


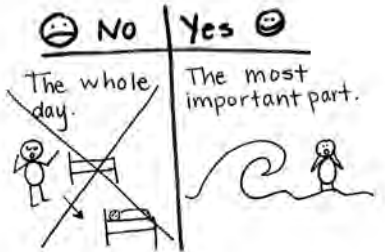





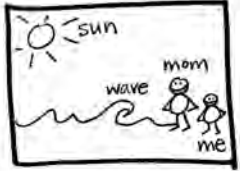


# Narrative Writing

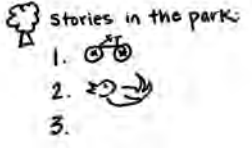

If . . .	After acknowledging what the child is doing well, you might say . . .	Leave the writer with . . .
<p><b>Structure/Cohesion</b></p> <p><b>The writer is new to this particular genre.</b></p> <p>When you ask the writer to read you the story, she tells/reads the names of the things on the page, speaking in a way that doesn't sound story like. "This is me. This is my dog." Even if the writer has said more, the text seems more like an information text or a catalog of items or attributes than a story. "I like the beach. The beach is hot. I have fun at the beach. It has sand."</p>	<p>You have told the reader all about (your topic) and that is what writers do when they write an all-about book. But you are writing a story. When you write a story, it is important to tell the reader about the things that happened, telling what happened first, and then next, next.</p> <p>One way you can do this is to touch the things in your picture and tell what you did, or tell what happened. Then your reader can know what is happening.</p>	<p>A Post-it that has a picture of a person doing an action. Then you might leave the writer with the words, "What happened?" or "Who did what?"</p> 
<p><b>The story is confusing or seems to be missing important information.</b></p> <p>The writer has written a story that leaves the reader lost, unable to picture what is happening or to understand the sequence of events. Either he left out important actions, or he left out significant people that he meant to include in his story.</p>	<p>You know what? I'm confused when I read this! I'm sort of going, "What?" "Huh?" And I really want to understand what exactly happened.</p> <p>The way writers tell stories that readers can understand is they remember what happened first, and then after that. They put what happened into the picture and write it in their stories.</p> <p>Sometimes, though, do you know what happens? Writers FORGET to put down some really important information that readers need to know.</p> <p>It helps to reread your writing and find places where you can say more to help your readers get a clearer picture of what happened.</p> <p>After you write a story, reread it and ask yourself, "Is this confusing? Can I give the reader more information to make this part clearer?"</p> <p>(Sometimes reading your writing to a partner can help you find the places that might be confusing to a reader.)</p>	<p>I reread. When I go: Huh? (??) I add (^) to make it clear.</p> <p>Reread:</p> <ol style="list-style-type: none"> <li>1. Did I tell what happened first, next?</li> <li>2. Can I say more?</li> <li>3. Can I answer readers' questions?</li> </ol> 


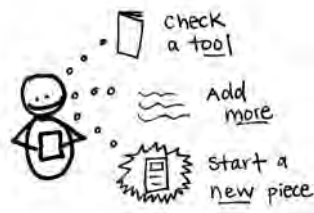
If . . .	After acknowledging what the child is doing well, you might say . . .	Leave the writer with . . .		
<p><b>There are multiple stories in the booklet.</b></p> <p>On each page of a story booklet, the writer has written about a whole different event. For example, she may have herself at the circus on page 1, swimming in a pool on page 2, and going to school on page 3. There is no sense that this is one unfolding story.</p>	<p>You know what you have done? Instead of writing one WHOLE story, bit by bit, in a book, you have used this book to list the different stories you could write. OOPS. There is actually special paper for making a list—(see, you could make a shopping list on this paper, or you could list story ideas on it.)</p> <p>But what we are doing now in our writing workshop is we are taking booklets and writing one whole story in each booklet. Let’s try this first idea from your list—a story about swimming in the pool. What did you do right before you got in the pool? That goes here, on page one. Then what did you do next? . . . Touch this next page, say what happened. Then turn to the next page and think, “What happened next?”</p> <p>That’s it! That’s how writers write stories.</p>	<p>A Post-it that is divided into two columns, with list paper on the left, and a story booklet on the right. The first page of the story booklet shows a character doing something.</p> <p>Plan:</p> <ol style="list-style-type: none"> <li>1. Think (a drawing of a person, thinking of someone doing something)</li> <li>2. Touch and tell</li> <li>3. Draw each page</li> </ol> 		
<p><b>The story lacks focus.</b></p> <p>This writer has told a story that spans a great deal of time and therefore has no detail. The story may tell about the whole trip or the whole summer. This could also be a bed to bed story, which may start “I woke up” and end, “I went to bed” or may start, “We packed our lunch,” include climbing the mountain, and end, “We came home.” For kindergartners, you won’t be apt to worry if the event spans a few hours—driving to the beach, being at the beach, playing in the waves, coming home—but if it is so unfocused that there are no details, you’ll want to teach the writer to focus “on one thing you did.”</p>	<p>You told me a little bit about a lot of things that happened to you. What famous writers usually do, like the writers who write the books in our library, is they decide which one is the most important thing they did, and then they write the whole story of that one thing, writing with a lot of details.</p> <p>Right now, will you look through the pages of your book and think, “What’s the one part of this that is the story I really want to tell?”</p> <p>You might want to rip off the pages that are about things that aren’t that important. THIS is the important part, right!</p> <p>Now you know what famous writers do. They take the one most important thing, and they write a WHOLE BOOK just on that one thing. So (grabbing a blank book), what is the first thing that happened when you did . . . Oh! Whoa! How did that go? Who said what? Okay, so it starts . . . Then what?</p> <p>Can I stop you? You’re on your way, writing a whole book about just the most important part of your story. After this, will you always remember that you aren’t writing about the whole day, you are writing about one thing you did or one thing that happened?</p>	<table border="1" data-bbox="1520 769 1906 883"> <tr> <td style="text-align: center;">NO <del>The whole day</del></td> <td style="text-align: center;">YES The most important time</td> </tr> </table> 	NO <del>The whole day</del>	YES The most important time
NO <del>The whole day</del>	YES The most important time			



If . . .	After acknowledging what the child is doing well, you might say . . .	Leave the writer with . . .
<p><b>Elaboration</b></p> <p><b>The writer has created a story that is sparse in pictures and words.</b></p> <p>This writer’s work is sparse, given what the writer can do. It may be that the writer has just drawn a few icon-like pictures on the page, with no detail or elaboration in the drawing. It may be that the writer has written something, but the writing is sparse, like a single sentence that summarizes the whole page. “My mom and I went to school.” If there is writing, it is about the main character and the main event, only.</p>	<p>When I read your story, it is hard for me to picture the whole thing, because you didn’t tell me that much detail about what is going on, about all the people, and the place, and the things that are happening. You just put this little bit of stuff on the paper. You have to tell more so I can picture the story!</p> <p>One thing that you can do as a writer is that after you are done (and I push back in my chair and shake my hand out, as in a “Whew! That’s done” move) you can pull back in and look at your pictures and your words and think, “What else can I add?”</p> <p>Think: who? And really imagine who was there with you. Think: what: and really imagine what you were doing Think: where? And add in some details about the place.</p> <p>Draw it and then write more and more and more!</p>	<p>Who? Where? What?</p> <p>(Remind the writer to use details in his pictures and words.)</p> <p>You might leave a copy of a page of your writing that has details in the picture and in the words. On top of the writing you can write, with bold marker pen, “Who?” “Where?” and “What?” Arrows from those words can point to details about the people, the place, the activity.</p> <p>Alternatively, you can leave a note:</p> <p>When you are done, you’ve just begun.</p> 
<p><b>The writer spends more time adding insignificant details to the picture, rather than elaborating with words onto the story.</b></p> <p>This writer spends her time during writing workshop drawing rather than writing. She doesn’t use her drawing as a form of rehearsal to generate more writing, so much as an alternate activity. She spends her time adding in small details such as eyelashes, seven cars on the road, and all the people in the baseball stand.</p>	<p>I want to suggest that you are ready to start spending MUCH more time writing, so you write about this much on each page, and write about five pages in a day. That’ll be very grown up.</p> <p>To do that, you are going to need to do your drawings differently. Instead of trying to tell everything in pictures, you are going to need to tell a lot more things in words.</p> <p>What I do is I sketch the main thing that is happening on a page, and then after I have drawn just the main thing, I pause and think, “Do I know what I could say?” And if I can think of the words to say, I start writing. And I push myself to write and write and write, telling the whole story in words.</p> <p>Sometimes after I have written a lot and I feel like my hand is tired from writing, I go back to the picture and I add more stuff into it—but you know what? That gives me ideas for MORE that I can write, so then I go back to the writing. I look at what I put into the sketch and make sure everything that I’ve drawn goes into words, too.</p> <p>After you finish your book, you can come back and look at your picture and make sure that everything you have drawn is in your words, too.</p>	<p>A Post-it that contains an icon that shows a piece of paper with a smallish picture space and a larger writing space, with a sample picture and words. The arrow can point to the words.</p> <p>There can be dotted line arrows, off the sides, going from from the picture to the words in a fashion that suggests that content that is first in the picture later gets added into the words.</p> 

If . . .	After acknowledging what the child is doing well, you might say . . .	Leave the writer with . . .
<p><b>The writer tells action, action, action, and seems to not elaborate on any of the options.</b></p> <p>This writer does not yet use or have a repertoire of ways to elaborate on a moment. This writer's story only has actions. "I went to the park. I went up the slide. I went down the slide."</p>	<p>You write like this: (I stand up) "I went to the park." (I take one step) "Then I went down the slide." (I take another step) "Then I went on my bike." (I take another step).</p> <p>Your goal needs to be to tell more with each step.</p> <p>Here, walk with me. (Now, walking in stride) "I went to the park." (In a whisper) Say more. Which park? How did you get there?</p> <p>Let's try it again. (Walking together) "I went to the park."</p> <p>Child: The one down the street. We drove there.</p> <p>"I went down the slide." (I gesture to add on)</p> <p>Child: I went fast.</p>	<p>A Post-it saying:</p> <p>One step (say more!)</p> <p>The next step (say more)</p> <p>The next step (say more)</p> <p>Alternatively</p> <p>One step (which one? How? Why?)</p> <p>Next step (which one? How? Why?)</p> <p>Next step . . .</p>
<p><b>The writer overuses one kind of detail more than others to elaborate.</b></p> <p>This writer will have one kind of detail that she overuses in her story. For example, she may write a personal narrative that uses, almost exclusively, dialogue throughout the piece.</p>	<p>You have a lot of talking in your story! In fact, it is so much talking it is TOO much. It sort of goes like this "Hello. Hello. How are you? I am fine. I am going to the store. Okay I am too. Bye. Bye."</p> <p>I can <i>hear</i> what people are saying but I can't <i>see</i> what people are doing.</p> <p>When you write a story, try to remember to tell who is doing what, where. Then you can add a little bit of talk, but just a little bit.</p>	<p>A picture of speech bubbles attached to drawings of stick figure people in action, in a place.</p> <p>The caption: Who, is doing what, where? A little bit of talk.</p> 
<b>Language</b>		
<p><b>The writer has few if any words on the page.</b></p> <p>This writer has used pictures to depict the story, and there are few if any labels, and no sentences.</p>	<p>Who's this? It's you!! I didn't know. You have to tell us. Write "me."</p> <p>You can write that—just say it slowly, mmmmmm/eeeeee.</p> <p>Say it. That's it. What is the first sound you hear? Write the letter for that sound. Great. Read that. Do you hear any other sounds?</p> <p>So now you have written "me." What is this? I didn't know! What do you have to do?</p> <p>You are right. You need to write the word. And you know how, don't you? Say it slowly . . .</p> <p>So . . . when I come back, there should be about 6 words on this page, because after this, you need to remember that writers don't just draw pictures, writers also write.</p> <p>It is really important that you label <i>everything</i> that is on the page.</p> <p>Keep going until all the pictures on the page have a label or two, then move on to the next page!</p>	<p>A drawing of the child's page, with 4–5 labeled items on it.</p> 

If . . .	After acknowledging what the child is doing well, you might say . . .	Leave the writer with . . .
<p><b>The writer has words on the page, but they are difficult to read.</b></p> <p>This writer has written with strings of letters. She has left few spaces, if any, between her words. This writer may only have one or two sounds that are accurate in her words, which makes it difficult to read her sentences or labels.</p>	<p>After you write, go back and reread. Right now, will you reread what you have written on this page?</p> <p>(The writer gets stuck.)</p> <p>Let me try. (I work at it, and get stuck.)</p> <p>Let's try writing another word, and I'll show you how to write it so you can read it. Which thing do you want to label? Okay, this.</p> <p>Get started, and let me watch. (The child starts, and hears and records the first sound only. She is done.)</p> <p>What I'm noticing is that you say the word, hear the first sound, and write that down. But then, you are done! If you want to write so people can read it, you need to say the word again and hear more sounds. Try it.</p> <p>That's it. So after this, when you go to write a word, try to say it one time, record what you hear. Then reread what you have written and say it again. If you get a lot of sounds down, when you come to the place where there are no more sounds, leave a little white space. That will show people you are done.</p>	<p>Not: . . . . . But:</p> <p>l g t s . . . . . l go to scl.</p>
<b>The Process of Generating Ideas</b>		
<p><b>The writer struggles with thinking about an idea for a story.</b></p> <p>This writer often sits for long periods of time contemplating what to write. He tends not to have many pieces. This may be because he does not use a strategy to help himself, or it may be that he does not think the things in his life are worth writing about, or he may have distractions that prevent him from self-initiating.</p>	<p>One thing that you can do as a writer is make a list of possible ideas for stories. You can use our chart, ways to come up with ideas for stories, to help you think of all the many things you have in your life to write about! Then you can pick one and write it. When you are done, you come back to the list and pick another!</p>	<p>Story Ideas</p> <ol style="list-style-type: none"> <li>1. _____</li> <li>2. _____</li> <li>3. _____</li> <li>4. _____</li> <li>5. _____</li> </ol>

If . . .	After acknowledging what the child is doing well, you might say . . .	Leave the writer with . . .
<p><b>The writer returns to the same story repeatedly.</b></p> <p>This writer has many pieces about the same event. For example, the writer may have three stories, all about biking in the park.</p>	<p>It is nice to write a couple of stories about the same thing—like Cynthia Rylant has a couple of stories about Henry and Mudge, right? And you have a couple of stories about the park. So you are sort of like Cynthia Rylant.</p> <p>But one thing about Cynthia Rylant is she doesn't have Mudge get lost in this story AND in this one AND in this one. He gets lost in one story, he is in a dog show in another story, and he gets in trouble in another story.</p> <p>After this, if one story tells about you bike riding in the park, what could the next story tell about? What else do you do in the park?</p> <p>Great. So, you and Cynthia Rylant are going to be a lot alike, because each of your books will tell about something different.</p>	<p>Stories in the Park</p> <ol style="list-style-type: none"> <li>1. bike riding</li> <li>2. finding a baby bird</li> <li>3. ??</li> </ol>  <p>To come up with a story idea, think of:</p> <ul style="list-style-type: none"> <li>• Things I like to do</li> <li>• Places I go</li> <li>• People I enjoy spending time with</li> </ul> 
<b>The Process of Drafting</b>		
<p><b>The writer starts many new pieces but just gives up on them halfway through.</b></p> <p>When you tour the writer's folder, you see many pieces that are unfinished. This may be because the writer abandons the piece to start a new one or it may be because the writer does not get a chance to finish the piece on day one, and on day two the writer does not look back in her folder to decide what to work on. Rather, she starts a new piece each day.</p>	<p>Each day in the workshop you have a decision to make: to work on a piece on the green dot side, pieces that are not finished yet, or start a new piece.</p> <p>When I look at your folder, I see you have many pieces that are on the green dot side that are not finished! That's so sad . . . all those unfinished stories. How awful. Don't you think those stories deserve to be finished?</p> <p>After this, why don't you look through the green dot side of your folder and see if there is a story that isn't finished. That story is probably calling to you, saying "Finish me!!"</p> <p>So—hear the stories call, okay, and reread it. Then think, "What happens next? What else was happening in this story? How does it end?"</p> <p>When you have written the ending, you can reread and revise it like always. Then you can put it on the red dot side.</p>	<p>A "Reread me first!" sign on the green dot side of the folder.</p> <p>Ask :</p> <p>What happens next?</p> <p>How does this story end?</p>

If . . .	After acknowledging what the child is doing well, you might say . . .	Leave the writer with . . .
<p><b>The writer tends to write short pieces with few words or sentences.</b></p> <p>This writer may have several pieces in her folder, but she has few words or sentences written in each story. It seems as though the writer may not spend a great deal of time on a piece. She may write a couple of pieces in one sitting. This writer tends not to reread her pieces or try to push herself to say and write more on the page.</p>	<p>What I am noticing about your stories is that they tend to look like this (I make a quick page with a sparse drawing and a single squiggle for a line of print). But I think you, as a writer, are ready to make stories more like this (and I make a quick page with a much more full drawing, and 5 lines of squiggles, representing print).</p> <p>What do you need to go from this (I point to the first drawing) to this (I point to the second drawing)?</p> <p>Right now, will you try a new story and make it more like this? (the second way).</p> <p>Show me how you get ready to write.</p> <p>Okay, will you do that again, but this time when you touch and tell the story on each page, will you touch the top of the writing and say what you will write first and then touch the middle of the writing and say what you will write next and then touch the bottom of the writing—on that page—and say what you will write last. Like this:</p> <p>I put the worm on the hook. (I touched the top of the page.) Now, instead of jumping to the next page—where I catch a fish, I'll say more. I got worm gook on my fingers. (I touch the middle of the page.) It was disgusting, the worm kept wiggling. (I touch the bottom of the page.) Now I can go to the next page.</p>	<p>A Post-it with "Write long and strong." or "More, more, more!" written on it.</p> <p>(As you leave the Post-it, remind the student to use the classroom chart to help her remember ways to add more to her writing.)</p> 
<p><b>The writer's folder lacks volume of pieces.</b></p> <p>This writer tends to have very few pieces in his folder, maybe one or two. He tends to go back to the same piece each day and add more. Usually the additions are sparse, maybe a word or two. Perhaps the writer is spending more time adding to the drawing.</p>	<p>Last night at home, I was looking for your work . . . and I looked (I imitated looking and finding little) and I looked (I looked under the folder, around it) and I looked!! And I hardly found any work.</p> <p>What do you think has gotten in the way of you getting a lot of work done?</p> <p>Child: I get stuck a lot.</p> <p>Well, after this, when you get stuck, you are going to have to get help so you get unstuck—and fast! Because you need to get a LOT of writing done.</p> <p>Let's make a plan. Today, I am pretty sure you can fill these pages of your book, so I am going to write "Monday" on these pages.</p> <p>Tomorrow, what do you think you can get done if you don't let yourself get stuck? So let's label those pages "Tuesday."</p> <p>Now . . . you have a lot to do. So will you remember, touch the pages and say aloud what you are going to write, then come back and write it. And if you get stuck, ask for help. Come get me. Because you HAVE to meet these deadlines.</p>	<p>Have I added all that I can?</p> <ol style="list-style-type: none"> <li>1. Reread and ask yourself, "Did I add all I can add?"</li> <li>2. Check with a tool: an exemplar, book, or chart.</li> <li>3. Add more if you can.</li> <li>4. When you have tried all you can, start a new piece.</li> </ol> 

If . . .	After acknowledging what the child is doing well, you might say . . .	Leave the writer with . . .				
<b>The Process of Revision</b>						
<p><b>The writer rarely adds to the writing without prompting and support.</b></p> <p>When asked, “How do you know that you are done?” the writer tends to say she is done because she is on the last page. She tends not to reread her writing to consider adding more or revising. When prompted or reminded to reread and think about what she can add, the writer is willing to think and add more to her writing.</p>	<p>One thing writers do, when they finish their last page, as they reread the whole book and think, “What else can I say? What else happened in this story?” They turn back to page 1 and use their pictures to help them imagine more and use the movie in their mind to capture more details on the page.</p>	<p>Revise:</p> <p>Make a movie in your mind. (Leave an icon on the Post-it with a movie camera.)</p> 				
<p><b>The writer usually adds to his writing rather than taking things away.</b></p> <p>This writer tends to elaborate on each page of his writing, usually adding in more details about what he did and said and how he felt. He rarely takes out parts or information that do not belong, relate, or make sense to the story.</p>	<p>When writers revise, they don’t only add more to help show what is happening and how they feel. They <i>also</i> take things out that don’t belong or make sense in their story.</p> <p>One thing you can do as a writer is to revise and take things out that don’t belong. One way to do this is to reread and ask yourself, “Does this belong in my story? Does it make sense?”</p>	<p>Revise:</p> <ol style="list-style-type: none"> <li>1. Does it belong in my story?</li> <li>2. If no, X it out.</li> </ol>  <p>Revise:</p> <ul style="list-style-type: none"> <li>• + add information</li> <li>• – take out information</li> </ul>				
<p><b>The writer tends to revise by elaborating, rather than narrowing and finding the focus of the piece.</b></p> <p>This writer tends to revise only by elaborating on the story. She does not think about revising the structure or focus of her piece. She is not the type of writer who tears off pages to find the important part of her story to say more about it. She tends to add more to each part, regardless of the focus.</p>	<p>Writers revise by adding more. They also revise by thinking about showing the important part of their story. They think, “What do I really want to show and tell my reader?” And they revise accordingly.</p> <p>One thing that you can do before you try to add on to your pieces is ask yourself, “What is the most important part of my story?” One thing writers do is take off the pages that aren’t about that part and add more pages to tell about that important part. They try to add their details about the important part of the story.</p>	<p>Is my small moment about the important part? Or does it have unimportant parts to take out?</p> <table border="1" data-bbox="1520 1222 1908 1427"> <thead> <tr> <th data-bbox="1520 1222 1715 1297">Important Parts</th> <th data-bbox="1715 1222 1908 1297">Not Important Parts</th> </tr> </thead> <tbody> <tr> <td data-bbox="1520 1297 1715 1427"></td> <td data-bbox="1715 1297 1908 1427"></td> </tr> </tbody> </table>	Important Parts	Not Important Parts		
Important Parts	Not Important Parts					



If . . .	After acknowledging what the child is doing well, you might say . . .	Leave the writer with . . .
<b>The Process of Editing</b>		
<p><b>The writer does not use what he knows to edit his piece.</b></p> <p>When this writer is rereading his work, he edits very few things. When you prompt the writer or remind him to edit and fix up his writing, he is able to do so.</p>	<p>One thing that writers do when they have revised their stories as best they can is that they reread their pieces and edit their mistakes. They fix their spelling and their punctuation the best they can.</p> <p>One way to do this is to reread your story carefully, from start to finish, a couple of times. You might first reread it to make sure that there aren't any missing words and fix up any easy errors that stand out, like ending punctuation you missed or spelling that you wrote too quickly.</p>	<p>Reread and Edit</p> <ul style="list-style-type: none"> <li>• Find missing words</li> <li>• Fix spelling</li> <li>• Check punctuation</li> </ul>
<p><b>The writer does not know what in her piece needs editing.</b></p> <p>The writer, while editing, may skip over many words and miss many opportunities to fix punctuation. She is unable to find many of the errors she has made. She is not always sure what she is looking for and therefore may be overwhelmed.</p>	<p>Sometimes when you are editing, there may be times when you feel like you can't find any errors! That's when you really have to challenge yourself.</p> <p>One thing that you might do as a writer is to choose a couple of words to think more about—ones that you aren't sure if they are spelled correctly. You can choose them and think, "Are there other ways to spell this word? How else could it look? Is there another way to make some of these sounds?"</p> <p>You might try the word a few different ways to see if you can find a better spelling.</p>	<p>Try Your Spelling a Few Times:</p> <ol style="list-style-type: none"> <li>1. _____</li> <li>2. _____</li> <li>3. _____</li> </ol>