- \*How is this crime similar to that committed against the little boy?
- \*At the end of page 3 the narrator turns to first person. Who do you think is speaking? Why do you think there is a change in narration? What does this do for the story?
- \*What is ishkobe waboo? How do you know?
- \*How is this new narrator similar to the oldest sister from the previous story?
- What does the narrator think of the father? What kind of parent is this father?
- What does the narrator decide to do about his father?
- \*Why is the shawl important to this new story? What happens to it? What was its primary focus in the story? (Here, might want to focus on how the shawl carries more meaning than a piece of clothing. Also, may want to talk on the fact that it ties in two separate stories together.)

**10 minutes:** Teacher goes over the questions with the students, specifically focusing on those with asterisks next to them.

**15 minutes:** Students spend the remaining time going over what medium of expression they would like to use for their story and how it will help them to tell their story the very best to the rest of the class. They will be allowed 30 minutes tomorrow in class to create a storyboard of the tale they have chosen from the prompt. They will perform first thing in class on Thursday.

**2 minutes:** Students pack up and get ready to leave.

## **Day Thirteen (Wednesday)**

**3 minutes:** Attendance, housekeeping

**5 minutes:** Teacher lets the students know that they will be given 30 minutes to work on their outlines and to think about how they will present their story to the class with their medium. They will need to be reminded that they can use their outlines to help keep their

story together when they present tomorrow. They should do this brainstorming in their journals. They will need to keep these questions in mind as they continue working on the outline:

- Think about how your medium of expression is going to help you to tell the story you want to the class.
- Think back to the video you watched and the group project you performed. What gestures are important to your story? How should you change your voice or tone when expressing different characters or emotions? \*For this, look back to the outline created on Monday to get a better idea.

**45 minutes:** Students brainstorm in their journals for their projects.

**5 minutes:** Students get into groups of 3-4 of their choosing.

**25 minutes:** Students take turns going around the circle sharing the ideas for their story and what gestures, motions, tone, voice, and medium of expression they think they will use. After each student has taken some time to explain their ideas each person in the group gives one “hot” and one “cold” comment a piece. Each student should write anything they think will help into their journal for extra reference.

**5 minutes:** Teacher lets the students know that they will begin reading *Haroun and the Sea of Stories* by Salman Rushdie in the next class after the presentations.

**2 minutes:** Students pack up and get ready to leave. They will need to finish preparing at their homes if they have not finished.

## Day Fourteen (Thursday)

**3 minutes:** Housekeeping, attendance

**5 minutes:** Teacher has students draw from a hat with numbers to see who will present in what order.

**55 minutes:** Each student presents their story along with their medium of expression. While each student is presenting, the teacher gives them the following instructions:

- At the end of each presentation, I want you to write 2-3 sentences in your journal about how each element helped you shape an idea about the presenter’s story, and what you thought could have helped gained your attention or made the story more interesting/”alive”. This entry will not count towards your journal grade, but towards your project grade instead.

**5 minutes:** Teacher takes up students’ journals to be graded for both a journal grade, and the previous entry that counts towards their multi-media grade. Teacher then

spends a few minutes introducing the short novel, *Haroun and the Sea of Stories*, which the students will begin reading in class.

**20 minutes:** Teacher reads pages 13-38 aloud, while students read along in their own books. At this time the students should just enjoy the reading and be thinking about the following questions:

- Why is storytelling important to the city? To Rashid?
- There is a great deal of dialogue in the story. How does this help us to better understand the characters and what goes on in the story?

**2 minutes:** Students should read to chapter 4 for homework. Students pack up and get ready to leave.

## Day Fifteen (Friday)

**3 minutes:** Housekeeping, attendance

**5 minutes:** Teacher tells class that they will be reading *Haroun and the Sea of Stories* for the first half of class. They will then be able to write the beginning of their rough drafts in class, which they will build on in the next week.

**25 minutes:** Teacher reads to chapter 6 aloud while students read along in their books.

**10 minutes:** Teacher asks students to write to the following prompts in their journals:

- What connections to Haroun’s real life are presented in the story-land characters and places he encounters? Name 2-3 examples.
- As you are writing about your own narratives, what parts of your own life can be placed into the story? Do you portray emotions you understand well, write on similar experiences you’ve had, or have characters similar to people you know within your narrative?
- Do you think it makes it easier to “write what you know” even in a fictional narrative? Why or why not?

**5 minutes:** Students get into groups of 4-5 and discuss the following prompts together

**10 minutes:** Class discusses as a whole with the teacher helping to direct the conversation. Groups may be called upon if discussion begins to halt.

**30 minutes:** Using their outlines and storyboards created from their multi-medium project, students begin writing their rough draft. At this point it is expected that this is more of a skeleton of a draft. Students will include more detail and dialogue over the next week.

**3 minutes:** Teacher lets students know that they will continue reading *Haroun and the Sea of Stories* tomorrow in class. They will need to complete their skeleton rough drafts for homework.

**2 minutes:** Students pack up and get ready to leave.

## Week Four

### Day Sixteen (Monday)

**3 minutes:** Housekeeping, attendance

**5 minutes:** Teacher tells students that they will be reading to chapter 9 for 25 minutes, and then doing an activity/game to better understand how to write dialogue in a story.

**25 minutes:** Teacher reads aloud to chapter 6 while the students follow along in their books.

**5 minutes:** After reading the section, the teacher explains the activity that the students will be doing:

Each student will receive a worksheet that looks like this:

<b>Speaker</b> (Pronouns to take place of speaker name can also be included)	<b>How it's said</b>	<b>Words other than "said"</b>
---	----------------------	--------------------------------

Ex: He	Ex: Excitedly	Ex: Told
She	Sadly	Called
It	Quietly	Asked (if dialogue is a question)
Alex	Slowly	Shouted
Harry	Angrily	Whispered
		Exclaimed

Students break into groups of 4 or 5. Each group will receive an allotted amount of time to come up with as many examples as they can for the boxes titled “How it’s said” and “Words other than ‘said’”. They can find these examples in *Haroun and the Sea of Stories*. So they don’t cheat, they will need to write the page number next to the word that they found.

**5 minutes:** Students look for as many words that fall into “How it’s said” as they possibly can.

**2 minutes:** Teacher tallies each group’s score on the board thus far.

**5 minutes:** Students look for as many words that fall into the box titled “Words other than Said” as they can in the allotted time.

**2 minutes:** Teacher tallies each group’s score and adds this to the board.

**2 minutes:** During this time students need to include as many speaker names/pronouns/nouns as possible. They can include anyone or anything that they wish in the speaker box. This box is designed to help them with the next section of the game.

**5 minutes:** Each group uses each of their boxes to come up with a dialogue between two or more speakers that the group agrees on. The group gets five minutes to come

up with a brief ongoing dialogue between the speakers. The dialogue can be goofy, but it should make sense and the language should remain clean.

**2 minutes:** After the group has come up with their dialogue, the teacher tallies up how long the dialogue is and adds this to the board.

**5 minutes:** Now each student individually comes up with as many words as they can for both the “How it’s Said” and “Words other than ‘Said’” boxes without looking in the book.

**5 minutes:** Teacher then tallies all the words that each student came up with for their group on the board. She adds this to the other points and then hands out two pieces of candy (or other prize) to each member of the winning group and one to the others.

At this point all students should have a well developed list of examples for dialogue for their own reference should they need it later in their own narratives.

**15 minutes:** Each group is assigned a speaker, and with the teacher directing the class activity, has the class create a dialogue between each groups characters. This activity will allow other groups to see which words were chosen, found, and used by other groups and can add this to their own lists.

**2 minutes:** Teacher wraps up class activity and lets students know that they will have time tomorrow in class to add and change the dialogue in their narrative skeletons where they think it is necessary.

**2 minutes:** Students pack up and get ready to leave. Students will need to read to chapter 10 over the weekend. It’s relatively short, but is necessary to keep reading on time.

## **Day Seventeen (Tuesday)**

**3 minutes:** Attendance, housekeeping

**5 minutes:** Teacher introduces following prompt for students to write on in their journals which will come from the reading they followed along with yesterday in the class:

- What kind of world do the shadow people live in?
- Why do you think that Rushdie would portray a world with darkness, shadows, and sadness as the world that is taking stories away? What do you think he is saying about the importance of the stories?
- Throughout the novel, Rushdie constantly uses imagery, detail, and metaphor to help the reader to “see” what he is writing about. Looking through the last 3 chapters read find 2 good passages or sentences that you think help you to see

what is going on the very best. Then write what it is about the sentence or passage that makes you see it best.

**5 minutes:** Here the teacher gives an example on page 125 after going over the questions with the class: “What terrifying eyes they were! Instead of whites, they had blacks; and the irises were grey as twilight, and the pupils were white as milk. ‘No wonder the Chupwalas like the dark,’ Haroun understood. ‘They must be blind as bats in the sunlight, because their eyes are the wrong way round, like a film negative that somebody forgot to print.’”.

After showing this passage from *Haroun and the Sea of Stories* the teacher should show the metaphor, detail, simile, and imagery that is cast within this paragraph, asking students what helps them to “see” best.

**10 minutes:** Students get in groups of 4-5 and share their passages. The other group members first say what parts help them see the image the best, then the student introducing their chosen paragraph explains what they thought helped the very best to give the image life. Each student shares and listens to the group members’ feedback to see if they enjoy the sentence for the same reason or if there is something else to it. The teacher then will go to each group to see if there were any elements of the passages chosen that were particularly helpful in getting the students to “see” what was being described.

**5 minutes:** Teacher introduces the shoe activity taken from *The Dynamics of Writing Instruction* by Smagorinsky, Johannessen, Kahn, and McCann.

- Students take out a sheet of paper
- Students number paper consecutively, ending with the number of students in the classroom.
- Teacher tells them to make sure both feet are under their desk and out of sight.
- Without looking, the students are to write as detailed a description of their left shoe as they possibly can. They will need to include as many details as possible so that someone else in the class should be able to pick out their shoe from a group of similar shoes by the description written.

**15 minutes:** Students write their descriptions of their left shoe, while the teacher patrols the room making sure no one is looking at their shoe.

**5 minutes:**

- Students stop writing.
- Students create a circle with their desks with a place in the middle for the shoes.
- Teacher passes out stickers to each student and tells them to take off their left shoe, placing it on the desk.
- Tells students to put sticker on the toe of the shoe.



- Two students should then collect all the left shoes on the students' desks and number each sticker with a range of numbers that won't duplicate the numbers on the compositions.
- The two students put numbered shoes in the pile in the middle of the desks.
- Teacher mixes up shoes.

**5 minutes:**

- Teacher redistributes compositions to other students, making sure each student gets someone else's.
- Teacher tells students to read the composition they have been given and try to match the shoe by the description.

**5 minutes:**

- Students read and try to find the matching shoe.
- Once they think they have the correct shoe, they write the number of the shoe on the composition they have been given.

**5 minutes:** Teacher asks for volunteers in the class to read their compositions while the teacher hold up the shoe the student has identified as matching. Teacher should point out key details that helped to identify the shoe such as: scuff marks, color, discolorations, patterns of wear, etc.

**5 minutes:** After going through which shoe corresponds with each description, go over what made it harder for some students to find the correct shoe and what made it easier.

**20 minutes:** Students work on their skeleton rough drafts by going back through and adding dialogue, detail to particular scenes, objects, etc. They need to treat many things that they are describing with the understanding that the reader cannot physically see what is being described in the story, just as they couldn't physically see their shoe. The only way for them to see certain things and set them apart is to give the best description that they can with the greatest specificity.

**2 minutes:** Students pack up and get ready to leave.

## **Day Eighteen (Wednesday)**

**3 minutes:** Attendance, housekeeping

**15 minutes:** Teacher reads from *Haroun and the Sea of Stories*, chapters 10 and 11 out loud while students follow along in their own copies.

**2 minutes:** Students get into groups of 3-4.

**5 minutes:** Teacher tells students that as a group they should go back through both chapters 10 and 11 and look for any descriptions of sound or smell they can find.

There are a few examples through the chapters, but a particularly good one is in chapter 11 in which one of the characters, Princes Batcheat, sings in a dreadful voice beginning on page 186.

**5 minutes:** Students then should write out what words or ways the author uses to help the reader understand the smell or the sound. These should be written in the journals with the page number next to the entry for their own reference.

**5 minutes:** The teacher asks for some volunteer groups to share what they have found and what parts they think help to “show” the reader the sound or smell the best.

**5 minutes:** After class discussion, the teacher begins an activity for the description of smells. Students should get into groups of 2-3. Teacher hands out Scratch ‘n Sniff stickers to each group. One sticker per group for this activity.

**2 minutes:** The teacher hands out a page titled, “What is That Smell I Feel?” taken from *The Dynamics of Writing Instruction* by Smagorinsky, Johannessen, Kahn, and McCann. Page looks like this:

What is That Smell I Feel?	
Names:	<hr/>
1.	Identify the substance that you smell:
2.	How does the smell feel? Is it smooth, abrasive, rough? Give at least three words.
3.	How does the smell move? Does it creep, surround, push, etc.?
4.	Compare the smell to something else that will help describe it : The smell is like...
5.	Combine the best details you have written into a sentence that identifies the substance and describes the smell. Imagine that you have just entered a place and noticed this smell.
	Ex: As I opened the door, the rasping stink of the ammonia kicked me in the face.

**10 minutes:** Each group spends some time filling out their sheet.

**15 minutes:** The teacher should help to lead a class discussion on the students' answers by first asking what they wrote for number 5. The teacher should comment on effective detail that is used by students in the class.

**10 minutes:** Teacher moves to sound by playing a recording of 3 different sounds and asking students to answer the following five questions taken from Hillocks' *Narrative Writing* for each sound played:

1. Indicate the source of the sound. (Used in the hope that the reader can recall the sound themselves from previous experience)  
Ex: a bad muffler on a truck, a lonely foghorn sounding, rain on a tin roof.
2. Use words that imitate the sound.  
Ex: tick tock, hiss, chime, ring, bong, zip, bump, crunch, whisper, gallop
3. Break complicated sounds into parts.  
Ex: A bus stopping on a city street might include a high-pitched squeal of brake drums, a discharging sound of air, and the soft rumble of doors opening.
4. Describe the character of the sound. This means the qualities of the sound.  
Ex: rapid, erratic, sluggish, wild, pulsating, steady, throbbing, thin, flat, sharp, loud, soft.
5. Use figurative language or analogy to describe the sound, comparing it to something else.  
Ex: The high pitched ringing sounded like a spastic alarm clock two rooms away.

**10 minutes:** The teacher has students follow this page taken from Hillocks' *Narrative Writing*.

### Describing Sounds

Students are asked to think about, take notes on, and compose sentences describing four of the following sounds:

1. An automatic dishwasher
2. An automatic ice-cube maker
3. Someone taking a shower
4. A basketball player dribbling and shooting baskets along in the gym
5. Late-night sounds from the street near your house
6. A gas-powered lawn mower
7. A diesel locomotive
8. Someone sawing a plank
9. A screen door slamming
10. A sound of your choice

Remember to do the following:

- Take the sounds apart
- Think of words or phrases to describe rhythm and tone.
- Think of words that imitate sound.
- Invent comparisons.

**3 minutes:** Teacher tells students to hang on to these sheets and to turn them in with their final drafts of their narratives due on Monday in class. Students pack up and prepare to leave. Students need to work on their narratives at home by adding description to any scenes with sound or smell or adding dialogue, and description to objects, characters, etc. They will have some time to write in class tomorrow, but this will get them thinking. Teacher should tell students that she will ask them to write in their journals about what they added and how to their narratives tomorrow in class.

## Day Nineteen (Thursday)

**3 minutes:** Attendance, housekeeping

**5 minutes:** For reflection, and to make sure students did their homework assignment, the teacher will ask students to write in their journals on what they added to their narratives in terms of dialogue, description of objects, characters, sounds, and smells. Let students know that they will be discussing their responses with the whole class.

**5 minutes:** Teacher scaffolds a group discussion of what students have added and how it has helped to change their story. Can ask for volunteers or call on students to ask if they will read what is written in their journals.

**25 minutes:** Teacher finishes reading *Haroun and the Sea of Stories* out loud while the students read along in their copies.

At the end the teacher asks the students to respond to the following prompts:

- At the end of this story when Rashid tells the audience of *Haroun and the Sea of Stories*, the audience becomes displeased with Snooty Buttoo when they hear of Khattam-Shud in the story. What kind of correlation is there between Snooty Buttoo and Khattam-Shud? How does the story help the audience to realize this?
- At the end of this chapter Haroun says, Khattam-Shud when Ms. Sengupta is brought up again. Haroun seems to make connections to the characters in the story-world to those in his real world. With this in mind, what connections from your real life has become a part of your fictional narrative?
- Write your responses:
  - Did you enjoy the book?
  - What parts did you enjoy? What didn't you enjoy?
  - Did reading this help you to better understand how to go about writing your own narrative?
  - Would you recommend that I re-use this book for next year?
  - Any other comments:

**10 minutes:** Teacher introduces an engraving by Hogarth entitled “Simon Lord Lovat”



This engraving will be used to get students to think about detail for characters. Here, Simon Fraser is on his way to execution for rallying

Highland clans on behalf of the Pretender. He is supposed to look devious, have a toad-like quality, and seems sly. The calculating nature of his gestures and his half-smile is supposed to portray deception and cynicism. He is counting the number of clans supporting the Stuart cause on his hands.

- Teacher asks students, as a class whole, to give their first thoughts and opinions on the character in the picture and why they think that.
- Teacher should help to scaffold the conversation, asking about certain features of the character if they are not called out.
- As students give their opinions of what kind of person they think this man is, the teacher should reveal the reason he is portrayed as such.
- Teacher can ask “What animal does he remind you of?” to see how they might describe him.
- Teacher should point out why a book of memoirs would be on the desk with a writing pen.
- Teacher should ask what the two figures are on the top of the chair Simon is sitting in. (These are putti, also known as angels or cherubs bearing a crown). They are supposed to be ironic to the scene.

**10 minutes:** Teacher has students get into groups of 3-4 and answer the following questions taken from Hillock’s *Narrative Writing* on page 105. Some questions have been altered to work for this picture by Hogarth.

1. What do all of the details we have talked about suggest about Simon Fraser?
2. How would you describe this character? (Habits, attitudes, the way he thinks.)
3. What would it be like to visit this man, perhaps as one of the guards about to take him away? Imagine you would find him the way he looks in this picture. What would be his attitude? What would he be doing? How would he treat you?

**5 minutes:** Teacher goes over each question with the class, asking for responses from different groups.

**15 minutes:** Teacher now introduces an activity in which the students write briefly to the following prompt: This idea is taken from Hillock’s *Narrative Writing*.

- Imagine you were one of the head guards who was responsible for taking Simon to execution. Write a personal letter to one of your friends describing your encounter with this man: how he looked, behaved, and acted to you and those around you, how he made you feel. Your friend has never heard of or seen this man, so you will need to be as detailed as you possibly can to help them understand what the situation was like for you.

These should be written in their journals and will be taken up and graded as part of the journal grade.

**10 minutes:** Once they have completed their letters, they should work on their own narratives by adding detail to characters, dialogue, specifics to sound, smell, etc.

**2 minutes:** Students pack up and get ready to leave. Students should continue working on their narratives at home. Teacher should remind them that they are due on Monday and that they will be going over peer review for a while on Friday.

## Day Twenty (Friday)

**3 minutes:** Take attendance, housekeeping

**5 minutes:** Teacher shows the class a five minute clip of Indiana Jones and the Last Crusade. The point is to watch the action and to prepare to retell the action and how it was done in great detail.

**5 minutes:** Teacher discusses some of the detail with the students as a whole class. Teacher should wait for initial reaction. Can ask students what action was the most eye catching. How did that help the scene? Next, she asks them to think about what actions were most important and how they would describe the scene to a friend who had never seen the movie before. Point out how they can use metaphor or simile to help with this as well.

**10 minutes:** To remind students how actions can look in a narrative, she should have students' re-read pages 123-125 in which the Shadow Warrior sword fights his own shadow. Teacher should then walk through the passage pointing out the detail of the movements, how the character moves, the metaphors used, and the feeling that the actions created.

**10 minutes:** Students gets into groups of 3-4 of their choosing. They work together for ten minutes to write a detailed paragraph of the scene. They should write their scene a through to a friend who has never seen the movie or scene before. They should include how the character/object moves, the speed at which they/it moves, the pattern of movements, what's moving (arms, legs, objects falling, cars, other characters, bullets). All this should come together to describe the scene as closely to what they remember as possible. Teacher should remind them of the group play project and how movement and action was important between dialogue and scene.

**10 minutes:** Each group shares what they have written with the class. Each group should give one "hot" and one "cold" comment about what action they though needed more action and what was great.

**25 minutes:** Students should work on their narratives during this time, adding in action/movement, dialogue, character description and anything else that has been covered in class that should be placed in their narratives. They should be nearing the end of their writing at this point.

**20 minutes:** The following activity is taken from *The Dynamics of Writing Instruction* by Smagorinsky, Johannessen, Kahn, and McCann.

- Students get into groups of 3-4 for peer review of their narratives.
- “Each student reads his or her essay aloud, and the other members of the group use the checklist criteria to determine if and how well the essay fits each of the features” (Smagorinsky, et al. 75).

Checklist Criteria:

1. Tell the writer one thing that he or she did well in the essay. What is the most effective feature or aspect of the essay?
2. Tell the writer one thing that could be improved in the essay. What feature is missing or weak in the essay? (Think of everything that has been talked about in class.)
3. Suggest how the writer could improve the missing or weak part of the essay. What is one thing the writer could do to improve the missing or weak part?

**2 minutes:** Students pack up and get ready to leave. Teacher needs to remind students that they should make any corrections or add any more features to their papers over the weekend. This can be all handwritten. They need to be prepared to come in on Monday to type their final draft in the school’s computer lab. They will print out their 2 page narrative, double spaced and turn it in. They will have 45 minutes to do this before they head back to the classroom. This is the end of this unit. Students will need to hand in their journals with their final draft on Monday.