



ELEMENTARY

WRITE BRAIN BOOKS™

A NARRATIVE & CREATIVE WRITING COURSE IN THE
FUN & ACADEMIC ART OF CHILDREN'S BOOK AUTHORING
FOR GRADES 2-5

PROJECT-BASED LITERACY
COLLABORATIVE PROCESSES

SOCIAL-EMOTIONAL LEARNING
SELF-DIRECTED LEARNING

ALIGNS With

Standards & Everything Else

Robust Lesson Plans for Year-Round Implementation

★ ★ GRADE-LEVEL DIFFERENTIATORS AVAILABLE ★ ★

WRITE BRAIN: Making Creativity Core

students become
published authors! →



"The future belongs to a very different kind of person with a very different kind of mind--creators and empathizers, pattern recognizers and meaning makers. These people--the artists, inventors, designers, storytellers, caregivers, consolers, big picture thinkers--will now reap society's richest rewards and share its greatest joys."

- DANIEL PINK

(New York Times bestselling author of
A Whole New Mind: Why Right-Brainers Will Rule the Future)

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"DO THE WRITE THING" CURRICULUM AT-A-GLANCE

Page	Lesson Title	Objective	Materials	Page
Day 1	PART ONE: LESSON #1 Every Picture Tells YOUR Story	Students will apply their innate creative and critical thinking skills as they engage in fun writing exercises and express ideas through story, peer discussion, and group play.	WB Story Builder Cards, Story Builder Cards Gamesheet, Author notebooks and pencils	16
Day 2	PART ONE: LESSON #2 The Deeper Draft	Students will play independent writing games that inspire deeper creative and critical thinking processes.	WB Story Cards, Author notebooks and pencils, Copies of the Story Builder Game Sheet, Copies of the Adjec-tive Alley Word Sheet	17
Day 3	PART ONE: LESSON #3 Point of View - Picking Your Perspective	Students will learn that a story can be told from multiple perspectives and will choose and write from a single point of view	Pencils, Author's Notebooks, Story Builder Cards	18
Day 4	PART ONE: LESSON #4 Presenting Different Perspectives	Students will learn how to identify different points of view in a story (first person, third person, third person omniscient), and consider how they want to approach telling their own stories.	Pencils, Author's Notebook, Story Builder Cards, WB workBOOKS, Sample Story written in first person (teacher's choice)	21
Day 5	PART ONE: LESSON #5 Group Book Selection - "Who is My Artist?"	Students will choose WRITE BRAIN BOOKS to coauthor as groups.	WB BOOKS, Author notebooks and pencils	22
Day 6	PART ONE: LESSON #6 When Collaboration Causes Conflict	Students will role-play scenarios and learn how to approach conflict when differing ideas and opinions present themselves within a group.	WB BOOKS, Copies of Conflict Scenario Sheets, Chalk-board or chart paper, Author notebooks and pencils	24
Day 7	PART ONE: LESSON #7 Book Walking and Story Talking	Students use slow processing skills to examine and visually absorb the images in their WRITE BRAIN BOOKS as they prepare to write	WB BOOKS, Teacher's model WB BOOK	25
Day 8	PART ONE: LESSON #8 Character Development & Creative Vocabulary	Students will learn to identify/ develop main and secondary characters as part of the pre-writing process-- develop traits and personalities for the characters in their books using descriptive language to express creative ideas and unique perspec-tives.	Group WB BOOKS, Teacher's demo WB BOOK, Author notebooks and pencils, Copies of all WBworksheets/word banks	27
Day 9	PART ONE: LESSON #9 Character Arc	Students will learn to track a character's evolving emotions and actions over the course of the events of a story AND plot their own characters' arcs for the group authored books.	Copies of Character Arc WS, Story mat story card, Teacher's model WB BOOK, Option: add'l children's books	29
Day 10	PART ONE: LESSON #10 Storyline Planning - Make a Map of It!	Students are introduced to basic storyline structure and exchange ideas to create the beginning, middle, and end of their WRITE BRAIN BOOKS with their coauthors.	Group WB BOOKS, Teacher's demo WB BOOK, Author notebooks/pencils, Copies of Storyline Planning WS	30
Day 11	PART ONE: LESSON #11 Big Idea	Students will learn to determine the central message of a story from key details. Then, they'll devise a central message, or lesson, for their group-authored stories.	Story mat, Teacher's model WB BOOK, Optional: addi-tional children's books, Author Notebooks and pencils, 5 index cards per student	32
Day 12	PART ONE: LESSON #12 Setting Snapshots - Painting Place with Words	Students will learn to write detailed and descriptive sentences about the setting in their WRITE BRAIN BOOKS.	Each WB group book, Teacher's demonstration WB BOOK, Describing Settings - Sample Texts, Copies of the Setting Snapshots Worksheet, A couple of examples of "setting snapshots" from books you have brought in.	33
Day 13	PART ONE: LESSON #13 Deliberate Dialogue	Students will learn how to create conversations between characters that add colors and layers to their story, while moving it forward.	Group WB BOOKS, WB Story Builder Cards, Instead of Said Word Bank, Author's notebooks/pencils	34



"DO THE WRITE THING" CURRICULUM AT-A-GLANCE

Pace	Lesson Title	Objective	Materials	Page
Day 14	PART ONE: LESSON #14 Leads and Conclusions	Students will analyze text and plan multiple leads and conclusions for their coauthored WRITE BRAIN BOOKS.	Each WB group book, Teacher's demo WB BOOK, Copies of Imagining Leads and Conclusions WS, samples of drama	36
Day 15	PART ONE: LESSON #15 Ready, Set, Write!	Co-authors will begin the first drafts of their WRITE BRAIN BOOKS.	Each group's WB Book, Teacher's demo WB BOOK, Author notebooks/ pencils, group's completed WS for reference	38
Day 16	PART ONE: LESSON #16 The Mighty Thesaurus - Words Unlimited!	Students will learn to make careful word choices using powerful adjectives and verbs to create strong images as they work on their WRITE BRAIN BOOKS.	Each group's WB BOOK, One thesaurus for each group (or student access to thesaurus.com), Author notebooks/pencils	39
Day 17	PART ONE: LESSON #17 Story-Stretching - Making More of Moments	Students will learn to expand upon important moments in their stories as they work on their WRITE BRAIN BOOKS.	Each WB group book, A visually descriptive passage you can read aloud from a familiar book, Author notebook/ pencils, Sticky Notes, A large rubber band	40
Day 18	PART ONE: LESSON #18 First Draft Read & Review!	Students will read aloud, hear, and complete the first draft of their WRITE BRAIN group books!	Each WB book, Author notebook/ pencils	41
Day 19	PART ONE: LESSON #19 The Punctuation Pass	Objective: Students will learn the importance and power of punctuation as they edit and revise the first draft of their group book. Warning: Students tend to care more about punctuation when it's their very own, self-authored work that needs it!	Each WB group book, Author notebooks and pencils, WB Basic Punctuation & Grammar Guide	42
Day 20	PART ONE: LESSON #20 Spelling Sparks	Students will learn to self-edit and attend to their spelling as they write, edit, and revise their WRITE BRAIN BOOKS.	Each WB group book, Dictionaries (one copy for each group), Author notebook/pencils	43
Day 21	PART ONE: LESSON #21 What's Our Title?	Students will think creatively and discuss different options for choosing a title for their WRITE BRAIN BOOKS.	Each WB group book, Each author's favorite book, Author notebooks/pencils	44
Day 22	PART ONE: LESSON #22 For Whom & By Whom - In Color!	Groups write a dedication, a short group bio, and their full story onto the colorful pages of their WRITE BRAIN workbook.	Each WB group book, Author notebook/pencils, Copies of Dedication & About the Author Worksheet, Chalkboard, white-board, or chart paper, fiction books	45
Day 23	PART ONE: LESSON #23 Presentations!	Authors present their group's creative and original story in their first formal presentation to their classmates! (In the next phase of independent authoring, presentations can be made to parents, teachers, and other invited guests.)	ALL completed WRITE BRAIN group books, Folded and numbered paper squares (one for each group)	47
Day 24	PART ONE: LESSON #24 Writers as Readers	Students will work in pairs to use the skills they've developed as authors to analyze/add to the work--become aware of progress made not only as writers but as readers- notice how these skills are connected.	Copies of a written passage from a common story, Word Bank Sheets, Author's notebook/ pencils	48
Day 25	PART ONE: LESSON #25 Group Book Upload!	Group authors will put down pencils and type on a keyboard as they upload their story and group photo to the WRITE BRAIN BOOK BUILDER.	ALL completed WRITE BRAIN group books, Computers, Internet access	51
Day 26	PART ONE: LESSON #26 Relax & Reflect!	Students reflect and write about the collaborative authoring process, and describe how it feels to become a published author of a children's book	Author notebook/pencils, Copies of Positive Feedback for Author WS	52
Day 27	PART TWO: LESSON #1 "WRITE IT & READ IT!"	Students will apply their improved critical thinking skills, and the creative instincts they have activated and learned to trust in prior lessons to craft a short story on a WRITE BRAIN Story Mat, to be shared aloud with their peer authors.	WB Story Mats, Author notebooks/ pencils, Copies of word bank sheets: Adjective Alley, Vivid Verbs, Instead of Said, Other Ways to Say	54
Day 28	PART TWO: LESSON #2 Partnering with an Illustrator	Each student will select, receive, and review the WRITE BRAIN BOOK he or she will be authoring and learn about the Illustrator they will be partnering with.	WB workBOOKS, Sticky notes, Author notebooks and pencils	56
Day 29	PART TWO: LESSON #3 Expository Writing from Experience COMPARE & CONTRAST	Students will see how the expository writing process can enhance their narrative/ fiction writing as they compare and contrast characters and settings they've experienced in their own lives to those in their story.	Wordless WB BOOKS, Author's Notebooks, Compare and Contrast Worksheet, Comparative Essay Outline Worksheet, Author notebooks/ pencils	57



Pace	Lesson Title	Objective	Materials	Page
Day 30	PART TWO: LESSON #4 Worksheet Workout!	Student authors will spend focused time writing their ideas for the different story development worksheets. Lesson will require more than one hour/session.	WB workBOOKS, A new packet of photocopied worksheets, Completed worksheets written by groups (excluding Dedication/About The Author Worksheet), Author notebooks and pencils	59
Day 31	PART TWO: LESSON #5 Recognize & Research	Students will identify unfamiliar elements in their WRITE BRAIN BOOK illustrations and do research on the Internet to expand their knowledge and deepen comprehension for the best storytelling possible.	WRITE BRAIN workBOOKS, Computers or tablets or library encyclopedias, Author notebooks and pencils	61
Day 32	PART TWO: LESSON #6 My First Draft	Student authors will write a first draft of their stories, start to finish, with attention to the content on their worksheets, not on spelling and punctuation.	WB workBOOKS, Copies Author's worksheets (not Dedication/About the AuthorWS)Dictionaries/Thesauruses/Internet access, Author notebooks and pencils	62
Day 33	PART TWO: LESSON #7 Engaged Sharing & Active Listening	Authors will read their stories aloud to their peer editors and each will provide feedback to the other. The listener will repeat the story in his/her own words; authors will finalize their story.	Author notebooks/pencils, WRITE BRAIN workBOOKS	63
Day 34	PART ONE: LESSON #8 The Last Pass	Authors will address spelling, punctuation, and flow, and complete the Dedication & About the Author sections.	WB workBOOKS, Author notebook/pencils, Dictionaries/Thesauruses/ Internet access, Copies of Dedication/About the Author	64
Day 35	PART ONE: LESSON #9 From the Pencil to the Pages!	Authors write their final, completed stories on the illustrated pages of their WRITE BRAIN workBOOKS.	Author's WRITE BRAIN workBOOKS, Author notebooks and pencils	65
Day 36	PART ONE: LESSON #10 "Official Author" Presentations	Authors present their stories aloud, hear positive feedback, and receive an Official Author Certificate from you!	Author's WRITE BRAIN workBOOKS (ready for class feedback!), Official Author Certificates, Projector	67
Day 37	PART ONE: LESSON #11 Pointing to Perspective... Flexible Thinking	Students will share their unique points of view and discuss the value of allowing for varying perspectives.	Student notebooks and pencils, Internet access, Projector	68



Dear Educators,

This series of lesson plans is designed to introduce your students to a creative writing process unlike any other. Your students will develop written communication skills as they plan, author, and edit stories inspired by the vivid illustrations in our books. The sequential images created by our professional artists sidestep the most daunting aspect of creative writing—the blank page—and provide a jumping-off point for children to express themselves on paper. The tangible nature of our books entices even the most tech-savvy students to take a step back from their screens and immerse themselves in the task of writing by hand. The open-ended format will appeal to each individual child's learning strengths while assisting you in identifying where there is room for growth.

WRiTE BRAiN Classroom Curriculum - How to Use These Lessons

These lesson plans, worksheets, and resources support a classroom unit of study on narrative, creative, and expository writing using WRiTE BRAiN BOOKS. Each lesson may be experienced in one class or a number of classes, depending on the needs of the particular group and the goals of the teacher. The program can be implemented throughout an entire semester or over the course of a full academic year.

The entire series of lessons supports educators who wish to work through the whole writing cycle: imagining, drafting, revising, editing, sharing, and “publishing.” The lessons are designed to be used sequentially; however, they can easily be adapted, shortened, or lengthened to meet your classroom needs. You can extend the program by up to 20 hours by reusing the Story Mats and Story Builder Cards.

As students engage with this program, a typical grading system may not be beneficial. If grades were ours to give, every student who participates, completes a WRiTE BRAiN BOOK, and becomes an author would deserve an **A+**. **ONLY YOU CAN DEVISE THE BEST APPROACH TO THE ISSUE OF GRADING YOUR STUDENTS.** The student self-assessment checklists, along with the pre- and post-project surveys will be helpful tools for measuring your students' success throughout the process.

Structure & Timeline

Students will first be given group books and will collaborate to coauthor original stories. After students upload them to the innovative WRiTE BRAiN BOOK BUiLDER on our website, their group stories will be published as tangible, hardcover books for the classroom, school library, or to donate to a charitable organization. Students will then choose and *independently* author a new WRiTE BRAiN BOOK that will likewise be uploaded, published, and printed for each student to take home.

What is Narrative Writing?

NARRATIVE WRITING relates a clear sequence of events that occurs over time. Both what happens and the order in which the events occur are communicated to the reader. Effective narration requires a writer to give a clear sequence of events and to provide elaboration.



Each WRiTE BRAiN BOOK comprises 10 sequential images that literally paint a full story, which unfolds both on and in between the pages, and is perceived entirely by the young author crafting the narrative.

Part One Group Authorship

Will focus on students working in small groups to coauthor one book (each group will select a different book). Groups should comprise four or five students each, depending on class size - five is ideal.

Part Two Independent Authorship

Will focus on students working independently on writing their own book with the support of their peers and teachers. Will begin with a creative approach to writing expository/informative essays using Story Builder Cards.

Customize to meet your time & schedule!

This Program is designed to be easily customized to meet the needs of your class and the time constraints of your schedule. You can implement this program for 45 minutes to an hour per day for an approximately 10-week experience, or extend the use of all materials provided for a writing program spanning a full semester. (There are up to 80 hours of lessons and activities in this program.)

Have students write and revise their short stories on notebook paper for the Story Mat lesson plan in Part Two - Independent Authorship. Collect the unmarked mats at the end of the activity to use during another session. Give each writer the chance to interpret and create the stories for different, vividly illustrated scenes throughout the independent authoring portion of the program. They will enjoy seeing how unique each person's interpretation of the same illustration can be. With 20 students and 20 different Story Mats, your class will write 400 original short stories by the end of the WRiTE BRAiN BOOKS experience.

Rubrics / Leads & Conclusions Examples

WRiTE BRAiN provides a set of **rubrics** designed as assessment tools for you to apply if pre- and post- measurement of students' creative writing skills and vocabulary development are the desired focus of your school/organization. It is important to note that the WRiTE BRAiN philosophy is that data gathered with the purpose of assessing student outcomes and academic growth has relevance for those skills with which there are applicable metrics.

A student's ability to process their own feelings and to empathize with the feelings and experiences of others are vital life skills not measurable by rubrics or test scores. While valuable, especially when used as supplemental to more robust literacy-based assessment tools, the attached rubrics are specific to this children's book authoring program and address the areas outlined. As well, there are examples of **story leads and conclusions** to support educators in their robust delivery of this children's book authoring program.



"Disguised Learning"

We know that educators never want to let a moment pass by that could be a learning opportunity. The WRiTE BRAiN BOOKS curricula & programs are so fun and engaging that students don't even know they're learning. They don't know how much you are teaching them about English Language Arts and how many skills they are developing. When a young person is inspired and working without fear, they are successful in their academic pursuits, courageous, creative, and more confident all-around.

"Experiential Learning"

Experiential learning is the process of learning through experience, and is more specifically defined as "learning through reflection on doing." Experiential learning is distinct from rote or didactic learning, in which the learner plays a comparatively passive role.

David Kolb (renowned educational theorist) states that in order to gain genuine knowledge from an experience, the learner must have four abilities:

- The learner must be willing to be actively involved in the experience;
- The learner must be able to reflect on the experience;
- The learner must possess and use analytical skills to conceptualize the experience; and
- The learner must possess decision-making and problem-solving skills in order to use the new ideas gained from the experience.

21ST Century Skills - Students Will:

- Author stories inspired by WRiTE BRAiN's compelling, colorful, and sequential book illustrations
- Learn to give and receive peer feedback
- Learn to work collaboratively and independently
- Learn to consider the "reader" of their soon-to-be completed book
- Activate under-developed parts of the brain
- Learn to integrate diverse viewpoints and perspectives of others
- Learn to present their work aloud, both clearly and creatively
- Learn to present information in a clear, concise, and organized way.
- Think critically and creatively to choose, research, and write about a specific topic of interest.
- Have their completed stories professionally published into books they can have, hold, and share with family, friends, and perhaps even their own children later in life

English Language Arts - Students Will Develop Literacy Skills in the Following Areas:

- | | |
|-------------------------------|---|
| • Vocabulary | • Sequencing and plotting a storyline |
| • Storytelling | • Sentence structure |
| • Creative writing | • Reading comprehension |
| • Expository Writing | • Spelling |
| • Handwriting | • Grammar and punctuation |
| • Use of descriptive language | • Thesaurus and Dictionary use |
| • Outlining | • Proofreading and editing |
| | • Peer editing, collaboration, and critique |



WRiTE BRAiN'S Core Components C-12 Wheel



WRiTE BRAiN's core principles are represented in a 360° value system that educators can instill in their students alongside existing methodologies. The WRiTE BRAiN BOOKS program helps teachers apply these vital principles to any and all lesson plans and learning avenues, as it supports any other academic philosophy. The components on the wheel are all vital attributes a 21st Century learner must possess in order to flourish in any college, career, or community.

Any teacher can enhance any lesson, in any subject, by simply integrating any of the C-12 wheel components into the lesson structure.

WHEN A STUDENT ENGAGES WITH THE WRiTE BRAiN BOOK PROGRAM, THEY WILL EXPERIENCE **EVERYTHING** ON THE WRiTE BRAiN C-12 CORE COMPONENTS WHEEL.



YOU CAN HANG THE WHEEL ON THE WALL AND REFERENCE THE WHEEL AT ANY TIME THROUGHOUT THE EXPERIENCE. YOU CAN ALSO HAVE YOUR STUDENTS CHOOSE COMPONENTS TO HIGHLIGHT ON ANY GIVEN DAY.

A copy of the C-12 Wheel is located in the Student & Teacher Tools section at the back of this curriculum guide.

Lesson plans will often highlight when the core components on the wheel are being activated in your students.

Why This Program Is Unique

Today, most students are learning to express themselves in a highly digital world. They constantly text their abbreviated thoughts and compulsively send or respond to emails. They often take notes on their computer in an automated and auto-corrected fashion, rather than developing their own style of organizing information. Word processing programs automatically correct their spelling, vocabulary, grammar, punctuation, and sentence structure. At WRiTE BRAiN, we embrace technology! We just see the need to maintain a valuable analog experience that is becoming less and less available to our children.

WRiTE BRAiN BOOKS inspires students of all ages to use their imaginations and create their own stories, which they record by hand in richly illustrated books. Each book comprises colorful and sequential images that connect to literally *paint* a visual narrative. Children will naturally slow down and focus when offered an alternative to the “techtivities” bombarding and, in most cases, overwhelming their senses, whether they realize it or not. Our books allow for a brief moment of healthy disconnect from technology and a return to basics. Students will discover their own creativity by learning the craft of writing and the art of storytelling. The final stage of the process takes each writer to the keyboard to upload his or her story on our site’s innovative BOOK BUiLDER.

Each child becomes a published author. Young people gain confidence and self-esteem when they are invited to give their unique interpretation of anything! With WRiTE BRAiN BOOKS, they are given a set of amazing images and are encouraged to create a literary narrative for their own children’s book. They even get to dedicate their story to someone special, which gives them a sense of responsibility to the reader. [This proves especially valuable with older kids who are “too cool for school.”](#)

All children have different styles of learning and different ways of processing information and expressing themselves. Storytelling resonates with all students, as there is no right or wrong answer. The images will spark the child’s imagination and hold their attention as they craft their own written interpretation.

Other Unique Benefits of This Program:

- Ability to build one’s own library of self-authored and published titles
- Students increase vocabulary with the use of multiple word banks.
- Wide variety of book genres
- Meets the needs of every type of learner (learning styles)
- Ability to track your students’ improvement in the areas of language arts and personal development
- Ability for parents to keep the handwritten workbooks and worksheets of their child’s creative process for many years to come



This Program

What Is Provided:

- A set of 25 professionally illustrated books (two copies each of 12 illustration styles, and one book to use as the model)
- This Teacher's Guide to instructing the learning process
- A pad of Story Mats for short writing exercises
- A pack of Story Builder Cards for icebreaker and ongoing writing experiences
- A complete set of worksheets and word banks you will photocopy for your students
- Pre- and Post-project surveys for your own research (please share with us!)
- WRiTE BRAiN's Basic Punctuation & Grammar reference chart
- WRiTE BRAiN pencils for students
- Official WRiTE BRAiN "Author" Certificates for each student author
- A note of encouragement from *Diary of a Wimpy Kid* author, Jeff Kinney.
- Publishing codes for group-authored and individually-authored books
- Sample copies of published student-authored books

What Is Needed

- A dedicated WRiTE BRAiN notebook for each student
- Pencil sharpener(s)
- A chalkboard, whiteboard, or chart paper
- Computer & Internet Access*

What Is Optional

- Projector and viewing screen or whiteboard

Teacher's Prep:

Teacher's Prep: Bring in your own selection of model books, or have students bring in a favorite children's book. These books will be utilized and referred to throughout the program. Sample books can be from authors such as Jeff Kinney, Ezra Jack Keats, Donald Crews, Patricia Polacco, Dr. Seuss, Eric Carle, Chris van Allsburg, James Marshall, Lois Lowry, Mo Willems, Margaret Wise Brown, William Steig, or Audrey Penn.

Build a Library Legacy

All across the US, a library is growing. It shares no common walls, and no roof can contain its soaring potential. Authors K-12 nationwide have already contributed to it - filling thousands of shelves with stories born of each of their priceless imaginations. These are the books of young WRiTE BRAiN authors - inspired by wordless illustrations. It's as if these text-less, artful books have been waiting for students to discover them and finally unlock the hidden meanings behind each image.

In this digital age, WRiTE BRAiN BOOKS is leading a movement to preserve the legacy of literary storytelling, infused with the kind of creativity fed by the tools of the mind and nothing else. We have seen first-hand, the impact creative writing has upon the self-esteem of students of all ages, and from all backgrounds. It has emboldened us to grow this company and, as a result, grow the WRiTE BRAiN LIBRARY- a collection of books certain to leave a literary legacy for this and many generations to come.



About WRiTE BRAiN Expository Lessons

Our narrative writing program provides opportunities for creative expository writing at all grade levels. Students will learn and review the elements of expository writing and will practice prewriting, drafting, revising, peer editing, and sharing (or “publishing”). At each grade level, they will be introduced to a different type of expository essay, beginning with a compare and contrast essay, then moving on to a how-to essay, then a definition essay. Teachers may expand upon these lessons based on class schedules and capacity. WRiTE BRAiN’s expository writing process is outlined in our curriculum guides through a series of scaffolded lesson plans, and provides basic elements that teachers may use to build upon these lessons.

DEFINITION:

The purpose of an expository essay is to explain a topic logically, based on available facts. The introductory paragraph contains the thesis or main idea. The body of the essay provides details in support of the thesis. The concluding paragraph restates the main idea and ties together the major points of the essay.

THE PROCESS:

1. PREWRITING

In the prewriting phase students will brainstorm about the topic and main idea, do research, and take notes. They will create an outline for each paragraph, organized in a logical sequence.

2. DRAFTING

When creating the initial draft of an expository essay, consider the following suggestions:

- The most important sentence in the introductory paragraph, the **thesis sentence**, presents the thesis or main idea of the essay and should be clearly stated without giving an opinion or taking a position. It should be well defined, with a manageable scope that can be adequately addressed within a five-paragraph essay.

- Each of the three body paragraphs should cover a separate point that develops the essay’s thesis. The sentences should offer facts and examples in support of the paragraph’s topic.
- The concluding paragraph should reinforce the thesis and the main supporting ideas. Do not introduce new material in the conclusion.
- Since an expository essay discusses an event, situation, or the views of others, and not a personal experience, students should write in the third person (“he,” “she,” or “it”), and avoid “I” or “you” sentences.

3. REVISING

In the revision phase, students review, modify, and reorganize, and refine their work to make it the best it can be. Keep these considerations in mind:

- Does the essay give an unbiased analysis that unfolds logically, using relevant facts and examples?
- Has the information been clearly and effectively communicated to the reader?
- Can you identify the thesis statement in the introductory paragraph?
- Is the sentence structure varied? Is the word choice precise?
- Does each paragraph in the body present a different point that supports the thesis?
- Do the transitions between sentences and paragraphs help the reader’s understanding?
- Does the concluding paragraph communicate the value and meaning of the thesis and key supporting ideas?

If the essay is still missing the mark, take another look at the topic sentence. A solid thesis statement leads to a solid essay. Once the thesis works, the rest of the essay falls into place more easily.

4. EDITING

Have students proofread and correct errors in spelling, grammar, and mechanics, and edit to

improve style and clarity – of course, support them when necessary. An expository essay should be clear and concise but also engaging and colorful. Assign peer editors to help authors revise with a fresh perspective and a sense of audience.

5. SHARING

Finally, as with most written work, essays are complete when published, or shared, with others. One way to “publish” is by reading the work aloud for an audience of peers and/or others (oratory). Sharing in this way helps readers and writers gain a better understanding of the content and can incite discussion and become an interactive/social experience. Another way to share with an audience is by printing the material or sharing it digitally. These modes of sharing expository work are important for understanding the power of writing, both for authors and readers.

TYPES OF ESSAYS:

- **Definition essays** explain the meaning of a word, term, or concept. The subject can be concrete, such as an animal or tree, or it can be an abstract term, such as freedom or love. The definition essay should discuss the word’s denotation (literal or dictionary definition) and its connotation, or the associations that a word usually brings to mind.

- **Classification essays** break down a broad subject or idea into categories and groups. The writer organizes the essay by starting with the most general category and then defines and gives examples of each specific classification.
- **Compare and contrast essays** describe the similarities and differences between two or more people, places, or things. Comparison tells how things are alike and contrast shows how they are different.
- **Cause and effect essays** explain how things affect each other and depend on each other. The writer identifies a clear relationship between two subjects, focusing on why things happen (causes) and/or what happens as a result (effects).
- **“How to” essays**, or process essays, explain a procedure, step-by-step process, or how to do something with the goal of instructing the reader.

WRITE BRAiN Color Bursts

Use the Color Burst Worksheets at the back of this guide on Page 160 with any image from a wordless book, Story Card or Story Mat to help students build their color vocabulary and make their descriptions of their settings more vivid.

Elementary Poetry Pop-Ins

Located in the back of this Elementary Curriculum Guide are the WRiTE BRAiN ELEMENTARY POETRY POP-iNS. They are meant to enrich your program and give students more opportunities to explore creative writing and expand their literacy skills. We have selected lesson plans that align with each of these poetry activities.

The RECOMMENDED ALiGNMENT for each individual style of poetry will strengthen the “current moment” of the WRiTE BRAiN story-writing process. Please see below.

RECOMMENDED ALIGNMENTS

- **CONCRETE POEMS:** Lesson #7 Book Walking and Story Talking
- **ACROSTiC POEMS:** Lesson #8 Character Development
- **RHYMiNG POEMS:** Lesson #13 The Mighty Thesaurus
- **SENSORY POEMS:** Lesson #14 Story Stretching



"Every Picture Tells YOUR Story."

Launching WRiTE BRAiN BOOKS in the Classroom

– A Teacher's Perspective

It Was Monday Afternoon...

We could hear the crickets chirping in the gecko tank in my classroom as the students gathered around to examine the stunning illustrations in the collection of wordless picture books they were presented with. Quickly they found favorites as they passed the books carefully around the small circles we sat in. Sharing pages with each other, they began to whisper, "I like this one best." "Look," cried another, "this one is about a dragon!"

The day we put the books into the hands of the children felt both celebratory and ceremonial. With sparkling eyes and eager hands, each child received his or her book. Though most were eager to run for a pencil, we stopped the stampede.

"No pencils today, just picture walking and story talking," we instructed. The students sat side-by-side on rugs, in cozy corners, at desks, and sprawled on their stomachs to partner "picture walk and story talk." Their conversations were those of enthusiastic, committed writers already. "Look here," one student said, breathlessly pointing at a small detail she and her peer partner had both overlooked the first time through. "She's holding some kind of dust!" "Oh I think it's a rock, a magic rock maybe," suggested her partner.

Over the past weeks, students have been in the process of writing, revising, adding descriptive language, story-stretching, spell-checking, sharing, taking teacher feedback, and self-editing. They are literally jumping with excitement to share their stories!

The process has been incredibly rewarding for the students and for their teachers. The seriousness with which the children sit down to write every day is thrilling to observe. The attention they are paying to the process of writing and "author's craft" is impressive. The pride they feel in their work is unmistakable as they parade with puffed-up chests to workspaces to settle down to write.

Our students are used to writing from experience, from their imaginations, and from the inspiration of great mentor authors, but with WRiTE BRAiN BOOKS, we notice a new and added twist. We see the palpable, consistent joy, focus, and creativity around authoring books in partnership with a published illustrator in this beautifully designed wordless picture book format.

As it turns out, students, at every grade level, find that children's book authoring inspires them. It is an innovative and exciting form of literacy education that ignites an investment in writing they have not yet known.

Thank you, WRiTE BRAiN BOOKS!

– MONIQUE MARSHALL
Educator, Los Angeles, CA
(Co-Author of WRiTE BRAiN BOOKS' Curricula K-12)



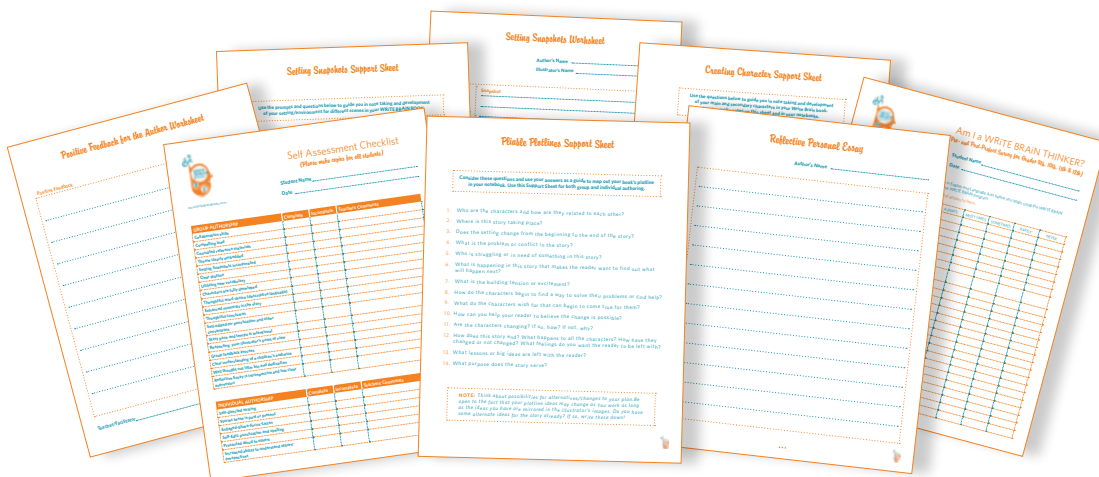
Flexible Thinking

Every 20-student class package of WRiTE BRAiN illustrated wordless workbooks includes 12 varieties, each designed by a different illustrator. There are two copies of each wordless book, which will allow different students in your class to create distinct and unique stories inspired by the same illustrations! This invites interesting and important discussion.

This feature of the WRiTE BRAiN BOOKS program is designed to provide direct, experiential learning about differences of perspective as well as flexible thinking. Grasping these concepts is crucial to developing 21st-century skills, forming meaningful relationships, and becoming effective, empathetic members of society. Rather than simply telling students that they should appreciate diverse ideas and opinions, they will develop this orientation on their own through witnessing the different perspectives their peers will have while looking at the same illustrations!

Do not have students who are working with the same illustrated books peer edit or share their works in progress, as students will find it a challenge to ignore the ideas of their peers and unintentionally include those ideas in their own writing. We encourage you to support students in authoring completely unique and distinct stories. Remind students that there is no wrong way to tell a story and that keeping an open mind will elevate their creativity, curiosity, and compassion! Flexible thinking will make their schoolwork and their lives better, easier, and more inclusive of others.

This is the perfect time for your students to complete the Pre-Project survey found in the back section of this guide.



Worksheet examples

Designate Space In Your Afterschool Room For A

WORD WALL

You will choose a vocabulary word to add to your **WORD WALL** at the start of each session so that students become familiar with them early on!



WRiTE BRAiN for English Learners

Writing can be a challenge for any student, but ELLs face the additional and often daunting challenge of working with a new and unfamiliar language. With WRiTE BRAiN, the emphasis is less on knowing the “right words” and more on *imagining a story* and *discovering the best language to bring that story to life*.

Every element of our curricula is research-based, carefully crafted, and inspired by the expressed needs of educators and the diverse students they teach. It is proven to grow ELL students’ vocabulary, writing skills, engagement, and confidence by leaps and bounds. Our activities are designed to build and reinforce students’ grasp of English grammar, while at the same time developing their higher-order and critical thinking skills.

The WRiTE BRAiN experience not only increases ELLs’ proficiency in English, it dramatically decreases their fear of using it, giving them a greater range of literary motion, courage when speaking or reading aloud, and confidence to express themselves creatively as they work collaboratively with their peers.

The worksheet packet in your class package includes a set of graphic organizers and vocabulary word banks, as well as additional scaffolding worksheets. These scaffolding worksheets were originally designed to support English Learners at all levels, but here at WRiTE BRAiN we see these as extremely useful for students of all ages, backgrounds and learning styles who are reading and writing below grade level and students with any type of learning disability. We know that integrating these scaffolding tools will contribute to your successful implementation.

Book Buddies

Team up with another teacher at your school, and arrange a time for the writers in your class to visit students younger than themselves. This is a great chance for your soon-to-be published authors to read their stories aloud and get helpful feedback from their young audience! Think of how empowering it will be for younger students to offer their insights and ideas to students at higher grade levels who are seeking their opinions.

Mentorship Opportunities

Once your students have become published authors of their own WRiTE BRAiN BOOKS, give them an opportunity to take the lead and share their experience with others! With additional WRiTE BRAiN Story Mats and Story Cards, your authors can guide a group or class of younger students through the same authoring and presenting processes. It will be amazing to watch their writing skills reinforced as they mentor and inspire other students to learn and love writing.

In the back of this guide is a personal letter from best-selling children’s book author Jeff Kinney (*Diary of a Wimpy Kid*), written to encourage young writers on their journey to becoming published authors themselves. Make copies of this letter and hand one out to each student before the writing process begins.

Introduction: Why Do You Love That Book?

Objective:

Students will talk about their favorite storybooks and identify why they like them.

Material Options:

- A chalkboard or chart paper
- Each author's favorite book
- Notebooks & Pencils

1. Introduce the project to students, telling them that they are all going to write a real book and become published authors.
2. Ask for a few students to stand and tell everyone what their favorite story or book is and why they like it. Write each student's name and the words they use on the board or chart paper for everyone to see. Writing their names on the board gives them a sense of ownership of the words beside it.
3. After two students share about their favorite books, invite everyone in the class to start shouting out words that describe their favorite books. Listen closely and grab as many words and phrases as you can out of the air and write them on the board. (You may even want to create a fun, speed-writing game of it for yourself.)
4. When your students are fully engaged,

ask them to open their notebooks and quickly write as many words and phrases as they can about their favorite book and why they like it.

5. Encourage students to be very specific about the things that make their favorite books special to them, and have them list those qualities.

Teacher's Note: Refer to this list of qualities throughout the writing process.

The list might look something like this:

I like the writing in my favorite book because...

- *It has a lot of action and never gets boring*
- *The descriptions of the places made me feel part of the story*
- *A few of the characters reminded me of my friends*

A Request from WRiTE BRAiN

We would love to see your class in action! Please take pictures or videos of your new authors and share with us! If you would like to be featured on our social media platforms, we will abide by any and all consent/release forms your school district requires.

EMAIL PICS or VIDEOS TO: EduProgram@WriteBrainBooks.com

Thank you!



Lesson #1: Every Picture Tells YOUR Story

Objective:

Students will apply their innate creative and critical thinking skills as they engage in fun writing exercises and express ideas through story, peer discussion, and group play.

Materials:

- WRiTE BRAiN Story Builder Cards
- Story Builder Cards Gamesheet
- Author notebooks and pencils

1. Divide the class into groups of five. (Modify if necessary.) Hand out pencils and give each group one of the WRiTE BRAiN Story Builder Cards and a copy of the Story Builder Cards Gamesheet. Tell the class to look only at the colorful image on their card before looking at their Game Sheet.
2. Tell students to examine the illustration and use their imaginations to create a detailed description of the scene that engages all of their senses (SIGHT, SOUND, SMELL, TASTE, TOUCH). Ask them to recall sounds and smells from their own daily lives that may be part of the scene they see in the picture.
3. Give your students a time limit of 3-5 minutes to write, and instruct them to work quietly on their own. Explain that they will be given more time to write later, but that this activity requires them to trust their creative instincts and create a quick draft.

Teacher's Note: For this lesson, encourage your students to write freely and without worrying too much about spelling and punctuation. They'll get to that in Lessons 16 and 17.

4. When time is up, ask for volunteers to

read their stories aloud. Allow as many students to share as possible.

5. Initiate and encourage applause after each student shares aloud. Express your excitement about being able to "see" the picture with the words they have chosen.

Your enthusiasm will boost students' courage and confidence.

6. Ask questions and offer feedback to help each reader stretch out simple sentences and include more details in their story.
7. Explain that a storyline has a beginning, a middle, and an end. Invite students to ask questions and offer feedback to their peers. Have them share their ideas about what may have come before, and what might happen next in the scenes described by other students. Allow up to 15 minutes for reading and class discussion.

This process will unlock and even heighten creativity.

REMEMBER and REMIND: There are no wrong answers.

8. Now, have students look at the Story Builder Game Sheet. Tell each group to choose one of the GROUP WRiTiNG GAMES to play.

Note: STORY CARDS FOR ALL!

At the end of your WRiTE BRAiN BOOKS program, send each student home with a Story Card and a copy of the Story Builder Cards Gamesheet in this curriculum guide. Encourage them to play some of the writing and storytelling games they did in class. Motivate them to share the double-sided illustrated card with a sibling, parent, or other family member and to teach them to do what they themselves learned in the authoring process. Your students become mentors and educators at home!



Lesson #2: The Deeper Draft

Objective:

Students will play independent writing games that inspire deeper creative and critical thinking processes.

Materials:

- WRiTE BRAiN Story Builder Cards
- Author notebooks and pencils
- Copies of the Story Builder Game Sheet
- Copies of the Adjective Alley Word Sheet

1. Give each student a WRiTE BRAiN Story Builder Card that is different from the one he/she used in the previous lesson, a copy of the **Story Builder Game Sheet**, and a copy of the **Adjective Alley Word Sheet** found in the back of this Guide.
2. Tell the students to silently examine the pictures on their cards as you guide them through 2-3 minutes of *close looking* so they may think more critically about the image. Ask them some or all of the following leading questions. (Give students a moment between each question to look and imagine.)
 - What is happening in the picture?
 - What colors do you see? What textures?
 - Who are these characters? Do they have names?
 - What are the characters doing? How do the characters *feel*?
 - What do the characters hear? What do they smell?
3. Have students read the *independent* WRiTiNG GAMES on their **Game Sheet**. Explain that they will have only 3 minutes to play each game, starting with whichever one they choose. (For Writing Game 3, in this lesson, the goal will be to create a colorful short story, with beginning, middle, and end in 3 minutes instead of 2 minutes.) Set a timer, and when time is up, students move on to the next game until they have played all four.
4. Ask students which games they liked best and why. Did their responses to one game influence what they wrote for the next one? What did they find most challenging? Spend 2-3 minutes discussing as a class. Then invite students to stand and share something they wrote with the class. Remind them that these are “quick draft” writing exercises and are expected to be a bit messy! Encourage the students listening to applaud after each reading.
5. Students will choose one of their written responses to develop further, now focusing on the use of descriptive language. Ask what *descriptive words* (ADJECTIVES) they might add to better portray their characters, the environment, and the scene. Have them reference the **Adjective Alley Word Sheets**.
6. Using your own unique story card, demonstrate for your students how adjectives make a story richer and more interesting. Ask students to help you think of powerful adjectives to use as you describe elements of your image.
7. Allow students to write independently for 10-15 minutes. With any time remaining, invite students to stand and share some of their revised, more colorful writing.

This will elevate **confidence** in the willing readers and **compassion** in their fellow students.

Teacher's Note: Collect all cards at the end of the lesson. Use them again at other points throughout the independent authorship process. This will ensure that students stay connected to the group authoring experience.



Lesson #3: Point of View - Picking Your Perspective

Objective:

Students will learn that a story can be told from multiple perspectives and will choose and write from a single point of view.

Materials:

- Pencils
- Author's Notebooks
- Story Builder Cards

1. Break the class into pairs.
 2. Hand each pair of students one Story Builder Card that is different from the ones they were given during the group writing process. Select cards that feature multiple characters.
 3. Ask students to spend a minute looking at the illustration, and to choose one character in the scene that they would like to develop. Each student should choose a different character than his or her writing partner.
- What does your character like about him- or herself?
 - What would your character like to change about him- or herself?
 - List four of five words/phrases that best describe your character's appearance.
 - List four of five words/phrases that best describe your character's personality.
 - Does your character have any special skills or hobbies?
 - List any interesting details about your character's family or culture.

REMEMBER and REMIND: Students may enjoy the challenge of developing a character that is different from themselves in gender, color, or in some cases, species. (Animals are characters.)

(Feel free to change or add your own relevant questions to this list.)

Perspective is the scene as viewed through the eyes/mind of the chosen character.

4. Instruct everyone to work independently, even though they are each sharing a STORY CARD with another student. No student should see what the other one is writing.
5. Give students 15-20 minutes to create details about the character they chose. Have them respond to some or all of the following in their notebooks:
 - What is your character's name?
 - What is the age of your character?
6. For the next 15-20 minutes, have students write a short story about what is happening in the scene depicted on their card from the perspective of the character they just created.
7. Explain that they will be writing about the people, places, and events in the story as only their character is seeing and experiencing them; that is, from a single character's POV.
8. As they begin to write, ask them to consider how their character might sound while speaking, and how certain details about their character's life or personality would affect his or her way of presenting the story.
9. During the last 15-20 minutes of class, have each pair of students stand and

Teacher's Note: Some students may want to get really creative and write from the "perspective" of an object in the scene. This approach to storytelling can be a bit tricky, but certainly allow them to try it. The important thing is that they remain consistent with whatever point of view ("POV") they choose.



present their stories to the class. Discuss how the stories change when told from different perspectives.

10. Collect the Story Builder Cards and set them aside. Let students know that they will revisit these cards and their stories in the next lesson.

Teacher's Prep:

Find a story written in first person, and bring it to class. You will read this story aloud in the next lesson.

Note: STORY CARDS FOR ALL!

At the end of your WRiTE BRAiN BOOKS program, send each student home with a Story Card and a copy of the Story Builder Cards Gamesheet in this curriculum guide. Encourage them to play some of the writing and storytelling games they did in class. Motivate them to share the double-sided illustrated card with a sibling, parent, or other family member and to teach them to do what they themselves learned in the authoring process. Your students become mentors and educators at home!

The School-to-Home Connection

(OPTIONAL)

Encourage your students to share what they're learning with their family. Assign this fun home activity that allows them to be the teacher and to apply the critical thinking skills they're developing in class to media outside of the classroom.

- **Have students complete the following activity at home.**
- **Print copies of this page and cut out following section to hand out to each student.**

Interpreting Images at Home

Ask a parent, grandparent, guardian, older sibling, or someone else at home to help you choose a colorful picture or photo from a newspaper, magazine, ad, or any other media that depicts a scene of some kind. Now, you will guide them through some close looking. Here are some questions you are now very familiar with that you can ask your subject to answer (looking only at the picture, not the words).

- What's going on in this picture?
- What colors and textures do you see?
- Who are the characters in this image? What are they doing?
- What are the characters thinking? What are they feeling?
- Describe the environment and elements in the picture besides the characters.
- What do you imagine the characters can smell? What can they hear or taste?

Use blank paper to write down your subject's answers.

Additional option:

Ask students to bring the picture/photo to class, along with the answers and ideas their family member contributed. You may have students present the images and their narrative interpretations to the class, or display them on the wall for others to see.

This level of story sharing builds **community** within the classroom and creates more **connection** between students.



Lesson #4: Presenting Different Perspectives

Objective:

Students will learn how to identify different points of view in a story (first person, third person, third person omniscient), and consider how they want to approach telling their own stories.

Materials:

- Pencils
- Author's Notebook
- Story Builder Cards
- WRiTE BRAiN workBOOKS
- Sample Story written in first person (teacher's choice)

1. Begin class by reading aloud from a story written in first person.
2. Ask students if they can tell you who is narrating the story. (Hint: It's not you. You are simply reading the story. Which character is narrating when one reads the book silently?)
3. Tell students that, as they wrote their stories with the "voice" of a single character in the previous lesson (using the pronouns I or we), they were using what is called the first person point of view.
4. Have students find the Story Builder Cards they used during the previous lesson and to open their notebooks to the story they wrote in first person.
5. Call on volunteers to read their story aloud to the class. Choose a single sentence from one or more of these story passages and write it on the board.
6. Write one sentence on the board (either from a student's story or from the story you read at the beginning of class), and change it from first person POV to third person POV. Do this again and ask for a volunteer to change the POV. Do this with different sentences until students can easily see the difference between the two

You may also introduce the omniscient point of view.

Third person omniscient POV lets authors write a story in which the narrator knows the thoughts and feelings of all of the characters in the story. (Many young writers naturally tell a story from this POV.)

7. With the time remaining, have your students look through the pages of their WRiTE BRAiN workBOOKS and consider which point of view they will take when writing their illustrated story. Encourage them to write any thoughts down in their notebooks.

When writers use the pronouns he, she, and they to describe characters and what is happening in the story, they are using third person point of view. (Third person point of view is by far the most common way to tell a story.)

Note: STORY CARDS FOR ALL!

At the end of your WRiTE BRAiN BOOKS program, send each student home with a Story Card and a copy of the Story Builder Cards Gamesheet in this curriculum guide. Encourage them to play some of the writing and storytelling games they did in class. Motivate them to share the double-sided illustrated card with a sibling, parent, or other family member and to teach them to do what they themselves learned in the authoring process. Your students become mentors and educators at home!



Part One : GROUP AUTHORSHIP

WRITING IN SERVICE: Group books are meant to be written for young readers in your community in need of your students' stories. As a class, decide which organization (a children's hospital, your school library, public library, local shelter, group home, etc.) your students will be donating their group-authored books to.

Lesson #5: Group Book Selection – “Who is My Artist?”

Objective:

Students will choose WRiTE BRAiN BOOKS to coauthor as groups.

Materials:

- WRiTE BRAiN BOOKS
- Author notebooks and pencils

Teacher's Note:

The book by Erika Flak, with the golden dragon on the cover, should be used as your model book and will NOT be written by any student.

1. Explain to the students that they will be looking at a collection of books that are illustrated, but not yet authored. Explain that the artists who created the books are looking for storytellers who can **turn their visual stories into written ones**. Let them know that they will be examining each book for a few minutes. Ask them to be open to looking at each book all the way through before deciding whether or not they are inspired to write a story in it.

REMEMBER and REMIND: “Never judge a book by its cover.”

2. Organize students into four groups of five (modify when necessary) and have them sit on the floor or around tables. Give 3 different books to each group.

Have them pass the different books to each other, quietly looking through each one to get a sense of which stories and illustrations appeal to them most. This should be done without group discussion. Instruct them to spend only a couple of minutes with each book and to

write down the artist's name for each of their top three book choices.

3. In 10-15 minutes, after all students have examined the first set of books, ask each group to discuss why they *might*, or *might not* like to write an original story for each one.

This gives each student a chance to communicate feelings and opinions.

4. Next, have the groups exchange the three books they were given with another group, and after 15 minutes or so, repeat the process until all groups have seen all of the books. Have students write down the artist's name for their favorite books.
5. Ask each student to select his or her 1st, 2nd, and 3rd favorite books and to write the names of the illustrators on a page in their notebooks. Have them add their **own** name at the top and tear the page out.
6. Collect their lists and create groups of five coauthors based on their common choices.



Teacher's Note:

- *An odd number of students in each group is ideal. In the case of a creative stalemate, someone can "break the tie" enabling the group to move forward with the writing.*
 - *You may want to acknowledge that even though you know some of them want to write with their close friends, you are positive that working with writers who are inspired by the same illustrations is the best way to approach this project.*
7. Have each group come up with a name for itself! (i.e., The Mighty Writers -

The Super Storytellers - The Wordy Worms.)

Teacher's Prep:

1. Students should use designated WRiTE BRAiN notebooks during the story drafting process, before writing their final story in their illustrated books.
2. Make as many copies as needed of the **Conflict Scenario Sheet** in the back of this guide.

(See suggested scenarios in Lesson #6)



Lesson #6: When Collaboration Causes Conflict

Objective:

Students will role-play scenarios and learn how to approach conflict when differing ideas and opinions present themselves within a group.

Materials:

- WRiTE BRAiN BOOKS
- Copies of Conflict Scenario Sheets
- Chalkboard or chart paper
- Author notebooks and pencils

1. Tell students to gather into the groups they've established.
2. Explain how important it is to respect the creative ideas of each member of the group. Tell them that all ideas are valid and deserve to be expressed and considered by everyone.
3. Inform them that many situations will arise in which each author has a different idea or opinion about the direction the story should take, what the characters should be called, etc.
4. Give each group a Conflict Scenario Sheet. Ask them to read the different scenarios and work together and role-play to arrive at a solution for one or more situation.
5. After they've completed the role-play once within their group, ask a group to volunteer to demonstrate their scenario for the class and share how they resolved the conflict. If any other group volunteers to "perform" their scenario, let them!
6. Ask the class if they have any more ideas about what they might do when they can't come to agreement in their group on any particular issue. Remind them to compromise when they can and to be thoughtful about what is very important to them and what opinions and ideas they may be willing to let go.

THEY MIGHT:

7. Use "rock, paper, scissors" to reach common ground
 - Flip a coin
 - Take a democratic vote (majority wins)
 - Write the different options on tiny folded pieces of paper and have the teacher pick one at random. The group agrees to go with it!

FOLLOWING THE ROLE-PLAY:

- Give each group one copy of the colorful WRiTE BRAiN BOOK they'll be coauthoring over the next three weeks.
- Explain that they will share the one illustrated book and write ideas and drafts in their notebooks and on the worksheets ONLY.
- After they complete the final lesson plans, they will get to write their original story in their group's colorful WRiTE BRAiN BOOK itself. Let them know that they'll be leaning in, moving around, and passing the book to each other throughout the process.

REMEMBER and REMIND: These are the books they will use throughout the process until they complete their group story. These are very cool books comprising fantastic, original artwork, and if they treat them with care, they'll be glad they did.

Here, the students experience **connection, collaboration, and compassion.**



Lesson #7: Book Walking and Story Talking

Objective:

Students use slow processing skills to examine and visually absorb the images in their WRiTE BRAiN BOOKS as they prepare to write.

Materials:

- WRiTE BRAiN BOOKS
- Teacher's model WRiTE BRAiN BOOK

1. Gather students for about 15 minutes to "book walk" and "story talk." (Just as you might take a walk through your neighborhood to learn your way around, you can "take a walk" through your book to get more familiar with the images and to gain a sense of story.)
2. Choose one WRiTE BRAiN BOOK (one that no group is working with) to use as a model.
3. Open the book in front of the class.

All brainstorming, note-taking and draft writing will occur on notebook paper. Authors will NOT put their group story on the pages of their color WRiTE BRAiN workBOOK until lesson # 19.

Teacher's Note: For your demonstration/model book, use the book illustrated by artist Erika Flak (*Dragon and girl on cover*). If you are able to project the illustrations of your model book onto a board, screen, or wall, that would be a wonderful addition to this lesson.

4. Turn each page and comment on what you see there. For example, "Look! There is an angry looking dragon right here on page one. It looks like this young girl here

must be the main character. She looks frightened. I wonder what that is in her hand. It's dark outside her room, so it must be evening. What time do you think it is?"

5. Turn the page and continue to narrate your thoughts aloud. Encourage the students to join in and help answer your questions as well as highlight details you may have overlooked.

ASK THEM TO:

- think about how the story is unfolding
- consider what each character is feeling
- describe the environment (where the story is taking place)

Teacher's Note: Encourage students to try on a "storyteller's voice." For example, as you picture walk, you might say, "As the dragon roared over the village, the people trembled with fear." Explain that this language paints a stronger picture than, "The dragon was scary."

6. Instruct students to turn to the end of their book and read the "About the Illustrator" section. Explain to the class that what they are doing is a very important first step in partnering with the artist who created the pictures in the book. Unlike writing an imaginative story inspired by one picture, they need to work much like detectives and take in the whole story before breaking it down into connective parts.



7. Their first job is to take in the entire story told through pictures by their artist.
8. Send students off with their groups to “book walk” and “story talk” for the time remaining.
9. When class is over, gather all books and hold them until the next class.

ENCOURAGE STUDENTS TO:

- Look for and discuss clues that help shape the story.
- Notice and talk about the facial expressions of each character.
- Try to imagine themselves in the story and to identify the feelings the different characters may be having that they themselves can relate to.
- Have them explain the reasons they may relate.
- Practice using a storyteller’s voice with each other.

Here, the students activate their **curiosity** and **creativity**.

Teacher’s Prep:

Create a packet or folder of all WRiTE BRAiN word banks and worksheets for each student. Make additional copies of Character Development and Setting Snapshots worksheets as needed so that students are not limited to the spaces on their graphic organizers.

Student’s Homework:

Ask each student to bring one of his or her favorite books to class the next day.



Lesson #8: Character Development & Creative Vocabulary

Objective:

Students will learn to identify and develop main characters and secondary characters as part of the pre-writing process. They will also develop traits and personalities for the characters in their books using descriptive language to express their creative ideas and unique perspectives.

Materials:

- Group WRiTE BRAiN BOOKS
- Teacher's demonstration WRiTE BRAiN BOOK
- Author notebooks and pencils
- Copies of all WRiTE BRAiN worksheets and word banks
- Chalkboard, whiteboard, or chart paper

1. Open your demonstration WRiTE BRAiN BOOK for the class.

demonstration text and write them on the chalkboard, whiteboard, or chart paper.

Teacher's Note: *Remind everyone to look at their group book often throughout the writing process, and to pass it around the group so that each author can see images, expressions, and backgrounds up close and clearly.*

Teacher's Note: *Encourage students to think of **original character names** and not ones already used in popular stories such as **Mulan, Dora** or **Harry Potter**. Explain that the stories for those characters have already been written. This is a brand new story written by brand new authors!*

2. Demonstrate looking for the main character as you slowly flip through the pages. **ASK ALOUD:**
 - "Who is this story about?"
 - "What is the character feeling as the story unfolds?"
 - "Does the main character change from the beginning of the story to the end?"
3. Continuing in your demonstration WRiTE BRAiN BOOK, look for secondary characters. Think aloud about how the different characters relate to each other. Discuss ideas for names of the characters. Encourage the students to contribute by helping to answer your questions and noticing details about the characters that you may have overlooked.
4. Make some decisions as a whole class about some of the characters in the
5. Give each group their WRiTE BRAiN BOOK and let them take a few minutes to look through it and remind themselves of the images and visual story.
6. Ask the class if anyone can tell you what an **ADJECTIVE** is or if they remember what it is from Lesson #2.
7. Have each group brainstorm a list of adjectives that describe the **main character** in their story. *They should write these in their notebooks, not in their WRiTE BRAiN workBOOKS.*
8. Have them do the same for each of the secondary characters.
9. Hand each student a copy of the **Adjective Alley Word Sheets**, which may be found



at the back of this guide, and tell them these are for them to keep! Encourage them to reference them in other classes or subjects.

10. Ask the students to compare the list of descriptive words they brainstormed with the list on the **Adjective Alley Word Sheet**. Instruct them to search for words that may describe the characters even more fully than the first words they thought of.
11. Tell them what it means to develop a character in a story and why it is important.

YOU MIGHT SAY, "Characters make stories meaningful. The reader wants to connect to, relate to, care about, or sympathize with a character, even if the character is an animal."

12. Hand out one copy of the **Character Development Worksheet** to each group and make sure they use their notebooks before writing on the worksheet. Some groups may require additional worksheets for books with many characters.
13. Tell the group authors to decide on the names they want to give to the characters in their book.

REMEMBER and REMIND: Animals are characters, too.

REMEMBER and REMIND: Students may choose to change their minds about the names or feelings of their characters as they progress in the writing process.

14. Have the groups spend the remainder of their time filling out their **Character Development Worksheets**.
15. Invite them to share their ideas with each other and try to reach general agreement

by the end of the class. Explain that this may change later if they come up with better ideas.

Students have spent their time **creating** their characters and enhancing their **comprehension** of those characters.



Lesson #9: Character Arc

Objective:

Students will learn to track a character's evolving emotions and actions over the course of the events of a story. Then they'll plot their own characters' arcs for the group-authored books.

Materials:

- Copies of **Character Arc Worksheet** for each student (you may decide to make multiple copies so students can complete the activity for more than one character per story)
- Story mat or story card
- Teacher's model WRiTE BRAiN BOOK
- Optional: additional children's books as examples
- Author Notebooks and pencils
- Whiteboard/Chalkboard

1. Show the class a story card or story mat. Pick a character from the image and ask students what action that character is taking (i.e., What is the character doing?). Then ask them what emotions they think the character may be feeling in that moment. Write their answers on the board. Take a moment to discuss the relationship between the character's actions and their emotions. Did the character's emotions influence their actions or vice versa?
2. Now ask them what action the character might have taken five minutes before the moment depicted in the image. What might the character have been feeling five minutes earlier? What action did the character take? Write their answers on the board and repeat the exercise for a moment five minutes in the future.
3. Explain that they have just created a character arc, which tracks the outer (actions) and inner (feelings) changes of a character over the course of a story. Use the sample WRiTE BRAiN book or a familiar children's story to repeat the exercise, tracking a character's actions and emotions at the beginning, middle, and end of the story. Record the arc on the board as you did with the story mat.
4. Take the opportunity to have a class discussion about how characters can be affected by events that happen externally to them, and how they in turn respond and influence the sequence of events of the story. This is a great opportunity for social-emotional learning in the classroom. Encourage students to think about their characters beyond the page, as dynamic personalities with emotional responses.
5. Hand out the **Character Arc Worksheets**. Have students work in their group-authoring groups to complete the worksheet for their main character. If there's time remaining, they can use additional worksheets to track the arcs of other characters in the story. Explain that it's useful to begin by breaking down which story spreads would comprise the beginning, middle, and end in their wordless books.



Lesson #10: Storyline Planning – Make a Map of it!

Objective:

Students are introduced to basic storyline structure and exchange ideas to create the beginning, middle, and end of their WRiTE BRAiN BOOKS with their coauthors.

Materials:

- Group WRiTE BRAiN BOOKS
- Teacher's demonstration WRiTE BRAiN BOOK
- Author notebooks and pencils
- Copies of **Storyline Planning Worksheet** for every author
- Chalkboard, white-board, or chart paper

1. Ask your student authors to look through their entire group book and talk to each other about what they think is happening and why. (Listen to what they say, ask probing questions that help them think more deeply, creatively, and critically about what they will be writing, and why.)
2. Ask them to explore the following questions and to write in their notebooks:
 - a. Who is in each picture?
 - b. What other things are in the picture?
 - c. What is going on in each picture?
 - d. Where does the picture take place?
 - e. What are the characters in the picture doing?

REMEMBER and REMIND: This list does not include details; it simply helps them design a creative writer's map of where they are going with their book.

3. Start the lesson by explaining that all stories have a beginning, a middle, and an end. Discuss the elements of the beginnings, middles, and ends of stories.

REMEMBER and REMIND: Identifying the most important events from the beginning, middle, and end of their story helps to organize ideas and create a good story.

THE BEGINNING: is the first part of the story. It is where the writer captures the reader's attention, either with a great opening line, a detailed description of the character or setting, or a peek into the topic or problem of the story. The beginning sets the mood for the reader. For example, will the book be happy and exciting, scary and mysterious, sad, silly or all of these? A good beginning makes the reader want to read more.

THE MIDDLE: is where the bulk of the story sits. It explains the topic, gives important key details, and holds the reader's attention. Most importantly, it is where we reach the turning point of the story. If the middle of a book is compelling, it will make the reader very curious about how the story is going to end, inspiring him or her to finish reading the book.

THE END: is where the story comes to a close. It is the conclusion and solution to the problem. It is where the main character learns a lesson or comes to terms with the events of what happened in the story. A good ending leaves the reader feeling satisfied, though sometimes wanting more.

4. Hand out the copies you made of the **Storyline Planning Worksheet** to each student.



5. Use your demonstration WRiTE BRAiN BOOK to turn to each page and recite a brief version of the beginning, middle, and end of the story you see in the pictures.

Using your ERIKA FLAK/DRAGON model book...

BEGINNING: Dragon comes to town/Girl wants to fight/Told she is not allowed

MIDDLE: Studies in secret/Learns by watching/Faces dragon

END: Fights dragon with mop/Conquers dragon/Girl receives honor from village warriors.

6. Have each individual author craft a brief outline of the beginning of the group book (first few images) in his or her notebook. Have them discuss the different sentences and select the one they agree best outlines what is going on at the beginning (first few images) of their group book. They should write that sentence on the group's shared **Storyline Planning Worksheet**.

7. Have students take turns reading their sentences to each other.

REMEMBER and REMIND: Collaboration is a process that requires them to include their fellow authors' ideas and opinions.

8. Have groups discuss the different sentences and to choose the one they agree is the best to outline the **beginning**

of their group book (first few images). *They can also create a new sentence pulling words and phrases from each.*

9. Next, have them each write a single sentence to outline what they think happens in the middle of the story. Have them discuss the different sentences and choose the one they agree best outlines what is taking place in the **middle** of their group book. *They can also create a brand new sentence pulling words and phrases from each.*
10. Finally, have them each write a single sentence to outline what they think happens at the **end** of the story. Have them discuss the different sentences and select the one they agree best outlines what is taking place at the end (last few images) of their group book. *They can also create a new sentence pulling words and phrases from each.*

Teacher's Note: By this time, each student has completed his/her own **Storyline Planning Worksheet** for the group book. Each group has collaborated to co-create the storyline for their book on their group's **Storyline Planning Worksheet**.

The story-planning process requires your students' **critical thinking skills**.

Teacher's Prep

For the next lesson plan, grab a few books from your home, class, or the school library that have wonderful snapshot passages describing the environment or "setting." (Some excellent authors who model powerful setting snapshots are Roald Dahl, Patricia Polacco, and William Steig. Barry Lane's text, "After the End," is also a wonderful resource for teachers who want more information on teaching children how to write effective "snapshots.") **Anything that has inspired you will be a perfect example.**



Lesson #11: Big Idea

Objective:

Students will learn to determine the central message of a story from key details. Then, they'll devise a central message, or lesson, for their group-authored stories.

Materials:

- Story mat
- Teacher's model WRITE BRAIN BOOK
- Optional: additional children's books as examples
- Author Notebooks and pencils
- Whiteboard/Chalkboard
- 5 index cards per student

1. Using a story mat, ask your students to identify all the characters, objects, and details in the picture. Instruct them to focus on the details, rather than the bigger picture (i.e., "a pirate with a sword, a laughing dragon, a smiling fish," not "the pirate is fighting the dragon"). Make a list of all the details on the board.
2. Once you have a comprehensive list, ask students to use all the details to identify a big idea that connects all the key details from their list. Tell them to think of it as an investigation where they delve into the reasons behind all the details (i.e., "Why is the dragon laughing? Why is the fish smiling?") Come to a consensus as a class on what the big idea or central message of the picture is. (i.e., "The pirate realizes he can overpower the dragon by making him laugh").

3. Define the following terms.

Key Details: the essential facts and moments that make up a story

Central Message: the big idea that unites all the elements of the story

Lesson: something you learn from the central message that can be applied to life outside the story world

4. Explain that you can use the key details of a written story, just as you did with the story mat picture, to determine the story's big idea or message. Use the sample book or a children's story of your choice to repeat the exercise, making a list on the board of key details, and then using that list to determine

the central message or lesson. In this case, key details may not only be visual but also comprise key events in the story (i.e., "Goldilocks eats the bears' food. She sits in their chairs. The bears come home. They're upset." The central message is that Goldilocks' actions have negative consequences for the bears. The lesson is "respect others' property"). Explain that the central message takes the form of a lesson if there's a way to apply it beyond the story world.

5. Use this as an opportunity to have a brief class discussion about some lessons, big or small, students may have learned in their own lives, (i.e., "Don't exclude others from your conversation or play," or "always look both ways before crossing the street," etc.).
6. Explain to students that writing a children's book is an opportunity to tackle an important lesson or moral and to connect with and shape young minds. Ask them to reflect on how they would like to make the most of this opportunity using the central message of their story.
7. Now have students work in groups with their fellow authors to make a list of the key details and events in their stories (they can use their story maps from the previous lesson) and see if they can determine a central message or lesson. They can use four index cards to record the key details and pass them around for group discussion. If a central message or



lesson doesn't emerge organically, explain that they can use the details of the story, as well as lessons learned from their own experience, to create a central message or lesson to layer into the story.

8. Have them arrange the four index cards with key details on the table and place the blank fifth index card in the middle as a visual way to spark connections. When they come to a consensus on the central message, tell them to write that on the fifth index card.

Lesson #12: Setting Snapshots – Painting Place with Words

Objective:

Students will learn to write detailed and descriptive sentences about the setting in their WRiTE BRAiN BOOKS.

Materials:

- Each WRiTE BRAiN group book
- Teacher's demonstration WRiTE BRAiN BOOK
- **Describing Settings - Sample Texts**
- Copies of the **Setting Snapshots Worksheet**
- Chalkboard, white-board, or chart paper
- A couple of examples of "setting snapshots" from books you have brought in.

1. Tell student authors it is time to discuss the power of descriptive writing about the setting in stories. Always use the model book you used previously to refer to in your lessons.
2. Begin this lesson by reading aloud some powerful "Setting Snapshots" written by authors whose books you have already read aloud in class. Choose your own, or you may reference the **Describing Settings - Sample Texts** for some examples.
3. Ask students to close their eyes and listen as the words paint pictures in their heads. Read each setting snapshot two or three times before asking them to open their eyes.
4. Discuss how these images are like snapshots taken with a special *storyteller camera*. Talk about how "Setting Snapshots" put us inside the story we are reading.
5. Use your demonstration WRiTE BRAiN BOOK to write a "setting snapshot" for the book's opening. If possible, project the image of the first page of the story onto a screen or wall.
6. Instruct students to start writing descriptive words in their notebooks about the place (or places) in which their story occurs.
7. On the **Setting Snapshot Worksheet**, students should write a final descriptive sentence about each setting/ environment, not about the characters or what is happening. They will likely use these setting snapshots in their final story.
8. Have students work independently to create their own setting snapshots before the group collaborates on the final worksheet, which will incorporate all of the best elements of each student's work. Tell them that they should write their setting snapshots exactly as they would like them to appear on the pages of the group WRiTE BRAiN BOOK.

Ask them to reflect on these questions:

- Where was the story taking place?
 - What words did the author use that stayed with you?
 - What images did you see with your eyes closed?
4. Discuss how these images are like snapshots taken with a special *storyteller camera*. Talk about how "Setting Snapshots" put us inside the story we are



Lesson #13: Deliberate Dialogue

Objective:

Students will learn how to create conversations between characters that add colors and layers to their story, while moving it forward.

Materials:

- Group WRiTE BRAiN BOOKS
- WRiTE BRAiN Story Builder Cards
- **Instead of Said Word Bank**
- Author's notebooks and pencils

1. Ask for volunteers to tell the class what the word "dialogue" means. After a few share their ideas, write the definition on the board: *Dialogue is a conversation spoken between two or more characters in a story.*
2. Explain to students that deliberate dialogue will enhance their story, giving readers a deeper look into the characters and the relationships between them. Tell them that dialogue is a fantastic tool for moving a story along and will make their stories more exciting and relatable for the young readers for whom they are writing.
3. Have students pair-up with a peer outside of their group and start a discussion about the elements necessary to create good dialogue. **WRITE ON THE BOARD:**

Good Dialogue...

- Makes sense
 - Makes it clear who is speaking
 - Adds excitement, drama, or emotional depth to a story
 - Exemplifies a character's personality, age, role in the story, desires, etc.
 - Fits the character's body language and the environment/setting in the image
 - Reveals relationships between characters
 - Moves the story along
4. Give a Story Card to each student pair. Tell them to choose one of the images on the card and give them directions for the game:

You might say...

"Each of you will pick a character in the illustration to speak for. One of you will begin a conversation, out loud, as if you are playing a role. Remember to look closely at what is going on in the image and notice your character's surroundings, facial expression, and body language. You will go back and forth between partners, responding to each other as you would if you were the characters in the scene." **SET A TIMER FOR THREE MINUTES**

Teacher's Note: *This exercise has the potential to incite laughter. Remind students to take the exercise seriously and honor the process. Soon they will be working to craft dialogue for their group authored book and this is vital preparation.*

5. After three minutes are up, instruct students to turn the Story Card over to the image on the opposite side. Tell them they will be doing the same exercise, but using written words this time. Give them 5 - 10 minutes for this exercise.
6. Ask volunteer pairs to share their written dialogue aloud for the class, with each partner playing their role.

If you are breaking the lesson into two or more sessions, this is a good stopping point.

7. Have student groups reconvene with their WRiTE BRAiN BOOKS. They will begin by looking at each illustrated page, as a group, and writing answers to the following questions. (They may reference their **Character Development** and **Storyline Planning Worksheets**):

You might want to write these on the board...



- What does each character need to say throughout the story?
- Who or what are the characters speaking with? (A person, animal, thing?)
- What feelings are being expressed? (Joy, sadness, anger, fear, excitement, etc.)
- Why are they speaking? (Are they pointing something out? Are they arguing? Are they expressing feelings?)
- What needs to be said for this part of the story to move along?

8. Let the students know that they are ready to create dialogue for their stories. Write this sample exchange on the board and leave it up for the duration of class. Circle the important elements such as quotation marks, punctuation placement, etc.

"I have something important to ask you," whispered Sam.

"You can ask me anything!" Chelsea exclaimed, anxious to know his thoughts.

"Would you--," Sam paused for a moment, "travel to the moon with me?"

9. Give the **Instead of Said Word Bank** to each student. Language that is more

descriptive than "he **said**, she **said**" shows the emotion behind the characters' words and makes the stories more interesting to read. Write a few examples on the board (e.g. "she exclaimed" "Jimmy shouted anxiously" "Mom scolded").

10. They will work through their story page by page, independently writing dialogue that could work in each scene. Let them know that they do not need to have dialogue on every page, and to include it only when it will stretch a moment, deepen a character, or move the story along. Remind them to wait for everyone in their group to be ready to turn the next page.
11. Groups will reconvene for the rest of the class period, sharing the dialogue they wrote and circling sentences that everyone agrees on, even combining them when inspired. They will have more dialogue than they will use, which is great! Remind them that authors always write content they have to discard. There are many ways to say the same thing and everyone has their own perspective to contribute. They must continue to consider their fellow authors' ideas.

Teacher's Prep:

Find a few books or sample passages with very dramatic beginnings and endings to read aloud for Lesson #14. You can always read this wonderful sample passage from a prior lesson or reference the Sample Leads in the back of this guide.

SAMPLE LEAD PASSAGE:

One Crazy Summer, by Rita Williams-Garcia.

"Good thing the plane had seat belts and we'd been strapped in tight before takeoff. Without them, that last jolt would have been enough to throw Vonetta into orbit and Fern across the aisle. Still, I anchored myself and my sisters as best as I could to brace us for whatever came next..."

Note: STORY CARDS FOR ALL!

At the end of your WRiTE BRAiN BOOKS program, send each student home with a Story Card and a copy of the Story Builder Cards Gamesheet in this curriculum guide. Encourage them to play some of the writing and storytelling games they did in class. Motivate them to share the double-sided illustrated card with a sibling, parent, or other family member and to teach them to do what they themselves learned in the authoring process. Your students become mentors and educators at home!



Lesson #14: Leads and Conclusions

Objective:

Students will analyze text and plan multiple leads and conclusions for their coauthored WRiTE BRAiN BOOKS.

Materials:

- Each WRiTE BRAiN group book
- Teacher's demonstration WRiTE BRAiN BOOK
- Copies of **Imagining Leads and Conclusions Worksheet** for all groups
- The samples of dramatic passages or books you brought in

1. Introduce the topic for today's lesson and tell students they're going to think about the way stories begin and end. Use the demonstration book you've been using throughout to refer to in this lesson. Share the SAMPLE PASSAGE from *One Crazy Summer*.

- **STUDENTS READ:** Begin this lesson by asking for volunteers to read aloud, some dramatic **beginnings** of stories or passages you have brought to class or have read with them in the past.

Teacher's Note: *You may want to read the first passage to ensure that the dramatic elements of the story opener are communicated. (Reference the Lead Samples Section at the back of this guide).*

2. As each volunteer reader shares a story opener aloud, encourage them to read it again more slowly, and to try to create visual images in the minds of everyone listening.
3. Explain that the authors of these stories or passages went through many versions of the opener to find the "just right" way to begin (introduce the word "lead").

- **YOU READ:** Read aloud some dramatic **endings** of stories you have previously read to your class.

4. Explain that the authors of these stories often worked their way through many initial drafts before finding the "just right" way to END their story (introduce the word "conclusion") before they decided upon the words you just read aloud.

Teacher's Note: *Explain that in order to be good storytellers, authors need to be flexible thinkers, be willing to take risks, try new things, and have an open mind.*

5. Give an example of an alternative way to start or end one of the example books without changing that author's story. Then, ask the groups to make up another way to start or end that same story.
6. Using your demonstration WRiTE BRAiN BOOK, recite one example of a beginning to the story. Then try using a different lead. Write each of these down. **Do the same work for your conclusion.** Feel free to elicit ideas from the students.

Engaging them during this stage will prove powerful when you challenge them to think about different ways to begin and end their own stories.

During this phase, your authors will be activating their **curiosity, connectivity, collaboration, critical thinking, and communication skills.**



LEAD IDEAS

- a. The sun rose over the sleepy town as Sara and Brighton began their first day in the new neighborhood.
- b. It was a hot, sunny morning in Sara and Brighton's new neighborhood and they could hear the dogs were barking in the yard next door.

CONCLUSION IDEAS

- a. Sara and Brighton made it through their first day with only a few hitches. They closed their eyes as visions of tomorrow began dancing in their dreams.
 - b. As their first day came to a close, Sara and Brighton could hear the neighbor's dog howling at the moon. They fell asleep, dreaming of the possibilities of tomorrow.
7. Set the group authors in writing motion once again with their WRiTE BRAiN BOOKS and an **Imagining Leads and Conclusions Planning Worksheet**.

Encourage the groups to be creative and write freely with the aforementioned examples in mind. They might consider opening or

concluding with:

- a. *two characters talking to each other*
 - b. *a detailed description of the setting*
 - c. *the thoughts of the main character*
 - d. *the direct action of what is happening in the story (as in One Crazy Summer)*
8. Instruct groups to **try at least three different leads and three conclusions** before choosing one to begin their story.
9. Tell them to title each entry in the home notebook *Lead #1, #2, #3, and Conclusion #1, #2, #3, in order to keep track of their ideas*.
- **Students should spend about 20-30 minutes in this phase of story development.**



Lesson #15: Ready, Set, Write!

Objective:

Co-authors will begin the first drafts of their WRiTE BRAiN BOOKS.

Materials:

- Each group's WRiTE BRAiN BOOK
- Teacher's demonstration WRiTE BRAiN BOOK
- Author notebooks and pencils
- Each group's completed worksheets for reference during their writing process

1. Students will use their worksheets for reference as they write. By now, your student authors will be eager to begin writing after all the planning work they've done.

REMEMBER and REMIND: Writers often change their ideas from the planning stages to first draft writing; encourage them to allow for inspired revisions along the way.

Teacher's Note: *The responsibility your students will feel to tell the story as best they can is intensified when they learn to see themselves as an equal partner with the illustrator.*

2. Have students spread out their worksheets and discuss them within their group as they co-write. Encourage them to try out their lead and introduce the main character and the environment (setting) by referencing and pulling language from the worksheets they've been developing and drafting.

Students will gain a sense of **commitment** to the illustrator and the project itself.



Lesson #16: The Mighty Thesaurus – Words Unlimited!

Objective:

Students will learn to make careful word choices using powerful adjectives and verbs to create strong images as they work on their WRiTE BRAiN BOOKS.

Materials:

- Each group's WRiTE BRAiN BOOK
- One thesaurus for each group (or student access to thesaurus.com if books are not available)
- Author notebooks and pencils
- Chalkboard/whiteboard or pad of chart paper

1. Have students review the story they've coauthored thus far and discuss it with their group.
 - Does it transport the reader into the world within the images?
 - Do the characters feel connected to each other?
2. Distribute a thesaurus to each group and explain that it is a fantastic tool for exploring alternative, more descriptive word choices.
3. Tell the students it's time to play a game called "Search & Shout."

HOW TO PLAY:

- Have students gather with their group of coauthors.
- Ask for one volunteer from each group to come to the chalkboard/whiteboard or pad of chart paper. They will write the words they hear their fellow group members **shout** during game play.
- Begin by saying a simple descriptive word, e.g., "TIRED."
- As soon as they hear it, student groups must **search** through the thesaurus to find that word.
- When they locate the word, they will **shout** out powerful alternative words. **"Weary!" "Exhausted!" "Sleepy!"**
- As words come flying out, have student volunteers quickly write their group's

words on the board or chart paper.

When it feels right, offer another simple descriptive word, e.g., "AFRAID." When they locate the word, they will **shout** out powerful alternative words. **"Terrified!" "Nervous!" "Petrified!"**

- Repeat this five times, prompting students with simple descriptive words. At the end of the fifth round, count which group has charted the most options for each word you offered. Proclaim this team the WINNERS. (They get bragging rights.)
4. When the game is over, ask students to collectively identify TEN words in their book's first draft that could be replaced with more powerful and descriptive words that mean the same thing.
 5. Instruct the groups to collaborate and search the thesaurus for three new words for each of the ten they pulled out of their story.
 6. Have students substitute all of the new words they found to replace the old ones they started with, unless they prefer their original word selections.
 7. When they've tried all three words, encourage each group to agree on one or two new words for each.

Here, the students experience **creativity, collaboration, comprehension, critical thinking, and communication.**



Lesson #17: Story-Stretching - Making More of Moments

Objective:

Students will learn to expand upon important moments in their stories as they work on their WRiTE BRAiN BOOKS.

Materials:

- Each WRiTE BRAiN group book
- A visually descriptive passage you can read aloud from a familiar book
- Author notebooks and pencils
- Chalkboard, white-board, or chart paper
- Sticky Notes
- A large rubber band

1. For about 10-15 minutes, talk about the reasons for stretching out important parts in stories. Use any model book to find those moments and examine how the author stretched them out.

Teacher's Note: *Use any large rubber band to demonstrate how a moment may be stretched from a simple statement to a rich and varied description of an important turn of events in a story. (See below)*

2. Use your demonstration passage to find an important moment and model stretching it out. Have the students help you. Write one sentence from the book on the board. Then ask the students to help you make that moment bigger. Ask them to add adjectives and pronouns, making the text more "delicious" for a reader to consume.

Teacher's Note: *As their sentences get bigger, slowly stretch your rubber band with each added and descriptive word.*

ASK THEM TO SEARCH AND EXPAND THEIR IMAGINATIONS:

- a. What is happening in the story that is NOT on the page in the pictures?
- b. What is happening *between* the pages, before and after each picture?
- c. What are the characters thinking and feeling?

- d. What might have happened between the characters that we can't see?

3. Send the groups off to continue working and collaborating in their notebooks. Ask them to be conscious of stretching big moments as they work. Remind them to use "thesaurus words," "story-stretchers," and "strong leads."

Teacher's Note: *Continue to give students opportunities to write for longer periods of time and encourage them to call on you for assistance if they need you.*

4. While they are working, review student work, and put sticky notes with positive messaging into their books wherever they have successfully stretched the story out in their writing.

Teacher's Note: *Plan to share story stretchers aloud with the whole group. Sharing writing successes like these will inspire others to try similar strategies as they draft their stories.*

Students experience creativity, collaboration, and communication.



Lesson #18: First Draft Read & Review!

Objective:

Students will read aloud, hear, and complete the first draft of their WRiTE BRAiN group books!

Materials:

- Each WRiTE BRAiN group book
- Author notebooks and pencils
- Chalkboard, white-board, or chart paper

1. Ask each group to select one person to read the story to their group, so that each of them can really HEAR the book aloud for the first time without thinking and creating.
2. Have them leave notebooks and pencils to the side and just take in the story they co-created with their fellow authors. Tell students to listen for the parts of the story they had a big hand in writing and to be aware of the sense of pride and accomplishment they feel when they hear it.
3. Tell the authors to listen with “writer’s ears” for any part of the story that feels
 - Repetitive
 - Uneventful
 - Stuck
 - Unfocused
 - Confusing
4. As you visit with the individual groups, notice elements in the illustrations that may have been left out of their storyline, such as colors, textures, character names, and descriptions of the environment. Help them to think expansively.

Students will experience **confidence and connection.**

Teacher’s Note: *By the end of the lesson, groups should have completed their first drafts of their full story!*

This Is The Time For High-Fives And General Revelry!

Teacher’s Homework:

Take your own punctuation pass at each group’s draft, ensuring that their final version will be as close to correct as it can be.



Lesson #19: The Punctuation Pass

Objective: Students will learn the importance and power of punctuation as they edit and revise the first draft of their group book.

Warning: Students tend to care more about punctuation when it's their very own, self-authored work that needs it!

Materials:

- Each WRiTE BRAiN group book
- Author notebooks and pencils
- WRiTE BRAiN **Basic Punctuation & Grammar Guide**
- Chalkboard, white-board, or chart paper

Teacher's Note: *Only you can determine how deeply into the topic of punctuation your students are ready to go. The ultimate message you want them to trust is, "PROGRESS, NOT PERFECTION!"*

LOWER ELEMENTARY: Tell them that creating an awesome story is more important than mastering punctuation.

UPPER ELEMENTARY: Tell them that a great story can be enhanced by great punctuation.

1. Write this model sentence (seen below) for all students to see. Make sure to leave ALL of the punctuation out.

Tiny Tabatha was very very tired after playing on the neighbors swings slide and monkey bars yelling I can't imagine anything more fun

2. Ask students to raise their hands and define the following:
(Use the punctuation & grammar guide to help shape their understanding.)

- **A PERIOD** - Ask a volunteer to come to the board and add periods wherever they think they should go. (This one is easy, as there is only one at the end of the sentence!)
- **A COMMA** - Ask a different volunteer to come to the board and add commas wherever they think they should go.

- **QUOTATION MARKS** - Ask another author to come to the board and add quotation marks wherever they think they should go.
 - **AN APOSTROPHE** - Ask another student to come to the board and add the apostrophe wherever they think it should go.
 - **AN EXCLAMATION POINT** - Ask someone to come to the board and add an exclamation point wherever they think it should go. They may want to erase a period and replace it with the new punctuation.
3. After the students have placed all necessary punctuation marks into the model sentence, it should look like this:

Tiny Tabatha was very, very tired after playing on the neighbor's swings, slide, and monkey bars yelling, "I'm having so much fun!"

4. Spend the rest of the time helping all groups take a "punctuation pass" at their WRiTE BRAiN BOOK.



Lesson #20: Spelling Sparks

Objective:

Students will learn to self-edit and attend to their spelling as they write, edit, and revise their WRiTE BRAiN BOOKS.

Materials:

- Each WRiTE BRAiN group book
- Dictionaries (one copy for each group)
- Author notebooks and pencils
- Chalkboard, white-board or chart paper

1. At the start of the lesson, begin by writing on the blackboard, chart paper or chalk board. Write a “non sentence” purposefully, and with enthusiasm, putting a big flourishing exclamation point at the end of the sentence! The point is to make sure nobody can read the sentence you write. Use combinations of letters that DO NOT occur in the English language. String together sounds that are impossible to sound out.

Sample Non-Sentence: “Hsm exte uysghhd, wijjyt figt nnfwo!”

2. Ask for a volunteer to read your sentence aloud exactly as it is written. The students will likely laugh! Say something like, “Don’t you love the opening sentence to my story?”
3. Use this opening to kick start a conversation about the question, “Why is spelling important? Why isn’t it enough that I, the author, know exactly what that says?”

After your class discussion, hand out a dictionary to each group of authors. You can ask them to take responsibility for their

spelling by co-editing their group book. Tell them that part of the important job of authoring a book is to make sure everyone can read the story you are writing.

4. Demonstrate writing another sentence and misspelling only a few words this time. Underline those words quickly as you realize your own spelling errors. Explain that the first step to getting spelling right is NOTICING when the spelling of a certain word seems off and may need corrections.

Teacher’s Note: *Let the students know that in the final phase of writing you will review their stories with them and help with editing and spelling. Tell groups to use their dictionaries and focus on spelling as well as they can, and to underline words they may feel stuck on. All of this is done in the notebook they chose to write the full story in.*

5. Review the books after class and begin to put spelling corrections on sticky notes where the students have underlined words.

Student’s Homework:

Have students bring a well-liked book to class, one that is different from the one they brought in for an earlier lesson.



Lesson #21: What's Our Title?

Objective:

Students will think creatively and discuss different options for choosing a title for their WRiTE BRAiN BOOKS.

Materials:

- Each WRiTE BRAiN group book
- Each author's favorite book
- Author notebooks and pencils
- Chalkboard, white-board, or chart paper

1. If it is possible to move some chairs around, gather students in a circle for about 15 minutes. Have them pull out the book they brought to class. Go around the circle and have each of them read the titles of their books. Ask, "How do you think your book got its title?" Chart the responses.

Student Response Samples:

- "The author wanted to use the main character's name in the title."
 - "The book was about that topic."
 - "It sounded exciting."
2. Talk about how titles can surprise even a book's own author. They can come out of words or phrases that are written in the books themselves. They can be playful or mysterious. Ask, "Why are titles important?"
 3. Ask the students to return to their groups and flip through the pages of their WRiTE BRAiN BOOK in search of title inspiration! Ask them to write down every title idea tossed out by each student author.
 4. Move around the room to have book title conversations with each group as they work.

Teacher's Note: *This is an exciting moment for every student, as the placing of the title on the cover gives the writers a sense of finality and ownership, fully claiming the professionally illustrated, and now personally authored book as their own.*

5. When everyone is ready, have a simple title sharing activity and celebrate this important writing milestone together!

This lesson enhances students' **connection, collaboration, and communication.**

Teacher's Prep:

Have some fiction books with dedications in the front and author bios in the back on hand for next lesson.



Lesson #22: For Whom & By Whom - In Color!

Objective:

Groups write a dedication, a short group bio, and their full story onto the colorful pages of their WRiTE BRAiN workBOOK.

Materials:

- Each WRiTE BRAiN group book
- Author notebooks and pencils
- Copies of the **Dedication & About the Author Worksheet** for each author
- Chalkboard, white-board, or chart paper
- A few fiction books you have brought to class that are written FOR and BY someone.

DEDICATION:

1. Ask a few volunteers to come to the front of the room and give each of them one of the books you brought in. Keep one for yourself.
2. Read the part at the front of the book where the writer dedicated the book to someone and ask the students, "Does anyone know what that page of a book is called?" If anyone does, great! If not, inform them that it's called the DEDICATION PAGE.
3. Now ask the volunteer readers to open the book they're holding to the dedication page and ask them to read it aloud. Ask the class, "Why do you think authors dedicate their books to someone?" "Did hearing the dedication make you feel more interested in the book or author?"
4. Have the students assemble with their coauthors.
5. Give each student a copy of the **Dedications & About the Author Worksheet**.

Teacher's Note: *Encourage students to be super-creative with their dedications. They can dedicate their group book to many people or even their pets!*

Suggestions for group dedications:

- Children at a nearby shelter or orphanage
- Teachers
- School principal or librarian
- A mutual friend in need
- A political or social leader

Example:

This Book is Dedicated To:

Every child everywhere.

Because:

Children hold the keys to the future.

ABOUT THE AUTHOR:

- Ask for new volunteers and hand them the same books the others read from.
- Ask them to read the *About the Author* section aloud.
- Ignite conversation and inspire each group to write a creative bio, starting with the team name they gave themselves at the start of the process.

Remind everyone to write their individual ideas on their own copy of the **Dedication & About the Author Worksheet** you gave them. These will be fun for them to keep!



- With the time left, have each author hand-write ONE or TWO pages of their group's book into the color copy.
- Instruct them to go slowly and to try and use their very best handwriting.

These are important parts of the process, as they require emotional **connection**.

Group authors can now write their completed story onto the pages of their colorful write brain book!



Lesson #23: Presentations!

Objective:

Authors present their group's creative and original story in their first formal presentation to their classmates! (In the next phase of independent authoring, presentations can be made to parents, teachers, and other invited guests.)

Materials:

- ALL completed WRiTE BRAiN group books
- Folded and numbered paper squares (one for each group)
- White-board or screen and projector (optional, not necessary)

1. Tell students that they are going to present their final books to the class!

go first! If they picked #3, third ... and so on.

Teacher's Note: *If you are able to project images on a screen or white-board, you can show each page of each book as it is being read aloud.*

2. Ask groups to get together and decide who will read the various sections of their coauthored book.
3. Have each group read their book among themselves, and all the way through as a practice run before they present it aloud to their fellow authors.

5. Instruct students to hold up the page they are about to read before they read it, so that everyone can see the artwork.

6. Stand at the front of the room and proudly announce the first group of authors.

YOU MAY SAY, "Ladies and gentlemen, please give a warm welcome to *The Mighty Writers*! Kyle, Amanda, Carlos, Faith, and Julia!"

This elevates each student's courage and commitment.

4. When it appears that most groups are finished "rehearsing" for the presentation, ask each group to pull one of the folded paper squares out of a box, and hold it until each group has one.
 - Tell them, "Okay, unfold the paper!"
 - If they picked #1, then their group will

Teacher's Note: *Make sure each group is applauded by their classmates as the authors step up to present, and then again when they have finished sharing their book aloud!*

The act of speaking or presenting publicly elevates self-esteem and confidence while enhancing communication and connection.



Lesson #24: Writers as Readers

Objective:

Students will work in pairs to use the skills they've developed as authors to analyze and add to another, familiar author's work. They will become aware of the leaps and bounds they've made not only as writers but as readers, and notice how these skills are connected.

Materials:

- Printed copies of a written passage from a common/familiar story
- Word Bank Sheets
- Author's notebooks and pencils
- Computer and projector (Optional)

1. Congratulate your students for all they have accomplished thus far. They're going to be published authors! Ask students to shout out some of the skills they developed while writing their WRITE BRAIN BOOKS and write what they say on the board.

You may choose to suggest some skills, such as:

- Storyline planning
 - Character development
 - Using descriptive language
 - Stretching story moments
 - Writing good dialogue
 - Imagining what a character is feeling/thinking
 - Communicating their ideas
 - Listening to their peers
2. Have students pair up, and hand out copies of the passage you chose from a familiar author. If possible, project the passage for all students to see. We recommend writing it on the board if you are not able to make marks on the projected image.

For this example, use *The Lion, the Witch, and the Wardrobe* by C.S. Lewis (page 122)

Very quietly the two girls groped their way among the other sleepers and crept out of the tent. The moonlight was bright and everything was quite still

except for the noise of the river chattering over the stones. Then Susan suddenly caught Lucy's arm and said, "Look!" On the far side of the camping ground, just where the trees began, they saw the Lion slowly walking away from them into the wood. Without a word they both followed him.

3. Have a volunteer (or volunteers) read the passage aloud. Tell students they will be putting their "author's caps" on for this activity. Now that they are authors themselves, they have all the tools they need to think deeply about the passage - and they may even have something they want to change or add!
4. Ask student pairs to discuss the story elements present in the passage. Suggest that each pair select a scribe to write down their ideas as they collaborate to think critically about what they read.

You might write some guiding questions on the board:

- Who are the characters? What do we know about them?
- How do you think the characters are feeling at this moment?
- Where are they? What is the setting?
- Can we tell what the characters might be hearing or smelling?



- What do you think is happening at this moment in the story?
- What do you think will happen next?
- What are some questions you have about this scene? What would you like to know more about?

REMEMBER and REMIND: The objective is not to find the right answers, but to practice asking questions that lead to deeper engagement for readers. Students have been flexing their imaginations while authoring WRiTE BRAiN BOOKS and should feel as if they can be just as “active” when reading.

REMEMBER and REMIND: Suggest that they imagine the written scene as if it were a painting or drawing. These are the same questions students ask themselves about the illustrations in their WRiTE BRAiN BOOKS. Encourage students by reminding them how capable they were at discovering “the story within” their illustrated books.

5. Have students share some of their answers aloud, encouraging every group to share. When you get to the last question, write down some of the things students want to know more about – what the author seems to have left out. Congratulate them for noticing those elements.
6. Tell students that they will be doing something really special as a class. They will be adding to this familiar author’s words, bringing in the descriptive language and story stretching they’ve been practicing with their own books!
7. Beginning with what you wrote on the board for #5, invite students to make suggestions about what they would like to add to the story. Make these changes directly to the projected passage, using common editing symbols if you like. **Use the Example Below:**

Very quietly the two ^{scared, little} girls groped their way among the other sleepers ^{, who were snoring loudly,} and crept out of the tent. The moonlight was bright and everything was quite still except for the noise of the river chattering over the stones. Then Susan suddenly ^{exclaimed} caught Lucy's arm and ~~said~~, "Look!" On the far side of the camping ground, just where the trees began, they saw the Lion slowly walking away from them into the wood. Without a word they both followed him. (page 122)

As they moved farther from the camp, they felt braver than before.

Continued on next page ↓



8. Have a volunteer (or volunteers) read the edited passage aloud, incorporating the changes you decided on as a class. Ask students if they would answer the questions from before differently if this passage was what the author had written. Ask if they have an easier time imagining the scene and if they enjoy the story more with their new additions.

Teacher's Note: *You will set the tone for this conversation! This is an opportunity to show your students experientially how far they have come as writers and readers. You can help boost their self-esteem by suggesting that they can even enhance a famous author's work by thinking critically and creatively.*

9. Ask students to talk about what it means for them to wear their "author's caps" while reading. Tell them you would like them to put this cap on while reading other books in your class by asking themselves questions and by thinking about what they would do as the author if it were their own story.
10. **REMEMBER and REMIND:** Reading is inherently collaborative– it combines the intentions of the author with the perspective of the reader to co-create an imaginative experience. Remind students that they are always building the story in their minds, just as they did with their WRiTE BRAiN BOOKS, and that reading closely and looking closely are very similar skills.

Lesson #25: Group Book Upload!

Objective:

Group authors will put down pencils and type on a keyboard as they upload their story and group photo to the WRiTE BRAiN BOOK BUiLDER.

Materials:

- ALL completed WRiTE BRAiN group books
- Computers
- Internet access

Teacher's Note:

- *If your classroom or school does not have computers, we encourage you to be resourceful and try arranging a visit to another school's computer lab, library, or to a local public library, so that your students can experience this part of the program.*
 - *Teachers can have students type their stories onto blank documents only, and then teachers can upload them to the WRiTE BRAiN BOOK BUiLDER. This way, the students will still benefit from the typing experience.*
1. Take a group picture of the coauthors and save it digitally. These will appear in the published books next to the "About the Author" section at the back.
 2. Have groups use computers or laptops to input their stories on the WRiTE BRAiN website's BOOK BUiLDER. (See note below.)
 3. Students will take turns typing their stories into the text boxes on the screen.
GROUP MEMBERS SHOULD NOT TYPE INTO THE SAME BOOK AT THE SAME TIME, AS IT WILL AFFECT THE WAY THE CONTENT IS SAVED.

NOTE: You will need the set of codes WRiTE BRAiN assigned for the upload and ordering of ONE copy of each group-authored book that is included with our program.

WRITE IN SERVICE

You will receive one printed copy of each group book within 3-4 weeks. Your students can donate their group books to a school or public library, local shelter, children's hospital, senior home, day care center, or any charitable organization that inspires them to write purposefully and contribute to their community. You might also organize a class trip to deliver the books to the chosen site(s) so that students can personally meet, give, and perhaps read to some of the people who will be enjoying their stories!

Your school can contact us directly at WRiTE BRAiN BOOKS to order discounted copies of students' published books. These can be sold at a school book fair or fundraiser, generating revenue from the sales of student-authored books!

Don't Worry ... The Book-Builder Auto-Saves!

.....

The BOOK BUiLDER will auto-save all of your students' content as they complete each page. If they enter their stories over many days, they can return to their book at any time to complete the process. Just visit "My Books" under the "BOOK BUiLDER" button in the main navigation after they've logged in.

Lesson #26: Relax & Reflect!

Objective:

Students reflect and write about the collaborative authoring process, and describe how it feels to become a published author of a children's book.

Materials:

- Author notebooks and pencils
- Copies of the **Positive Feedback for the Author Worksheet** for each author

1. Have each student write a personal essay about the group book authoring experience. Let them know it can be as long or as short as they want it to be, as long as it really tells the story of their experience.

ASK THEM:

- What did you like about collaborating with other writers?
- What did you NOT like about it?
- What did you discover about your classmates that you didn't already know?
- What did you discover about yourself?
- Was it hard when someone else's ideas were used instead of yours?
- What was your favorite aspect of the whole experience?

2. Give each student in each group a copy of the **Positive Feedback for the Author Worksheet** and have them put their own name at the top of their worksheet. Tell them they will pass their individual sheets around their group (at the same time) so that each of their coauthors can write a positive review of their contributions to the group book. Each student will write their feedback next to their name. Each student goes home with the wonderful and uplifting reflections of their peers!

THEN, FINALLY ...

TELL STUDENTS THEY ARE NOW AUTHORS OF THEIR OWN THOUGHTFULLY-WRITTEN CHILDREN'S BOOKS.

Don't Forget ...

.....
Please send us any pics or videos of these new authors and **WRITE BRAiNers**, if you took any! All pictures and videos sent to **WRITE BRAiN** will be used internally, absent written permission from your school and the students' parents.

EMAIL PICS or VIDEOS TO:

EduProgram@WriteBrainBooks.com

Thank you!



Part Two

INDIVIDUAL AUTHORSHIP

Personal Development

Writing Tools Application Week

Teachers, your students are beyond ready to create their own children's book using their own ideas and vision exclusively. They are also ready to apply the important writing tools they honed throughout the collaborative WRiTE BRAiN experience.

This part of the process will kick off with a short but fun and engaging creative writing exercise! Student authors will create short stories on the large format WRiTE BRAiN Story Mats.

After they "WRiTE IT & READ IT," the students will have an opportunity to work on the full stories for their books in a quiet and focused way, which will present a welcome contrast to the exciting and eventful group authoring process. Teachers will assign each writer a peer editor who will support the writer throughout the independent authoring process, providing encouragement and helpful feedback without imposing their own opinions.

Teacher's Note: *You'll know best how to pair the students; we suggest they not choose their own partner, but rather that they work with someone you have discerned would best complement and support them throughout the process. Do not pair students with somebody who is authoring the same illustrated wordless book as they are!*

Peer partners will be given specific times to talk and check in with each other, but students will need plenty of time to write and revise on their own. Teachers, as you move through the room and confer with your young writers throughout the creative writing experience, your feedback will be invaluable. When each student has become an independent WRiTE BRAiN author, they will share their story aloud in class, and each student will receive the level of positive feedback from their peers that will send them home to their families and communities full of pride, and with a sense of accomplishment.

Teacher's Prep:

Make copies of the same worksheets used in the group authoring process, and give a packet of all worksheets to each student. They will be thrilled to have and apply tools they are now familiar with as they make their own stories come to life on the pages of their WRiTE BRAiN BOOKS.

In this portion of the curriculum, students will experience all of the components of the C-12 Core Components Wheel: **critical thinking, connection, communication, collaboration, curiosity, creativity, character, connection, confidence, courage, compassion and comprehension.**



Lesson #1: "WRITE IT & READ IT!"

Objective:

Students will apply their improved critical thinking skills, and the creative instincts they have activated and learned to trust in prior lessons to craft a short story on a WRiTE BRAiN Story Mat, to be shared aloud with their peer authors.

Materials:

- WRiTE BRAiN Story Mats
- Author notebooks and pencils
- Copies of word bank sheets: *Adjective Alley, Vivid Verbs, Instead of Said, Other Ways to Say*



WRiTE BRAiN Story Mat

Teacher's Note: While this lesson plan states that each student handwrite the final draft of their short story directly onto the Story Mat, we encourage you to have them write all versions on notebook paper so that you may collect and redistribute a different Story Mat to each student. This allows for every student to author a story for every illustrated Story Mat before they handwrite onto the Story Mat they'll add to the Story Gallery your class will hang for all to see and read!

1. Give a WRiTE BRAiN Story Mat to each student. They will each also need a sheet of paper.
2. Tell the students to examine the large image on their Story Mat. Then, tell them to use their imaginations (and what they see) to generate a list of ideas about the characters, setting and what's happening in the image. They should write the word "Now" at the top of this list.
3. Invite students to share their "Now" lists aloud with the rest of the group. Next, students will repeat the list-making process with the smaller "Before" image at the bottom, generating ideas about what might have happened before the moment in the image.
4. After they have completed their "Before" lists, students will repeat the process for the smaller "After" image.
5. Next, tell students to take their lists labeled "Before", "Now", and "After", and combine their ideas to craft a narrative with a beginning, middle end.
6. As an optional final step, give students a few additional minutes to revise their first draft stories by adding a few sensory details, including colors, sounds, smells and sensations.
7. Finally, invite students to present their descriptive second draft stories to the rest of the class.
8. Have them write their final short stories on their mats, and ask them to use their best handwriting. Hang all of the Story Mats on the wall or in the hall to create a colorful STORY GALLERY!

This process of reading self-authored work aloud greatly increases **confidence, communication, and connection.**

REMEMBER & REMIND: There are no wrong stories.

The School-to-Home Connection

(OPTIONAL)

Asking your students to involve a mom, dad, grandparent, guardian, or sibling in their creative writing process reinforces what students are learning in class and promotes literacy at home. Storytelling is a powerful way to engage and connect family members as they explore and share important pieces of their family history.

- **Have students complete the following activity at home.**
- **Print copies of this page and cut out following section to hand out to each student.**

Molding Memories

- Ask an older member of your family to find a photograph that captures a moment they can remember clearly.
- Ask them to hold the photo up for you to see, and tell a story about it. It may be a story about a major family event (wedding, birthday, graduation, trip) or just a special day. *(Get their permission for you to share their story).*
- Remind the storyteller to include details about who the main characters are and what happened just before and after the moment shown in the photo.
- Listen closely, and try to follow the arc of their story (beginning, middle, and end). Save any questions you have, and ask them when the story is finished.
- Then, have the storyteller pass the photo to you. Re-tell the story in your own words.
- Try to get any and all of your family members to participate in this storytelling event.

Use blank paper to write a final draft of the story (or favorite story if you interviewed multiple members) your family member shared.

This activity helps students understand sequencing, it will increase their ability to recall information, and appreciate the value of narrative detail. This exercise will boost their, **connection** to family members, increase their **communication** skills, and pique their **curiosity**.



Lesson #2: Partnering with an Illustrator

Objective:

Each student will select, receive, and review the WRiTE BRAiN BOOK he or she will be authoring and learn about the illustrator they will be partnering with.

Materials:

- WRiTE BRAiN workBOOKS
- Sticky notes
- Author notebooks and pencils

Teacher's Note: *Remind students that they are writing rough drafts first. They should feel free to get creative and messy in their notebook before they neatly handwrite the final draft of their story on the pages of their WRiTE BRAiN workBOOK.*

1. Set all of the books (cover page up) on a large table, or lay them in a line along a clear area of the floor.
2. Hand out THREE sticky notes to each student author and ask them to write their first and last name on each one.
3. Invite the students, one at a time, to look over the cover artwork of all of the WRiTE BRAiN BOOKS. **They should NOT pick the books up and flip through the pages.** Ask them to imagine a world within the image on the cover of each book.

Teacher's Note: *There are many ways you can decide who gets to put their sticky notes on the books first, second, and so on. You might tell them you're going in order of birthdays, and anyone born on January 1st would be first, with anyone born on December 31st going last. Explain that the order doesn't matter at all, since the process shows no favoritism.*

4. Instruct them to put a sticky note on the THREE books they like the most. Tell students NOT to select the book they have already written in the group-authoring stage. When all students have placed their names on their favorite books, distribute

the books so that students get one of their top three choices.

5. Hand a book to each student, and have them turn to the About The Illustrator page. Tell them to read about their artist, and to think of them as a partner in this process. Have them write the artist's name in their notebooks.
6. Ask the class if anyone wants to read their illustrator's bio aloud so that everyone can get to know their new partner.
7. Ask if anyone has anything in common with his or her illustrator.
8. With the remaining time, have students find a spot in the room to sit quietly and take a thoughtful "book walk" through the pages of the illustrated story they will give words to.

REMEMBER & REMIND: Every student in class is already an author. They are now at a point where they can begin to trust their creative instincts and approach their story with the confidence of someone who has coauthored a book that will be printed for their school library by a real publishing company.

9. When time is up, have each student write his/her name in the *Written By* section on the cover. Gather all books until the next session. By not letting them take the books home, you will be increasing



their level of excitement, while at the same time protecting their books from premature backpack damage!

10. Before they leave, tell them to tear the name of their artist out of their notebook and to keep that tiny piece of paper in

their pocket for the rest of the day. This will keep them connected to their partner illustrator in a small way that will deepen their sense of responsibility to the project.

Students will **commit** and **connect** to their story and its illustrator.

Lesson #3: Expository Writing from Experience

COMPARE & CONTRAST

Objective:

Students will see how the expository writing process can enhance their narrative/fiction writing as they compare and contrast characters and settings they've experienced in their own lives to those in their story.

Materials:

- Wordless WRiTE BRAiN BOOKS
- Author's Notebooks
- Compare and Contrast Worksheet
- Comparative Essay Outline Worksheet
- Author notebooks and pencils

Teacher's Note: *This lesson may require additional class time for younger students.*

The **comparative essay** allows a writer to **compare and contrast the features of two subjects (two people, two things, two places, two ideas, two results, etc.)**. Once the **similarities and differences between the two subjects are researched and noted, the essay is practically written already!** So, the key to writing a comparative essay is **learning to do the research (with or without outside sources) and organizing the information**. This is the goal of this lesson's activities. Teachers may choose to follow up this lesson and have students write a complete essay if it fits with their schedule/curriculum.

1. Give each student a copy of the **Compare and Contrast Worksheet**.
2. Tell students to look through the pages of

their wordless WRiTE BRAiN BOOKS and ask them to open to a page/illustration of their choice.

3. Ask for volunteers to share this page/illustration with the class and briefly, say what makes this page particularly interesting to them. Remind them that these may be small, simple things.
4. Now, ask students to think about the character(s) on this particular page.
Ask:
 - Can you think of anyone in your own life that you might compare to one of these characters?
5. Have students write the name of their fictional character on the **FICTIONAL CHARACTER** line of their Comparison Worksheet, and to write the name of the nonfictional person on the



NONFICTIONAL PERSON line.

6. Then, ask:

- In what ways do you think they are alike?
- In what ways are they different?

7. Tell students to write their answers down in the designated areas on their **Compare and Contrast Worksheet**. They should list as many differences and similarities as possible, using the backs of their worksheets or notebook paper, if necessary.

8. Tell them to do the same thing, only now in regards to setting. (They may use the same page/illustration or turn to a different one.)

Ask:

- Can you think of a place you know or have been in your own life that you might compare to the setting illustrated?
- In what ways do you think they are alike?
- In what ways are they different?

9. Have students give a label or title to their fictional setting and write it on the **FICTIONAL SETTING** line, then write the title of the nonfictional setting on the **NONFICTIONAL SETTING** line.

10. Students will list as many differences and similarities as possible in the designated blocks on their worksheet.

11. When students are happy with their lists, have them decide which of the two comparisons they think would make the most compelling topic for an essay—the character comparison or the setting comparison?

12. Once they have chosen a topic for a comparative essay, give each student a copy of the **Comparative Essay Outline Worksheet**.

13. Have students complete their comparative essay outline independently by following the prompts provided on the worksheet.

14. If there is any time remaining, invite students to stand and share their comparative outlines aloud with the class, holding the selected page of their wordless book up for all to see.

15. The essay can be written during class time or be assigned as homework. Encourage class sharing of the completed essays.



Lesson #4: Worksheet Workout!

Objective:

Student authors will spend focused time writing their ideas for the different story development worksheets.

Lesson will require more than one hour/session.

Materials:

- WRiTE BRAiN workBOOKS
- A new packet of photocopied worksheets
- Completed **worksheets** written by groups (excluding the **Dedication & About The Author Worksheet**)
- Author notebooks and pencils

1. Give each author his or her WRiTE BRAiN BOOK, and then explain that they will each have a writing partner to serve as their peer editor. Explain that they don't HAVE to ask their peer editor for feedback or support, but that all writers have at least one person they trust who reads everything they write before it's finalized.

Teacher's Note: *Only you will know the best, most beneficial pairings for your group. Peer editors do not need to sit near each other. They simply need to be ready and willing if summoned for support or feedback. Remind them that POSITIVE feedback is the best kind, and that great **suggestions** are always welcome.*

2. Give each student a complete set of worksheets used previously to develop character, setting, storyline, leads and conclusions, etc. during the group process.

Teacher's Note: *Since the worksheets are familiar to the students, they'll feel more **confident** in exploring them, having already done so during the collaborative process.*

3. Hold up a stack of the worksheets completed by the groups. Tell students that they should feel free to refer to any of them during their process, especially

if they get a little stuck on a particular worksheet. Of course, they should NOT read worksheets corresponding with the very book they are authoring now.

4. Have students go through their individual books and begin thinking about a storyline, the beginning, middle, and end, possible names of characters, and the setting. Let them know that they can start filling in their worksheets in any order they want.

Teacher's Note: *They do NOT have to do them in the same order as they did when group-authoring.*

- They may want to **develop the characters** first and give them attributes and names before coming up with the outline sentences for the books' **beginning, middle, and end**.
- Perhaps they feel very inspired by the setting of their storybook and want to write **setting snapshots** before starting **storyline planning**.

REMEMBER & REMIND: This is a crucial part of the process, because it is here that they really begin to develop their own way of approaching a layered task and become more self-directed.



5. Have the students spend as much time as is needed with their notebooks open and blank worksheets laid out on their desk or table. They should be writing their initial thoughts in their notebooks and their solidified ideas on the worksheets. This is the time for quiet, focused creativity and critical thinking. This will feel very different from the energetic dynamic of group collaboration.
6. When class is over, gather the books once again and tell your young writers to try really hard not to think about their books while they are in their other classes!

Students' **confidence** will be enhanced as they author their individual stories.



Lesson #5: Recognize & Research

Objective:

Students will identify unfamiliar elements in their WRiTE BRAiN BOOK illustrations and do research on the Internet to expand their knowledge and deepen comprehension for the best storytelling possible.

Materials:

- WRiTE BRAiN workBOOKS
- Computers or tablets or library encyclopedias
- Author notebooks and pencils

Teacher's Note: *If students cannot access the Internet in your classroom or school, a trip to a public library is suggested! After all, there was the encyclopedia long before there was Wikipedia.*

1. Ask students to take ten minutes to look over the images in their books and write down anything they see that they don't recognize or don't know much about.
2. Tell them to notice if there are any places or people, animals or creatures in the artwork that don't feel very familiar to them.

FOR EXAMPLE:

- Perhaps they want more information about dinosaurs, since there are so many in the illustrations of the book they are writing.
- They can research the name of the era in which dinosaurs roamed the earth.
- They can find out the scientific names of all different kinds of dinosaurs, and use them in their story.

Whatever book they'll be authoring will have things for them to discover and learn more about!

Teacher's Note: *This should be quiet, focused time when students search the web and research on multiple sites. Have them pair up to share computers or tablets if the number of devices is limited, and*

encourage discussion between them as they explore and discover.

3. Encourage them to go beyond the very first page of information they find on the topic they are looking to learn more about.
4. Tell them to search for photographs and notice the differences between what they found and what their WRiTE BRAiN artist "partner" illustrated.
5. Let them know that after they gain new knowledge from their research, they will have more to offer in the pages of their book and to everyone who reads it!
6. Stop them 10 minutes before the end of class and ask for volunteers to share one new thing they learned by doing focused research.

This lesson will spark curiosity and connection.



Lesson #6: My First Draft

Objective:

Student authors will write a first draft of their stories, start to finish, with attention to the content on their worksheets, not on spelling and punctuation.

Materials:

- WRITE BRAiN workBOOKS
- Copies of **Author's worksheets (excluding the Dedication & About the Author Worksheet)**
- Dictionaries, Thesauruses, or Internet access
- Author notebooks and pencils

HOURL ONE (Lesson may require more time)

1. Ask students to begin writing a first draft of their full story in **their notebooks**.
2. Tell them that today is NOT the day to call on their peer editor. Tell them that you want them to go at it alone for this writing session, and that even you will not be working with them today but will be available if they need you during the next class. Here you are reinforcing self-direction.
3. Sit back and enjoy the sounds of pencils on paper and stories being woven in the creative minds of your student authors.

their notebooks only, and decide on the book's title.

Teacher's Note: *Take pictures at various times throughout the individual authoring process as well, and perhaps send them to your principal so that he/she can see all the dedication, concentration, and creative writing happening. Please send them to us!*

HOURL TWO (Lesson may require more time)

4. Continue with the draft-writing process.
5. Have them spend today focused on story stretching and using a thesaurus to add more descriptive words to their books.
6. Ask students to make any last changes in the storyline that they think are appropriate and beneficial, and to write these in their notebooks, along with ideas for the title of their book.
7. Continue with the process and have students complete their first drafts, in



Lesson #7: Engaged Sharing & Active Listening

Objective:

Authors will read their stories aloud to their peer editors and each will provide feedback to the other. The listener will repeat the story in his/her own words; authors will finalize their story.

Materials:

- Author notebooks and pencils
- WRiTE BRAiN workBOOKS

1. Have authors and peer editors pair up and find spots in the room where they can practice reading their books aloud to each other. Tell the readers to focus on HOW they tell their story, and the listeners to focus on WHAT is being told.
2. Explain that reading their story aloud is courageous, and that they have a responsibility to the illustrator they partnered with to share it with someone.
3. Explain that listening in an engaged and focused way is the best way to support someone who wrote something they're willing to share.
4. Remind them how hard it is for some people to read aloud, and that listening with both ears can make someone who is afraid to read feel much safer.
5. Tell them to decide who reads first by doing something fun, such as Rock, Paper, Scissors, or another game of that sort.
6. Have students open their colorful WRiTE BRAiN BOOKS and turn each page as they read the story aloud from their notebook. The student who is listening can hold the book and turn the pages along with the story.
7. Teach them about the importance of speaking clearly and using inflection when they want to highlight certain story elements. Give them an example of how inflection can change the way a moment is heard. Say something simple, such as, "Let's go to the park," but don't sound happy about it. Then say it again, as if it's the best idea you've ever had. "LET'S GO TO THE PARK!"
8. Perhaps they will want to give each character a different voice, the way children's stories are read in audio books.
7. Give them approximately 10-15 minutes total, to both read and listen to each other's stories.
8. After each author shares his/her story, tell the listener to repeat it in his/her own words, so that the writer knows that the story made sense, and that they were heard and understood.

Teacher's Note: *Active listening is a vital skill, and introducing it to students at the elementary grade level will prove a powerful decision by educators.*



Lesson #8: The Last Pass

Objective:

Authors will address spelling, punctuation, and flow, and complete the Dedication & About the Author sections.

Materials:

- WRiTE BRAiN workBOOKS
- Author notebooks and pencils
- Dictionaries, Thesauruses, or Internet access
- Copies of **Dedication & About the Author Worksheet**

1. Have the students review their final drafts for spelling errors by reviewing the drafts in their notebooks and circling any words they are unsure about. They should look up the words they've flagged in the dictionary, to confirm or correct their spelling.
2. Remind them to look at the colorful images in their books to inspire them as they write.
3. Have the students review their final drafts for punctuation by reviewing the drafts in their notebooks and making sure that things such as quotation marks around the spoken words of characters, and periods at the ends of sentences, have been included.
4. Have the students review their final drafts for flow of language by reviewing the drafts in their notebooks and looking / listening for moments that may be missing a word, or that may have unintentionally repeated words.
5. Hand each author a copy of the **Dedication & About the Author Worksheet** and let him or her take as much time as needed. Remind them that dedicating their book to someone is a significant event. Ask them to think about:
 - Why they want to dedicate their book to whomever is it they choose.
 - How the person or people it is dedicated to will feel when they read it.
6. When they write about themselves on the **About the Author Worksheet**, tell them to write *at least one* personal fact, so that every reader feels as though they know them.

As students reach the end of the class, let them know they'll be writing their story directly into their WRiTE BRAiN workBOOKS the next time you meet!



Lesson #9: From the Pencil to the Pages!

Objective:

Authors write their final, completed stories on the illustrated pages of their WRiTE BRAiN workBOOKS.

Materials:

- Author's WRiTE BRAiN workBOOKS
- Author notebooks and pencils

1. Open this hour with an explanation of why it is so important to learn to write legibly by hand. Share that, even though we live at a time when typing on keyboards and speaking into devices with voice-to-text capabilities are the norm, writing by hand is a vitally important skill.
 - Motor skills can diminish if they are not engaged.
 - Each person's handwriting has its own *personality*. Typed words look the same no matter who typed them.
 - When we write by hand, parts of the brain are activated that are NOT activated when typing on a keyboard.
 2. Evoke the image of a musical instrument to illustrate the point.
 - Tell your students to close their eyes and imagine someone playing a violin, a guitar, or a drum set.
 - Let them have at least 10 seconds to visualize it, and then ask them to "air play" the instrument themselves, making the sounds that are coming from their air instrument. Start with a few brave volunteers, and then let them go crazy!
 - They can stand up and pretend they're the lead guitarists of a huge rock band, or stay seated and play "air drums" to their favorite song.
 3. After they have laughed with and at each other, tell them to stop, sit down, and pretend they are typing on their desk or table. **Ask them not to talk** at all while they hit the desk or table with their fingertips, as if they were using a computer keyboard.
 4. Have them stop. Ask them to notice the difference between the way they felt when playing, hearing, and watching the air instruments, and the way they felt when pretending to type. Ask if anyone wants to share what he or she noticed. It will be an interesting discussion for you and your students to engage in.
 5. Tell them it is time to write their story onto the pages of their WRiTE BRAiN workBOOK.
- Instruct students to use their best handwriting so that anyone can enjoy reading each of their stories.

Teacher's Note: *With cursive writing being eliminated as a required subject in many states, students are fast losing their ability to communicate by putting pen or pencil to paper. Many articles have been written about the negative effects this is having on kids of all ages.*

You can read some of these articles on our website: www.WriteBrainBooks.com/education on the RESEARCH page.

6. Give them at least 30 minutes to carefully write onto the pages of their book.



7. When they have written into the lined spaces on all of the pages, tell them to fill in the *About The Author* section at the back of the book.

REMEMBER & REMIND: The drafts and scribbled ideas each student author wrote into their notebooks throughout the process should NOT be thrown away! Tell them to save those pages, so that years from now, they can look back and see all the hard work they did to become an author. Their notebook drafts are evidence of their evolving creative process.

Instruct the authors to make sure that the photo of themselves that they wish to include at the end of their book is on their laptop, if that is what they will use to upload their story.

If they're using a school computer, have them email the photo to an address accessible by the school computer at the time of story upload.



Teacher's Prep:

- Take the books for now, and let students know you're excited to read their stories.
- Fill out the students' Official WRiTE BRAiN Author Certificates included in your WRiTE BRAiN package to give to each writer as they present their stories aloud in class. If you are planning a culminating Young Authors event, present the certificates to students then.

Lesson #10: "Official Author" Presentations

Objective:

Authors present their stories aloud, hear positive feedback, and receive an Official Author Certificate from you!

Materials:

- Author's WRiTE BRAiN workBOOKS (ready for class feedback!)
- Official Author Certificates
- Projector

1. Return the books to each author and ask them to take 5 minutes to look through the pages for any words you may have circled. YOU MIGHT SAY, "The words I've circled in your book may be spelled incorrectly, so check your dictionary for the right spelling and take a moment to correct them."
2. Ask for courageous volunteers who are willing to present their drafts to the entire class. (Applause is always suggested as a confidence builder after each book is read aloud.) Remind them to speak clearly and with volume, since what they have to share is of value and shouldn't be missed by anyone.
3. If possible, use a projector to display each student's book images on the board or screen by accessing the Book Builder on the website.
www.writebrainbooks.com/book-builder.
4. After they read their full book, students can request suggestions from their fellow authors, in front of the entire class, with their editors taking notes for them. Explain

to students that even if they think their ideas are great ones, it is always best to start with what they really liked about the story they've heard before offering suggestions to change it in any way.

Example: "I thought it was so cool how all your characters were named after planets! I was thinking it could be fun if the girl named her puppy 'Moondog' instead of 'Fluffy!'"

5. Let them know it's okay if they choose NOT to hear suggestions from their peers. If they simply want to share their story, they can!
6. **BOOK BUILDER UPLOAD:** Have students log in to your account and type their completed stories into the Book Builder. Remind them to take their time and be mindful of spelling and punctuation! WHAT THEY TYPE IS WHAT WILL BE PUBLISHED. After all books have been entered by your students, log into your account and "publish" each book.

PLEASE SEE BOOK BUILDER DIRECTIONS IN THIS GUIDE

Teacher's Prep:

Make copies of the **Positive Feedback for the Author Worksheet** and fill them out. Students need YOUR positive feedback and observations of the experience. Just write your name once and fill each box with a different thought. Now they can share your valuable, positive feedback with their families and friends.



Lesson #11: Pointing to Perspective... Flexible Thinking

Objective:

Students will share their unique points of view and discuss the value of allowing for varying perspectives

Materials:

- Student notebooks and pencils
- Internet access
- Projector

1. SET A TIMER FOR 5 MINUTES

- Ask students to write down what the concept of FREEDOM means to them, personally. (You are welcome to give them a different word or concept.) They should not be writing the definition of the word, but rather their feelings about the concept as it relates to their own lives or the lives of others.
- When pencils are down, choose three volunteers to read their reflections on FREEDOM aloud.
- Be mindful to choose three different types of students.
- Their writings should be different to some degree or to great extent.

2. Encourage a discussion about PERSPECTIVE.

- Ask students to offer their views on why there can be myriad, unique viewpoints on the same subject.
- Lead them to the topic of “life experience” and how it shapes our perspectives.
- Perhaps offer that in every area of life there will always be more than one point of view, since every person is unique and brings his or her own lens to each moment and experience.
- Keep the discussion alive for as long as students have things to say. NOTE: If you are worried that this is “too heavy” a conversation for your students, don’t be! These types of discussions increase awareness, empathy, and comprehension among classmates.

3. Turn on a projector or screen.

- Log on to the Book Builder on the WRiTE BRAiN BOOKS website: www.writebrainbooks.com/book-builder
- Scroll through the library of wordless digital books and choose one to project/display.
- Hit the arrow at the bottom of the screen and go to one of the landscape (left and right sides) illustrations.

4. SET A TIMER FOR 3 MINUTES

- Instruct each of your students to write the story of the scene they see in the artwork.
- When time is up, ask for at least 3 volunteers to read their stories aloud for the class.
- Tell students to listen for the differences in the stories corresponding to the exact same illustration.

5. Talk to your students about what it means to be a flexible thinker.

- Being flexible thinkers enables us to be more effective problem solvers and problem finders.
- Flexible thinking helps to foster creativity and innovation and allows us to identify and realize promising opportunities.
- Flexible thinking is necessary in order for people to live and work together in society.

Teacher’s Note: *The most important part of this lesson is to make sure the students grasp the concept of perspective and the allowance of varying points of view.*



Congratulations!

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You and your students are official WRiTE BRAiNERS!

This is the perfect time for your students to complete the Post-Project Survey! (Final page of the student & teacher tools section of this curriculum guide.)

Thank you!

WRiTE BRAiN Poetry Pop Ins

The **WRiTE BRAiN ELEMENTARY POETRY POP-iNS** enrich the WRiTE BRAiN curricula and give students more opportunities to explore creative writing and expand their literacy skills. Poetry is meant to be fun and flexible! The main objective of the WRiTE BRAiN POETRY POP-iNS is to provide students with more literary tools and expose elementary-aged learners to the various forms and structures of poetry.

We have selected lesson plans that align with each of these poetry activities. The **RECOMMENDED ALIGNMENT** for each individual style of poetry will strengthen the “current moment” of the WRiTE BRAiN story-writing process.

For example: ACROSTiCS are typically written using a person’s name and many students may be familiar with writing this style of poetry with their own name. During the **Character Development** lesson plans, creating acrostic poems for their characters is a fun and engaging way for students to strengthen their character

development skills. Students will create new attributes for the characters they are writing about, and in turn, make their stories stronger. The **SCHOOL-TO-HOME CONNECTION** (Optional) allows for extra time for students to engage with and discover poetry in a real-world context. For additional poetry exposure, educators can assign students tasks or projects to do at home. Encourage students to write poems outside of the classroom! These additional poems can be shared aloud with the class, or the activities can take place within the classroom if time permits. All of these activities can be completed using WRiTE BRAiN Story Mats or Story Cards.

Teacher’s Note: *When introducing poetry and different styles of poems to students, you are encouraged to bring in samples.*

Famous children’s poets/authors include:

- Shel Silverstein
- Dr. Seuss
- Roald Dahl
- A.A. Milne

Poetry Pop In

GLOSSARY OF POETIC TERMS & STYLES

Poetry is a central part of literature and has been for centuries. Many students may be intimidated by the traditions associated with certain poems. The WRiTE BRAiN ELEMENTARY POETRY POP-iNS introduce poetry in a fun and accessible way. Poetry is meant to be flexible, and while some poems have set styles and structures, poems are ultimately about playing with language. There are myriad types of poetry. For example, songs are poems set to music. To strengthen the POETRY POP-iNS we will explore different poetic styles and learn a variety of literary terms. Use this Glossary of Poetic Terms & Styles as a reference at anytime throughout implementation. Poetic Terms

Continued on next page →

Poem: A poem is a written composition that engages people's imaginations and emotions. Poems are inspiring and a great way for students to deal with complex topics or to learn an important moral or lesson.

*What is Poetry? Who Knows?
Not a rose, but the scent of the rose;
Not the sky, but the light in the sky;
Not the fly, but the gleam of the fly;
Not the sea, but the sound of the sea;
Not myself, but what makes me
See, hear, and feel something that prose
Cannot: and what it is who knows?*

(*from Eleanor Farjeon's Poems for Children, 1938)

Poet: A poet is simply a person who writes poems! Anyone can be a poet – although it takes practice. Poets help inspire creativity and imagination within their audiences.

Rhyme: A rhyme is a repetition of similar sounds (or the same sound) in two or more words, most often in the final syllables of lines in poems and songs. Words can either rhyme perfectly and have the exact same ending, or they can have different endings but sound similar.

Syllable: A syllable is the number of beats in a word. The good news is every single word has at least one syllable. Teaching students syllables is a way to split words into speech/phonetic sounds for poetry.

Form: The structure of the poem is the way words, lines, and sentences are arranged in relation to each other. Certain poems follow a pattern or a specific set of rules. Poems have many different forms. For example, "concrete", "acrostic", and "haiku" are all different poetic forms that one can follow.

Line Break: A writer uses a line break in a poem to intentionally create a moment of pause. Line breaks create meaning and help writers establish a rhythm within the poem.

Metaphor: A metaphor is a term or phrase that is used to make a comparison between two things that aren't alike but have something in common. Metaphors are a beautiful way to help paint a vivid picture inside the reader's mind.

Simile: A simile is a direct comparison between two things in order to make a description more emphatic or vivid. Typically, similes use the words "like" or "as". For example, "Jesse is sweet LIKE a lollipop." Similes are a great tool to help writers add depth to their writing.

Slant Rhyme: A type of rhyme with similar but not identical sounds. Sometimes called an "imperfect rhyme". In most cases, the vowel sounds are different while the consonants are identical; or vice versa. For example, "mop, sock."

Internal Rhyme: An internal rhyme is when two or more rhymes occur on the same line in a poem.

Some Styles of Poems

Concrete Poem: A poem where the shape of the words on the page matches the subject of your poem. For example, concrete poems can be written in the shape of a butterfly, an airplane, or a favorite pet.

Acrostic Poem: A style of poetry in which the first letters of each line spell out a word or phrase to create an entirely new meaning.

Rhyming Poem: A poem that rhymes! No restrictions regarding form, structure, theme or syllables.

Sensory Poems: A sensory poem is a poem that describes something by explaining what it smells, tastes, looks, feels, and sounds like. Sensory poems can be unrhymed or rhymed and do not have to follow a specific pattern.

Poetry Pop 92: Concrete Poems

Poetic History:

A concrete poem is a poem that takes the shape of the object it is describing. For example, in a concrete poem about an airplane, the words on the page are arranged to look like an airplane. Concrete poems are descriptive poems. They are a fun way to introduce form to students, as the word choices are limited depending on the shape of the object.

Materials:

- Tracing paper
- Pencils
- WRiTE BRAiN Wordless Books
- Story Mats or Story Cards

Recommended Alignment:

Lesson #7 Book Walking and Story Talking

Extended Value

Concrete poems engage spatial learners. Drawing and thinking of words in terms of structure and form connects poetry to STEM and enhances STEAM education. The act of tracing develops fine motor skills and encourages students to think of objects with regard to dimensions.

Activity

- Have students flip through their wordless books, focusing on the illustrations they see. Ask them to notice any recurring images.
Note: *This activity can also be completed using Story Mats or Story Cards.*
- Describe to students what a “concrete” image is and tell them that they will be tracing an image and writing a poem within the outline.
- Explain that concrete poems are meant to describe the object they are taking the shape of.
- Have students select one element within their illustration that is large enough to trace.
- (If students choose an image too small to trace, they can free-hand draw it.)
- Students will trace the outline of their chosen image.
- Using their drawing as the subject of their poem, have students create a poem within the lines of their shape.

Sample Poem

	Orangefish
	Sampson is not gold.
Does	His scales are a dark orange that
he	Shimmers in the light. His expression is
think, feel, worry	Unchanging, which makes me think he's Depressed.
or	I cannot complain about Sampson, except
love?	To say that he doesn't make me feel
	Heard. Sampson is a goldfish.
	He is a good fish, but he
	Is not gold.

School-To-Home Connection: *Have students find an object in their house that they would like to write a concrete poem about. Then, focusing on word choice and form, students will create a concrete poem to describe the object they have chosen.*

Examples Include: *a lamp, the refrigerator in their kitchen, a pet.*



Poetry Pop In: Acrostics

Poetic History:

Acrostics are poems where a word (such as a person's name) is written vertically down the side of a page and each letter is used to begin a line of the poem. An acrostic usually does not rhyme, but like all poems, it can! An acrostic is a form of descriptive poetry and is used to characterize or describe the chosen word or person.

Materials:

- Blank paper
- Pencils
- Wordless Books
- Graphic Organizers
- Adjective Alley Word Sheets

Recommended Alignment:

Lesson #8 Character Development

Extended Value

Acrostics are typically written using names. This is a great icebreaker when placing students into new groups, introducing a new student, or at the beginning of the school year. Use this style of poetry as a Social-Emotional component to your program and have students get to know one another by asking their classmates questions and writing acrostic poems about one another.

Activity

- Have students choose one of the characters from their story to write a poem about.
 - Ask each student to write the name of their character vertically down the side of a blank piece of paper.
 - Use each letter of the character's name to write a word or sentence describing that character. In the lower grades, students can do this activity by writing one adjective per letter/line to describe their character.
 - Encourage them to use the **Adjective Alley**
- **Word Sheet.**
 - In older grades, or as a challenge to younger poets, have students write one full line of the poem per letter. These lines can work together to create one longer poem that fully describes their character. If they are feeling inspired, they can add a last name!
 - For added time or for an additional activity, students can create an acrostic poem for an adjective describing a character instead of the character's name.

Sample Poems

Mesmerizing Maya
Endearing underwater princesses
Roaming the sea for adventures
Making many friends along the way
Always having fun
Illuminating kindness
Day-dreaming about one day leaving the sea to fly in the sky



Boyish witty and handsome
Really likes to play
One of a kind and always asking questions
The reason why I giggle
Here for you forever
Everyday I think of how much I love you
Reminding me to be humble
Sometimes annoying, but always loyal

Tommy the turtle glides
Over waves
Majestic
Magical
Young and full of life
the
Tiny turtle is eager to swim
Under the ocean's surface
Racing the waves with his
Tenacious companion
Leo riding on his back!
Even the best swimmers cannot compete!

School-To-Home Connection: Encourage students to write an acrostic poem using the name of one of their friend's or family member's names. What are their friend's or family member's thoughts, feelings, hopes, fears, and physical characteristics? Can students use new adjectives to describe their friend or family member? Is their friend or family member similar to any of the characters in their story?

Poetry Pop 92: Rhyming Poems

Poetic History:

A rhyming poem can be on any subject and take any form. There is no structure or form that rhyming poems must follow. The only rule is...the words must rhyme! While there are various types of rhymes (see definitions in the Glossary of Poetic Styles) the most common rhyming poems all end in the same sound. Rhyming poems can be either silly or serious or both.

Materials:

- Blank paper
- Pencils
- Story Mats
- Time
- Thesaurus or Dictionary

Recommended Alignment:

Lesson #13 The Mighty Thesaurus

Extended Value

Rhyming poems focus first and foremost on sound; use this an opportunity to connect poetry to music. Can you challenge your students to write a lyrical song, spoken-word piece, or rap? Does your school have a music or technology department? Can you record your students songs/raps or even go as far as creating music videos? Use poetry as a jumping off point for exploring another art form, such as dance.

Activity

- Hand out story mats to each student.
- Use the large illustration on the front and have students look closely at the images.
- Set a timer for two minutes and have students write a short story on paper.
- Invite them to turn the story mat over and read the prompts on the back.
- Set a timer for an additional two minutes and have them revise their original draft, adding more detail and descriptive language.
- Remind students what a rhyme is. Ask them to provide examples of words that rhyme. (Example – stamp, vamp, lamp, damp, camp, cramp, amp)
- Using a clean sheet of paper, instruct students to make a list of key words within their story.
- Once students have completed their lists, have them make lists of words that rhyme with each of their key words.
- Students will take their stories and begin to transform the sentences into a rhyming poem - similar to a Dr. Seuss story. Encourage them to use a thesaurus or a dictionary, as well as their imaginations, to find creative rhymes!

Note: Story cards may be used instead of story mats.

Rhyming Resource Visit www.rhymezone.com for additional rhymes

Sample Poems

I dream, I write
I scream with all my might
When I'm hungry, my mom cooks me noodles
And when I get sleepy, she draws me doodles



The three cool cats huddled around the chessboard.
Silently, the two players plotted their next move.
But the growl of Henry's stomach couldn't be ignored.
Distracted, Slick Mike had lost his groove.
"A little quiet fellas, please!" he hissed.
Sheepish, Henry adjusted his posture.
But the game-winning move had been missed.
Glumly, Henry watched his name scratched off the roster.
"As if it's not enough you come sniffing around my Marlene!"
Annoyed, Slick Mike hissed at his opponent.
But poor Henry had only been thinking of a sardine.
Fluffy, his cousin, had been Henry's biggest proponent.
He had told the other cats that Henry could hang.
Disappointed, Fluffy gave Henry a steely-eyed glare.
But Henry could only think of his stomach pang.
Queasy, he leaned over the chessboard and coughed up a hair.

The sky was black and blue in the dead of night
Lex was relaxed, unaware of the coming fight.
Although she was brave, she was still just a girl
She flung out her mop with a flick and a twirl
The dragon had never seen such moves!
Little Lex clearly had something to prove.
The icy water splashed and burned against his face
Lex retreated as the dragon flew into space!

School-To-Home Connection: Have students create a rhyming poem with their families or friends! Using a prompt, such as a family photo, invite students to create a rhyming poem based on what they see in the photo. Encourage students to collaborate with their families, with each person writing a line of the poem, adding to it until everyone has contributed.

► **OPTIONAL
ADDITIONAL CHALLENGE**

Students can work in pairs or in larger groups to create rhyming poems together. This is a fun way to work on rhyme, as students will have to think on their feet to find a word that rhymes with the words someone else wrote. Students can work with their groups to create rhyming poems by passing a story card in a circle (similar to Pass It!) where each student must write the next line of the poem following the rhyme scheme.

Poetry Pop In: Sensory Poems

Poetic History:

A sensory poem, sometimes referred to as a “five-senses poem” describes how the speaker (either the author/poet or a character) senses something. What does it look like, taste like, feel like, smell like, or sound like. Sensory poems do not need to rhyme, but they can! These poems are usually written in the first person and are rich in adjectives and descriptive language. **NOTE:** *Rhyming is not required!*

Materials:

- Blank paper
- Pencils
- Story Cards
- Story Mats

Recommended Alignment:

Lesson #14 Story Stretching

Extended Value

Sensory poems can be written about anything! For an added cross-curricular component, use these poems to explore different objects in Art or Science class. How can students create poems to describe what they experience in different forms of weather or different environments around the world (such as rainforests, tundras, or jungles)? Can you use these poems to describe different textures – such as fabrics or raw materials? Can you connect poetry to fashion or other forms of visual art such as sculpture?

Activity

- Review the five senses with students. SIGHT – SOUND – TASTE – SMELL – TOUCH
- Discuss how using sensory language can make stories richer and more vivid.
- Have students use a story mat or a story card and focus on what one of the characters is sensing within the illustration.
- Ask them to craft a poem using all five senses to describe the setting, characters, objects, etc.
- Define the terms metaphor and simile. (See Glossary of Poetic Terms)
- Encourage students to dig deeper into their imaginations and to use metaphors and similes. The dragon’s roar may sound “loud” but can the language be stretched to describe the loudness? For example: “The dragon’s roar pierced the air like a sword, rattling the stained glass of the church windows.”

Sample Poems

I smell the salt of the ocean and the crisp green outdoors
I see a lone castle, surrounded only by sea, sky, and forest
I taste the stickiness of melted ice cream melted in the heat
I feel the warmth of the shining summer sun on my skin

Once upon a time long long ago,
We dinosaurs knew how to have a good adventure
Before buildings or humans
We pranced, danced, and stomped
Our paws digging through the dirt
No distractions in sight, we roared with all our might



When the breezy winds passed us by
We laughed, we sang, we shook our tails
As our kites flew high in the sky
We dinosaurs knew we had to stick together
For the good times would not last forever

On entering the diner, the smell of steamed worms assaulted my nose
I glanced all around, taking in the faces of monsters and foes
Straining to listen, all I heard was jibber-jabber and goodness knows
The vinyl floor was covered in drool, so sticky it clung to my toes
After seeing the menu I asked, "Excuse me, where's the nearest Trader Joe's?"

School-To-Home Connection: *Sensory poems can be used to describe many things. An easy way to encourage students to describe their senses is through food! Ask students to go home and observe all the ways their senses come to life at dinner time. What does the food look like? How does it smell or feel? What does it taste like? Does it crunch or crackle? Have students take their observations and craft a sensory poem.*

▶ **OPTIONAL
ADDITIONAL CHALLENGE**

Bring in the same snack for all your students. Have students interact with the food before they are allowed to eat it. Invite them to take notes on the Sensory Snack Worksheet describing how it smells and feels. What are the textures and colors? Once they eat it, how does it taste and sound? Does it feel different inside? Invite students to dig deeper into their descriptions. Instead of calling an Oreo creamy or crunchy, encourage them to use words such as chalky and smooth.

Next, have students write a sensory poem about their snack. Invite students to share their poems either in groups or with the class. Lead a discussion on how different all the poems are even though everyone wrote about the same subject - a favorite classroom snack! This is a great activity to do in pairs!

99% of students who write poetry about healthy snacks are proven to like them more!



Hold a New Author's Event!

Plan a celebration and storytelling event so your students can be acknowledged by their families and community for becoming published authors! Present their certificates to them again or for the first time at the event.

- Pass around printed copies of the group-authored WRiTE BRAiN BOOKS for guests to appreciate.
- Talk about the project from your teacher's perspective, and then ask the students to volunteer to share their experience with the audience.
- You may want to videotape the event.
- Advertise your event by contacting a local newspaper and asking the editor to include a press release about your students' achievement. You can always write it yourself and submit it to local publications.
- Create an invitation list. Invite relatives and friends of the students as well as community leaders. Ask the local newspaper to cover the event for the local section and write an article featuring your school's new authors.
- Do research to learn if there is a published children's book author in your town/city who might visit your school to discuss the authoring experience with the students.
- Ask your Principal, a community leader, a parent, or another teacher to moderate a panel of student authors for a Q & A with the audience so that the students can share their WRiTE BRAiN experience.

If a school or community event is not possible, create a smaller one in class for your students only, or invite the students and teacher from another class to join!

Let your principal and fellow teachers know that we offer WRiTE BRAiN BOOKS curricula for
KINDERGARTEN - HIGH SCHOOL as well as after school programs.

The WRiTE BRAiN Story Mats and Story Builder Cards are great tools to use at the start of ANY class. Do these short activities to unlock and engage a student's *whole mind* at the beginning of classes such as MATH, SCIENCE, COMPUTER LAB, and HISTORY.





BOOK BUILDER

Online Book Publishing Instructions

NOTE: These instructions were current when this guide was printed. For updates to publishing instructions or to view/download the most current version please visit: www.writebrainbooks.com/instructions

HOW TO USE THE WRiTE BRAiN BOOK BUiLDER!

- In order to use the BOOK BUiLDER, you must have **Cookies & Javascript Enabled**. These are likely already enabled on your computer, but if you experience problems with loading or saving data, this is the first thing to check.
- **Our BOOK BUiLDER works best in Chrome.** Mozilla, Explorer and Safari for Mac will all work, but we suggest you download Chrome. Perhaps someone on your IT staff can help you download the Chrome browser if you need assistance!

1. Create an account or Login to the WRiTE BRAiN BOOK BUiLDER

- Enter URL or click link:
www.Writebrainbooks.com/book-builder
- Enter your username (a valid email address) and desired password.

2. Select Your Book from the thumbnail images by clicking on the cover of your book on the WRiTE BRAiN BOOK BUiLDER web page.

3. Enter the Title of Your Book

- Click into the "your title here" field on the cover and type your title.

4. Enter Your Name by clicking into the "your name here" field on the cover.

5. How to Turn to the Next Page

- Use the icons at the bottom of your screen to navigate to the next page.

6. Enter Your Dedication to the person, place, or thing you choose to dedicate your book to.

7. Write About Why you dedicated your book to the person, place, or thing in your dedication.

8. Enter Your Story on Each Page

- Type your story from the pages of your handwritten WRiTE BRAiN BOOK into the corresponding boxes you see on the screen. Click on each box when you are ready to enter text.

NOTE: As you complete your book, it will auto-save. Your book may also be found by clicking the "My Books" tab above your book on the BOOK BUiLDER page of our website. Please **AVOID** refreshing your browser as it will create a new blank book without your story visible. Don't Worry! If this happens, please see the **How to Load a Book in Progress** section of the BOOK BUiLDER instructions on the following page to load your book in progress.

9. Upload a Photo of yourself into the box next to About the Author by clicking the "Choose File" button. Accepted file types include: jpg, png or tiff.



10. Click in the **About the Author field** to write a little bit about yourself.

11. Spellcheck Your Book

- Return to page one and spellcheck your book for any errors or misspelled words.
- The BOOK BUILDER will highlight or underline misspelled words, but you have the option to leave them as they are, or to correct them.
- To keep a misspelled word as is, click the word and select "ignore."

12. Publish Your Copy of a Book

- You must fill out every section of every page in order to publish your book.
- DO NOT LEAVE ANY TEXT BOXES BLANK.
- All fields must have text. Even a single space will do!
- Click Publish a Softcover or Hardcover to submit your book for processing.
- Enter Your DESIGNATED COUPON CODES:
 - To publish GROUP BOOKS use only the codes designated for hardcover group books.
 - To publish INDIVIDUAL BOOKS use only the codes designated for softcover individual books.
- By entering your coupon codes, you are submitting an order for copies of the "print-on-demand" authored books that were included with your WRiTE BRAiN package. (There will be a different code designated for each book.) Codes cannot be reused.

- Save the order confirmation emails you get each time you click to publish a book (or groups of books)! Enter the codes for as many books as you can in one order, so that you have fewer confirmation emails to keep and your books ship together.

13. Click Apply Coupon

14. Click Proceed to Checkout

- **NOTE:** Only complete the checkout process once you have entered all the books you have in your current batch. You will be presented the option to enter another book each time you publish, so you don't have to repeat the checkout process multiple times.

15. Billing and Shipping Address Fields

- These fields should be pre-populated with the address for the main office of your program. ALL BOOKS should be shipped to your main office to be distributed internally. Multiple addresses will incur additional shipping charges.

How to Load a Book in Progress

Visit www.WriteBrainBooks.com/book-builder. Log in to your account. Scroll down to My Books in the main navigation under BOOK BUILDER. All of your completed or in-progress books with any saved data will appear.

The BOOK BUILDER Auto-Saves!

The BOOK BUILDER will auto-save all of your students' content as they complete each page. If they enter their stories over many days, they can return to their book at any time to complete the process.



WRITE BRAIN BOOKS
C-12 Core Components Wheel



C-12 Wheel - Class Conversations

- Divide the class into small groups or pairs and assign each group or pair one word from the WRiTE BRAiN C-12 Core Components Wheel.
 - If they already know what the word means, have them collaborate to write a definition in their own words.
 - If they are unfamiliar with the word(s), have them look up the definition in a dictionary.
 - Ask them to write an example of how they see the word in relation to their life.
 - Have each group/pair share with the class what the C-12 Wheel word they were given means and how it encourages meaningful conversation. Ask, "How does the word make you feel?"
- Remind students to be considerate by practicing active listening when their peers are sharing aloud.**

DAILY OR WEEKLY ACTIVITY:

Each day or week (depending on your time frame) select a C-12 word from the wheel. In pairs, small groups, or as a whole class, students will have a brief conversation inspired by a prompt (below) that is relevant to the chosen word.

C-12 WHEEL PROMPTS: (Optional: Use your own words!)

Commitment: "Today we are going to have a conversation about commitment. In what ways are you committing to certain parts of your life? Where are you lacking commitment that you wish you had? Can you provide examples of both?"

Compassion: "Today we are going to have a conversation about Compassion. How are you compassionate? What do you do to try and understand others? Are you building compassionate characters in your WRiTE BRAiN stories? In what ways do your characters show compassion and empathy?"

Creativity: "Today we are going to have a conversation about creativity. What does being creative mean to you? How are you being creative in this class? Why do you think creativity is important for people of any age to explore?"

Curiosity: "Today we are going to have a conversation about curiosity. Is being curious important to you and if so, why? What have you learned by being curious that you may not have had the opportunity to discover?"

Connection: "Today we are going to have a conversation about connection. Why is it valuable that we are able to connect to each other and to people in general? In what ways are you creating connections when developing your WRiTE BRAiN characters and stories?"

Character: "Today we are going to have a conversation about character. Please share a bit about the different characters you've created or are creating in your various short stories and in your books. Can you talk about what it means to build your own personal character?"

Courage: "Today we are going to have a courageous conversation and share something that scares us. If you aren't ready to share a fear with your peer partner or with the

class, write it on paper and keep it tucked away somewhere. You can share it with me if you're feeling courageous."

Critical Thinking: "Today we are going to have a conversation about critical thinking. What does it mean to become a critical thinker? How will this quality help you in your own life now and with achieving future goals? Are you willing to take the time necessary to process certain things more thoughtfully? What is the difference between thinking critically and being critical?"

Comprehension: "Today we are going to have a conversation about comprehension. What does it mean to comprehend something? Can you explain how you best comprehend information? Do you ask good questions to gain deeper understanding? Do you spend a little bit of time investigating things when they are unclear?"

Communication: "Today we are going to have a conversation about communication. Why is it important to have strong communication skills? How do you exhibit communication skills, verbal or otherwise? Do you know anyone who is a great communicator? What makes them a good communicator in your eyes? How do you communicate effectively in this class during the authoring process?"

Collaboration: "Today we are going to have a conversation about collaboration. Talk about how you feel when you are successfully collaborating. How do you know when you are not collaborative? In what other areas of your life do you collaborate with others? Can you name some professions that require collaborative people?"

Confidence: "Today we are going to have a conversation about confidence. In what areas of your life are you very confident? In what areas do you feel insecure? How are you building confidence while working on this program? How does it make you feel to gain confidence about something?"



Adjective Alley Word Sheet

Appearance Adjectives

adorable
appealing
attractive
beautiful
cheerful
classy
clean
cute
curly
drab
dull
elegant
energetic
fair
fancy
fascinating
filthy
flashy
glamorous
glossy
gorgeous
handsome
healthy
heavenly
homely
long
lovely
magnificent
misty
neat
nice
old-fashioned
plain
perfect
perky
pleasant
precious
quaint
relieved
sickly
smiling
sparkling
spotless
surprised
timid
ugliest
unsightly
wide-eyed
wild
wonderful

Color Adjectives

red
orange

yellow
green
blue
purple
gray
black
white
pink
brown
gold
silver
tan
turquoise
speckled
spotted
striped
brindle
checked
polka-dotted
metallic
translucent
transparent
colorless
drab
pastel

Condition Adjectives

alive
ambitious
amused
better
brave
brilliant
careful
charming
clever
cooperative
cowardly
daring
dead
easy
exciting
famous
fascinating
fine
gifted
helpful
important
inexpensive
intelligent
kind
kindly
lazy
lucky
moody

mushy
naughty
neat
odd
peaceful
petite
powerful
poor
pretty
proud
rich
shy
sincere
talented
tender
tidy
uninterested
vast
young

Feelings (Bad) Adjectives

afraid
angry
annoying
arrogant
ashamed
bad
bashful
bewildered
bored
clumsy
concerned
creepy
cruel
dangerous
defeated
disgusting
drowsy
embarrassed
envious
evil
fierce
frightening
gross
grumpy
hair
helpless
hopeless
horrible
hungry
irritating
itchy
jealous
lazy
lethal



Adjective Alley Word Sheet (continued)

loathsome
lonely
mean
mediocre
mysterious
nasty
nervous
obnoxious
panicky
repulsive
rude
scary
selfish
sleepy
sore
spooky
stupid
thoughtless
tired
uncomfortable
unlucky
untidy
upset
uptight
wasteful
wicked
wise
witty
worried
worthless
useless

Feelings (Good) Adjectives

agreeable
angelic
bold
brave
calm
carefree
confident
delightful
eager
encouraging
excited
exuberant
fabulous
faithful
fantastic
fearless
friendly
funny
gentle
gleeful
glorious
grateful
happy

honest
jolly
joyful
joyous
kind
lively
lucky
nice
obedient
polite
popular
proud
quiet
relieved
shy
silly
smart
surprising
sweet
thankful
useful
valuable
victorious
vivacious
witty
worthy
zany
zealous

Shape Adjectives

broad
chubby
chunky
circular
crooked
curved
deep
distorted
flat
high
hollow
low
narrow
oval
pointy
round
shallow
skinny
sleek
square
steep
straight
triangular
warped
wavy
wide

Size Adjectives

big
colossal
enormous
fat
flabby
gigantic
great
heavy
huge
immense
lanky
large
lean
little
mammoth
massive
miniature
monstrous
petite
plump
puny
slender
scrawny
short
skeletal
small
svelte
tall
teeny
teeny-tiny
thin
tiny
trim
underweight
vast
wide
willowy

Sound Adjectives

blaring
cooing
deafening
faint
hissing
hushed
loud
melodic
muffled
mute
muted
noisy
purring
quiet
raspy
rowdy



Adjective Alley Word Sheet (continued)

screaming
screeching
speechless
silent
squeaky
talkative
thundering
thunderous
voiceless
whispering

Time Adjectives

ancient
belated
brief
delayed
early
eternal
everlasting
fast
late
long
modern
old
old-fashioned
overdue
punctual
quick
rapid
short
slow
swift
young

Speed Adjective

brief
bustling
fast
hasty
prompt
rapid
slow
snappy
speedy
swift

Taste/Touch Adjectives

acidic
appetizing
bitter
bland
coarse
comfortable

comfy
cozy
creamy
delectable
delicate
delicious
fleshy
flimsy
fluffy
fresh
furry
glossy
grainy
greasy
irregular
juicy
hot
icy
loose
lumpy
luscious
melted
nutritious
polished
prickly
rainy
rotten
rough
salty
scaly
scratchy
silky
shiny
slippery
smooth
soft
spicy
sticky
strong
sweet
tangy
tart
tasteless
uneven
velvety
watery
weak
wet
wiry
wooden
yummy

Touch Adjectives

boiling
breezy
broken
bumpy
burning
chilly
cold
cool
creepy
crooked
cuddly
curly
damaged
damp
dirty
dry
dusty
filthy
flaky
fluffy
freezing
hot
humid
icy
moist
rough
tropical
sharp
slick
slippery
smooth
snowy
sticky
warm
watery
wet
windy

Quantity Adjectives

abundant
ample
big
broad
empty
few
full
generous
heavy
light
many
numerous
roomy
several
sparse
substantial



Instead of Said

There is nothing wrong with using the word “said,” but there are many other words you can use to make your writing more exciting for the reader. Think about the emotions your character is experiencing before using the words below to replace “said.”

acknowledged	confirmed	marveled	sighed
added	convinced	mentioned	shouted
announced	cried	mumbled	shrieked
answered	declared	ordered	smirked
asked	demanded	persuaded	snapped
assured	dictated	pleaded	sneered
babbled	encouraged	pondered	sobbed
barked	exclaimed	protested	spoke
bawled	explained	questioned	stated
beamed	expressed	ranted	suggested
begged	fumed	rejoiced	thought
bellowed	gaspd	remarked	thundered
belted	groaned	replied	uttered
blurted	grumbled	reported	whined
boomed	grunted	requested	whispered
claimed	hissed	required	wondered
commanded	hollered	responded	yelled
commented	insisted	revealed	
complained	joked	roared	
confessed	laughed	screamed	

Vivid Verbs

Just as adjectives help to make your characters and settings more vivid and interesting, verbs help the reader to build a mental picture of the action being performed. There are many different ways to express simple actions with exciting, effective verbs.

Noisy Verbs

bang
bash
blare
bop
bray
bubble
buzz
chime
chug
clack
clang
clap
clatter
click
clink
clomp
crack
crackle
croak
crunch
ding
dribble
drop
drone
drum
grate
grind
growl
grunt
gulp
gurgle
guzzle
hammer
hiss
honk
hoot
hum

jangle
jingle
knock
moan
munch
murmur
peal
plink
plop
pop
purr
rap
rasp
rattle
ring
roar
rumble
rustle
scratch
screech
shuffle
sizzle
sniff
splash
splatter
squall
squawk
squeal
swish
swoosh
tap
thud
thump
trickle
trumpet
wail
wheeze
whine

whisk
whisper
whistle
yell
zip
zoom

Eating

bite
chomp
chew
crunch
devour
digest
dine
drink
feast
gnaw
gobble
gorge
graze
gulp
guzzle
munch
nibble
nosh
slurp
snack
swallow
taste

Asking

ask
beg
claim
demand
examine
inquire

investigate
plead
probe
propose
pry
question
quiz
urge

Looks/Sees

admires
appears
beholds
catches
checks
considers
contemplates
detects
disregards
explores
eyes
flashes
focuses
ganders
gapes
gawks
gazes
glances
glimpses
glowers
heeds
hunts
identifies
ignores
inspects
investigates
leers
notes



Vivid Verbs

notices
observes
ogles
overlooks
peeks
peeps
peers
reads
reflects
regards
reviews
scans
scopes
scouts
sees
sights
sparkles
spies
spots
squints
stares
studies
views
watches
witnesses

Moving & Touching

amble
approach
arrive
bolt
bounce
chase
crawl
creep
cruise
cuddle
dart
dash
dawdle
drift
drive
drove

embrace
escape
exit
feel
float
follow
force
hike
hop
hug
hunt
inhale
jet
jog
jump
leap
lunge
march
meander
nudge
pace
parade
pedal
pinch
plod
poke
pounce
prance
proceed
prod
pursue
race
ramble
roam
rove
run
rush
saunter
scurry
shuffle
skate
skip
skitter

slip
slink
slither
smell
sniff
soar
speed
sprint
squeeze
stagger
stride
stroke
stroll
strut
swagger
taste
tickle
touch
tour
trail
traipse
trample
trek
trot
trudge
veer
waddle
wander
wiggle
wriggle

Talking

babble
chatter
drawl
gasp
whisper
mumble
murmur
mutter
squeal

feelings/emotions

admire
adore
amuse
appreciate
calm
cherish
confound
confuse
crave
dazzle
deceive
desire
despise
enjoy
excite
fool
forbid
frighten
hope
imagine
impress
loathe
love
outrage
petrify
pretend
prize
relish
resent
scare
soothe
startle
surprise
terrify
treasure
want
wish
worship

Other Ways to Say

Nice: enjoyable considerate courteous gracious
congenial cordial admirable pleasurable
thoughtful lovely likable pleasing

Big: enormous large massive colossal hefty
tremendous monstrous giant gigantic huge
immense bulky dense

Good: excellent pleasant marvelous
exceptional splendid outstanding terrific
stupendous amazing wonderful fantastic super

Little: small miniature itsy-bitsy miniscule
mini skimpy wee petite tiny teeny minute
microscopic

Bad: naughty mean dreadful wicked lousy
terrible unpleasant disagreeable wretched
rotten awful nasty

Ran: bolted sped hustled galloped skipped
raced rushed dashed fled hurried sprinted
jogged

Sad: unhappy gloomy cheerless sorrowful
upset downcast tearful somber miserable
forlorn depressed

Walked: strolled tiptoed trotted treaded hiked
paraded marched glided strutted shuffled crept
sauntered

Happy: jovial cheerful delighted glad joyful
content amused merry thrilled elated pleased
ecstatic

Pretty: cute exquisite attractive beautiful
gorgeous appealing elegant handsome
dazzling adorable stunning fair lovely

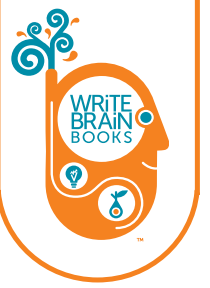
Laughed: giggled roared whooped guffawed
shrieked grinned cackled bellowed chortled
chuckled howled snickered

Looked: examined spied studied noticed
glanced peeked stared watched inspected
viewed observed gazed

Like: admire treasure fancy marvel appreciate
desire enjoy approve adore respect fond
cherish

Scared: alarmed frightened terrified shaken
spooked fearful petrified anxious taken-aback
horrified startled afraid aghast alarmed





WRITE BRAIN STORY CARDS

GROUP WRITING GAMES

Every one of these story card games can be played in any language. As an educator, we encourage you to use your creativity to modify games to meet your students' ability levels. Remember to leave extra time at the end of each game for everyone to share their stories aloud! Your students will sharpen their pencils and minds, and create like crazy! Everyone wins!

PASS IT!

Have each author in the group choose an illustrated card. **Set a timer for 3-5 minutes** and instruct students to each start the story they see developing in their chosen image. When the timer is up, students yell "PASS IT!" and pass their Story Card and written paper to the person to the right. Then, **set a timer for another two minutes** as each author adds to the story started by their peer author. Continue passing, shouting "PASS IT!" each round, until the card comes back to the story starter who can share aloud the group-authored tale!

WORLDLY WORD WHIRL

Each group chooses a single Story Card. **Set a timer for two minutes.** Every student in the group will write down all the elements they can identify in their chosen image in their native language. When the time is up, the group will combine their **native language** vocabulary lists to create one multilingual word cloud. Then, as a group, they will collaborate to translate all their words into English. Have each group share their translated word cloud aloud with the class and encourage everyone to pitch in and help identify any words they couldn't translate.

MEMORY MASH

One player shuffles for the group and pulls a card. Everyone looks at the Story Card for 10-30 seconds. Then, **set the timer for 45 seconds.** Each author writes down every single thing they can remember seeing in the picture. Whoever recalls the most elements and details, WINS THE ROUND.

UNITE TO WRITE

Set a timer for 3-5 minutes. Each author chooses a character in the image and writes the story unfolding in the scene from the perspective of their chosen character. When the timer is up, **AUTHORS SWITCH** and write through the eyes of a **different** character...without showing each other what they wrote! After three rounds, the group must collaborate to write a story that incorporates ALL perspectives.

RHYME LAP

Set a timer for three minutes. One author starts the story with a descriptive single sentence, then passes the paper to the next author who will write the next sentence and so on until the time is up.

THE CHALLENGE: The last word of each sentence must rhyme with the last word of the sentence that came before it.

GUESS WHO?

Choose ONE Story Card for the entire group and have them pick a group member to be the "editor." **Set a timer for 3-5 minutes.** Each student will write a short story without putting their name on the paper. When time is up, the editor reads each story aloud and players write down who they think wrote the story. The player with the most correct guesses wins!

SING IT, RHYME IT, RAP IT!

Set a timer for 3-5 minutes. Everyone writes a story for the SAME illustration. **Reset the timer for 10 minutes** as each player moves to a quiet space in the room to create a song, rap or poem of his/her own story! Every player performs the song, rap or poem they wrote for the group. Hilarity ensues and everybody wins!

WRITE IT, ACT IT!

Have students work in small groups of 3-4 students. Each group will choose a Story Card image to inspire the scene they are going to create and act out. **Set a timer for 7-10 minutes.** In their groups, students will write dialogue between the characters in the scene. When the time is up, students will perform their scene for the class, each playing a different character and saying the dialogue they wrote. Everyone gets a big round of applause!

THE CHALLENGE: Assign each member of the group an acting role so that all characters in the scene are being performed. Choose a narrator. Choose a director. Rehearse your WRITE BRAIN play, and present it to everyone in the room!

RHYME TIME

Place three Story Cards in front of each group. Direct them to collaborate to write a list of all of the elements in the image, even the characters' names and feelings. Then, have them work together to craft a rhyming poem of the story they see developing in the scene depicted. You may even tell them; "Try to write as Dr. Seuss: poetic, fun and loose as a goose! A fanciful tale - WRITE ON, you can't fail! You'll have a great time, making stories that rhyme!"



WRITE BRAIN STORY CARDS

INDIVIDUAL WRITING GAMES

SENSE & SENTENCES

Each student in the group picks a Story Card. Tell them to imagine what it would be like if they were inside the scene depicted. **Set a timer for three minutes.** Have them write down what they SEE, HEAR, SMELL, and TOUCH from within the environment depicted in the illustration.

P.O.V.

Set a timer for 3-5 minutes. Write a version of the story you see unfolding in this image from the Point of View (P.O.V.) of each character shown. If there are two characters, write two versions of the story so that each draft reflects a unique point of view. You'll be writing from the PERSPECTIVE of each character.

COLORFUL WORDS

Set a timer for 3-5 minutes. Have each student create a story until the timer dings. Then, reset the timer for only 1 minute and direct them to add more descriptive language by adding the different colors that appear in the image. When the minute is up, students should pair up and swap their stories, acting as "editors" for each other. They will read each other's stories and see if any colors are missing. For each new color they add, they get 10 points! Save their scores somewhere and announce a winner at the end of your school year.

WHO SAID WHAT?

Have students identify and give names to the characters in the illustration on their chosen Story Card. Ask them to write what they imagine the characters are saying to others in the scene and even to themselves. Take time to explain that writers use quotation marks (" ") around words to indicate that they are spoken. Remember, anyone or anything can have a speaking voice in a children's book. Your authors can make the trees talk!

POETIC PAIRS

Have students pair up. Place one Story Card in front of each pair of authors. Direct them to collaborate to write a list of all of the elements in the image, even the characters' names and feelings. Then, have them craft a rhyming poem of the story they see developing in the scene depicted. You may even write this on the board; "Try to write as Dr. Seuss: poetic, fun and loose as a goose! A fanciful tale - WRITE ON, you can't fail! Let's have a great time, making stories that rhyme!"





SUBJECT

WHO OR WHAT A CLAUSE, PHRASE, OR SENTENCE IS ABOUT

NOUNS

PROPER NOUNS

Name a specific person, place, or object. They begin with an upper case letter.

1. John
2. Mercury
3. California

COMMON NOUNS

Name a non-specific person, place or object; they do not begin with an upper case letter.

1. boy
2. planet
3. state

PRONOUNS

Take the position and function of nouns, but do not specifically name.

1. He fed the cat.
2. She fed the cat.
3. It got extremely fat.
4. They wish they had fed it less.

VERBS

WHAT A SUBJECT IS DOING; WHAT IS BEING DONE TO IT; A STATE OF BEING.

THE FIVE PROPERTIES OF VERBS

PERSON

A verb is in the same person as its subject.

1. First person: I am hoping for rain.
2. Second person: You are hoping for rain.
3. Third person: He is hoping for rain.

VOICE

1. **ACTIVE VOICE:** Subject is acting.
Lightning struck the barn.
2. **PASSIVE VOICE:** Subject is acted upon.
The barn was struck by lightning. (The passive form always consists of some form of the verb "be" plus the past participle.

MOOD

1. **Indicative:** Makes a statement or asks a question.
It is 40 miles to Gainesville, but we will get there in time.
2. **Imperative:** Expresses a command, request, suggestion, entreaty, etc., where subject (usually the pronoun you) is understood.
Stop! Please sign the form before returning it.
3. **Subjunctive:** Equals the past

tense in structure, and is used after "if" and "wish" when the statement is contrary to reality.
a. I wish I were a rich woman.
b. If I knew her number, I would call her.

TENSE

1. Made from the principle parts of verbs.
2. Three forms are:
a. Present tense or present infinitive: do, give, ring, throw
b. Past tense: did, gave, rang, threw
c. Past participle: done, given, rung, thrown

ADVERBS

1. Adverbs answer one or more of these questions.
a. How? (by what manner?) quickly, slowly, fast
b. When? (at what time?) now, then, never
c. Where? (at what location?) here, there, down, up
d. To what extent does a thing have some quality?
e. To what extent does the adverb express quantity?
2. Adverbs follow the verb.
a. John walked slowly.
b. John walked faster than Peter.
3. Adverbs modifying adjectives and adverbs precede the word being modified.
John walked surprisingly slowly for someone so tall.
4. One-syllable adverbs are compared by adding -er or -est.
a. John walked slower than I did.
b. John walked slowest of all.
5. Adverbs of two or more syllables add more or most.
a. John walks more slowly than I.
b. I am most happy to know that.

SENTENCES

GROUP OF RELATED WORDS HAVING A SUBJECT (PRESENT OR UNDERSTOOD) & A VERB, AND EXPRESSING A COMPLETE THOUGHT

KINDS OF SENTENCES

1. **DECLARATIVE SENTENCE**
1. Makes a statement.
a. Today is the day before the long holiday.
2. **IMPERATIVE SENTENCE**
1. Give a command,
a. Please close the door on your way out.
3. **INTERROGATIVE SENTENCE**
1. Asks a question.
a. Who was that woman?
4. **EXCLAMATORY SENTENCE**
1. Expresses a strong feeling.
2. Ends with an exclamation point.
a. What a beautiful morning!

SENTENCE PATTERNS

PATTERN 1
[subject + verb]

1. The subject may be compound.
2. The verb may be compound.
3. John ran (John is the subject and ran is the verb.
a. John and Peter ran and fell down.

PATTERN 2 (S + V + D.O.)

- [subject] + verb + direct object]
1. Any of the elements may be compound.
 2. The verb represents direct or indirect action, active or passive voice.
a. John ran the race. (John is the subject, ran is the verb, and race is the direct object.
b. The race was run by John.

PATTERN 3

- [subject + verb + indirect object + direct object]
1. Any of the elements may be compound.
a. Dad paid the clerk the sales tax. (Dad is the subject, paid is the verb, clerk is the indirect object and sales tax is the direct object.

PATTERN 4

- [subject + verb + subjective complement]
1. Any of the elements may be compound.
 2. The verb must be linking - have no action.
a. Jane is my attorney. (Jane is the subject, is [linking verb] is the verb, and attorney is a predicate nominative.
b. The water is blue. (Water is the subject, is [linking verb] is the verb, and blue is a predicate adjective.

COMMAS

SEPARATE & ENCLOSE PHRASES & CLAUSES

With coordinate conjunctions
And, but, or, nor, for, so, yet

SEPARATE MAIN CLAUSES WITHIN A SENTENCE

1. Mary counsels students, and she volunteers at the local hospital.
2. John planned to invest his tax return, but he bought a computer instead.
3. Doug will play the game, or he will mow the lawn.
4. I do not smoke, nor do I eat near people who smoke.
5. Sandra won't be going with us, for she returned her application too late.
6. The bank lowered its interest rates, so we decided to refinance our mortgage.
7. I haven't seen the new house, yet I know how to get there.

QUOTATIONS

Commas ordinarily separate a quotation from its source, such as

he said or she said.

1. John F. Kennedy said, "Ask not what your country can do for you; ask what you can do for your country."
2. "Sometimes love is stronger than a man's convictions," wrote Isaac Bashevis Singer.
3. "I never forget a face," said Groucho Marx, "but in your case, I'll make an exception."

PARENTHETICAL EXPRESSIONS

1. John's new car, in my opinion, is a lemon.

QUOTATION MARKS

DIRECT & INDIRECT ENCLOSE A DIRECT QUOTATION

1. Martha whispered quietly, "I'm afraid of the dark."
2. "When," she breathed, "do you want to get out of here?"
3. "What if we get stuck in this place?" she asked.
4. "I knew I should have taken up basketball"

CAPITALIZE THE FIRST WORD OF A DIRECT QUOTATION.

DO NOT CAPITALIZE THE FIRST WORD in the second part of an interrupted quotation unless the second part begins a new sentence.
INDIRECT QUOTATIONS DO NOT REQUIRE QUOTATION MARKS.
Father said that we should be frugal with our money.

END PUNCTUATION

PERIODS END MOST SENTENCES IN ENGLISH.

Mary asked us about selling her house.

POLITE REQUESTS that do not require a "yes" or "no" answer should use a period.
Would you please clean your room.

USE A PERIOD WITH MOST ABBREVIATIONS.

Jan. = January (acronyms, such as IRS and CARE, do not require periods).

QUESTION MARKS END DIRECT QUESTIONS.

Is Mary going to sell her house?

EXCLAMATION POINTS END EMPHATIC STATEMENTS.
No yelling! Everyone sit down!

OTHER PUNCTUATION

BRACKETS: enclose editorial comments inserted within quoted material.

Machiavelli, the political pragmatist, argues that "princes [or anyone in a position of power] have accomplished most who paid little heed to keeping their promises."

PARENTHESES: enclose supplemental information that is not necessary to the meaning of the sentence.

1. There are three sections to a thoughtfully composed essay: (1) the introduction, (2) the body, and (3) the conclusion.
2. Hamlet and the law of desire (1987) suggests that Shakespeare's famous tragedy is about the traditional rite of passage all boys go through as they mature into men.

DASHES: (typed as two hyphens with no space before, between, or after) emphasize certain material within a sentence.

1. I would suggest-or should I say, argue-that all aspects of the present economy must be changed.
2. Three members of the Board of Regents-even the newly appointed member-voted to reduce the education budget.
3. Adam's mother-a woman of high energy, intelligence, and wit-always hosts the best parties.

HYPHENS: join words together and indicate a line break.

1. The ill-fated ship sank quickly.
 2. The editor-in-chief checked the final draft.
 3. The player-King delivered his lines expertly.
- Project-Based learning is exciting. (Line-end hyphens break according to syllables).

SLASHES: indicate options and unintended lines of poetry.

1. Please use your book and/or a calculator.
2. Good professors are true teachers/scholars.
3. Many children recognize these famous lines:
"Twas the night before Christmas, when all through the house/ Not a creature was stirring, not even a mouse..."

ELLIPSIS: indicate an omission from a direct quotation.

"Another problem... is acid rain..." (Three spaced periods indicate an omission within a quotation. Four spaced periods indicate an omission at the end of a direct quotation.

ITALICS: indicate titles of books, magazines, newspapers, long plays, poems, etc.

1. My sister can recite passages from Anderson.
2. Newsweek is my favorite news magazine.
3. Daniel bought a copy of the L.A. Times
4. Professor Briggs can read Paradise Lost in Italian. (alternately, you can underline titles).
5. Newsweek is my favorite news magazine.



Character Development Worksheet

Author's Name Illustrator's Name

Character
Names

Character
Feelings
& Thoughts

Important
Details

Teacher/Facilitator



Character Arc Worksheet

Elementary School

Author's Name

Illustrator's Name

	Before the Story Begins	Beginning	Middle	End	After the Story
Actions					
Feelings					



Conflict Scenarios

Elementary School

SCENARIO A: Students can't agree on the name for the pet character in their story. Some group members want to name the pet (dog, cat, fish, etc.) after their own pet at home. Another student wants to name the pet after a famous person. A third group member wants to name the pet in the book after a sibling or friend. Each student offers his or her ideas.

SCENARIO B: One student in the group thinks the main character is feeling angry in a scene because of the character's facial expression. Another student thinks the character looks scared. A third thinks the character is laughing hysterically. Each student argues his/her points.

SCENARIO C: One student wants his/her idea used because he/she spoke up first. Someone in the group is shy and nervous about writing and doesn't want to participate at all. Another group member encourages the shy student to share his/her creative ideas aloud.

Storyline Planning Worksheet

Author's Name Illustrator's Name

Beginning

Middle

End

Teacher/Facilitator



Describing Settings - Sample Texts

for 2nd & 3rd Grades

Alice in Wonderland

"However, there was the hill full in sight, so there was nothing to be done but start again. This time she came upon a large flower-bed, with a border of daisies, and a willow-tree growing in the middle."

-Lewis Carroll

Charlie and the Chocolate Factory

"Charlie Bucket stared around the gigantic room in which he now found himself. The place was like a witch's kitchen! All about him black metal pots were boiling and bubbling on huge stoves, and kettles were hissing and pans were sizzling, and strange iron machines were clanking and spluttering, and there were pipes running all over the ceiling and walls, and the whole place was filled with smoke and steam and delicious rich smells."

-Roald Dahl

for 2nd, 3rd, 4th, & 5th Grades

Tuck Everlasting

"The first week of August hangs at the very top of the summer, the top of the live-long year, like the highest seat of a Ferris wheel when it pauses in its turning. The weeks that come before are only a climb from balmy spring, and those that follow a drop to the chill of autumn, but the first week of August is motionless, and hot. It is curiously silent, too, with blank white dawns and glaring noons, and sunsets smeared with too much color. Often at night there is lightning, but it quivers all alone. There is no thunder, no relieving rain. These are strange and breathless days, the dog days, when people are led to do things they are sure to be sorry for after."

-Natalie Babbitt

Hatchet

"Brian Robeson stared out the window of the small plane at the endless green northern wilderness below. It was a small plane, a Cessna 406—a bush plane—and the engine was so loud, so roaring and consuming and loud, that it ruined any chance for conversation."

-Gary Paulsen

Setting Snapshots Worksheet

Author's Name Illustrator's Name

On this worksheet, write complete and descriptive sentences in each box that describe ONLY the place depicted in the image/scene. If you took a picture (a snapshot) of the place depicted, how would you describe it using the written word? You will be able to lift these snapshots off the page and place them in your storybook!

Do not describe what is happening or what characters are feeling. Write only about the attributes of the environment.

Page #	Snapshot

Page #	Snapshot

Page #	Snapshot

Page #	Snapshot

Teacher/Facilitator



Imagining Leads & Conclusions Worksheet

Author's Name

Illustrator's Name

Lead 1

Lead 2

Conclusion 1

Conclusion 2

Teacher/Facilitator



Dedication & About the Author Worksheet

Author's Name Illustrator's Name

I dedicate this book to...

Because...

Dedication

**About
the Author**

Teacher/Facilitator



Compare And Contrast Worksheet

Elementary

Can you think of anyone in your own life who you might compare to one of the characters in your WRiTE BRAiN story? Write the name of one of your fictional characters on the FICTIONAL CHARACTER line, and write the name of the person in your real life on the NONFICTIONAL PERSON line. Then, list their similarities and differences.

FICTIONAL CHARACTER	NONFICTIONAL PERSON
CHARACTER	PERSON

SIMILARITIES

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

DIFFERENCES

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

NOTES:

.....

.....

.....



Think of a place/setting in your life that you might compare to one in your WRiTE BRAiN BOOK. Write the name of your fictional setting on the FICTIONAL SETTING line, and the name of your nonfictional setting on the NONFICTIONAL SETTING line.

FICTIONAL SETTING	NONFICTIONAL SETTING
PLACE	PLACE

SIMILARITIES

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

DIFFERENCES

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

NOTES:

Comparative Essay Outline Worksheet

Elementary

Think of a real person, and a real place in your life that you might compare to one of the fictional characters, and fictional places, in your WRiTE BRAiN BOOK. Answer the questions to develop your essay.

Include the answers to **ALL** of the following questions in your essay:

INTRODUCTION

1. What two things are you comparing in this essay?
2. Is there something you find most interesting about this comparison?
3. Why might readers find this comparison interesting?

PARAGRAPH 1

1. What is your connection to the nonfiction person/place in your life?
2. How is your book's character/setting similar to this person/place? What do they have in common?

PARAGRAPH 2

1. In what ways are these two characters/places different from each other?
2. What have you experienced or observed about the real person/place that makes these differences clear to you? (OPTION: The answer to this question may be a separate "PARAGRAPH 3".)

CONCLUSION

1. What is the purpose of this essay?
2. What were the most important things you tried to show readers about your two subjects?



Positive Feedback for the Author Worksheet

Author's Name

Teacher/Facilitator: _____



Reflective Personal Essay

Author's Name



Sensory Snack Worksheet

Elementary School

Sensory poems are used to describe an object and how it affects all 5 of your senses!

SIGHT - SOUND - TASTE - SMELL - TOUCH

Create a sensory poem describing the snack you are about to eat!

Use your [Adjective Alley Word Sheet](#) to add more descriptive language.

What snack are you about to enjoy? What type of snack is it (fruit, candy, vegetable, chip, etc.)?

What does your snack look like? What is its shape and size? What color(s) can you see?

What sounds are created when you eat your snack?

How does your snack taste?

What does it smell like? Does it smell differently if you bite/slice into it? What if it is warm? Cold?



What does your snack feel like to the touch? How does it feel when you eat it? Are there different textures? Is the inside of the snack different from the outside?

Now, create a sensory poem describing your snack!

Can you re-write your poem to imagine if your snack was *rotten*?
How do the smells, sights and textures change?



Am I a WRiTE BRAiN THINKER?

(Pre- and Post-Project Survey)

Student Name

Date

www.WriteBrainBooks.com

Complete this survey BEFORE you begin the WRiTE BRAiN program and then do it again AFTER you present your final story in class or at your authors event at the end of the program.

Check the box that applies to you!

	ALWAYS	MOST TIMES	SOMETIMES	RARELY	NEVER
I am confident in my writing skills					
I can organize my ideas in a meaningful manner					
I consider myself a courageous person					
I use descriptive words to create specific details					
I feel comfortable speaking in front of others					
I access my imagination to create new ideas					
I work well when collaborating with others					
I like to use informational texts (dictionary, thesaurus) to support my writing					
I can create the plotline of a story					
I am a strong speller					
I know how to respect my classmates' ideas					
I understand how to develop a character					
I enjoy writing					
I consider myself a creative person					
I understand the value of cooperation					
I understand how to complete a project					
I actively participate in conversations					
I consider myself a confident person					
I enjoy solving problems					
I like feedback and don't feel criticized					
I like writing by hand					
I can edit and revise my own work					



Young Mentors - Volunteer Readers - Service Learning

ELEMENTARY GRADES 3, 4 & 5

We will donate some of our colorful and imagination-activating materials to your school or organization if your students commit to become WRiTE BRAiN Young Mentors! Students who have worked through any part of the children's story-authoring process are ready to guide younger children in the experience of fun, thoughtful, creative writing.

Ask for volunteers to assist kindergartners or first-graders in writing and revising to create a Story Mat Gallery of original work! Your Young Mentors can also be of service by volunteering to read their WRiTE BRAiN BOOKS aloud to younger students, kids in children's hospitals and youth centers, and even for senior citizen's that may be in need of youthful inspiration!

Note: Volunteering, service learning, and community engagement projects are becoming more and more popular during the school day; in some states, it is required for all grade levels. Service hours are a requirement for high school students to complete to be eligible for graduation, and it's never too early to begin!

Now that your students have completed our program, they can:

1. **Identify** a class of younger students, an organization, or group that will be a good fit for your Young Mentors to write with and read to.
2. **Collaborate** with your students to plan their mentor writing and presenting experiences. To prepare, have them determine:
 - How each will present themselves.
 - What storyteller tips they will give to the children.
 - Which skills they developed.
 - How they will begin and end the writing or reading time.
 - What questions they will ask their mentees and audience.
 - Why and how the collaborative process was meaningful for them.
3. **Document and record** their experience!
4. **Share their service project with a larger audience.** Present to the community (local officials, school board, administrators, and/or local TV or radio stations) to increase visibility and awareness of your students' important contribution!

To receive **FREE** WRiTE BRAiN BOOKS or STORY MATS, Young Mentors can:

- **Write** a short proposal describing the mentor project and then email it to us at (eduprogram@writebrainworld.com) with "Young Mentors" in the subject line. Once approved, we will send a **FREE** set of Story Mats or Wordless Books. The proposal should include the school, program, or community where they will volunteer, why they want to be literacy and storytelling mentors/volunteers, what the goals for their service project are, the start and end times or dates, and the number of participants they're planning for.



VOCABULARY CARDS





Make copies of these sheets for your students and have them cut along the dotted lines so that each of them has
A SET OF THEIR OWN VOCABULARY WORDS.

GENRE

Definition

A particular kind of literature (such as Children's Books), defined by certain features (length, mood, style, the readers, and the author's reason for writing).



IMAGERY

Definition

A term that refers to an author's use of vivid language to describe physical things. Imagery can refer to the literal landscape or characters described in a narrative.



CHARACTER

Definition

A person or any other creature who appears in a story.



ATTRIBUTES

Definition

The way something or someone looks, sounds, smells, or behaves. (Also called **Features**.)



COLLABORATION

Definition

Working with another person or group of people to create something or achieve a common goal.



SEQUENCE

Definition

A set of related events, movements, or things that follow each other in a particular order. Arranging events, movements, or things in a narrative is called **Sequencing**.



PLOT(LINE)

Definition

The sequence of events that occur through a work to produce a coherent narrative or story (with beginning, middle, and end).



PLIABLE

Definition

Easily modified and can adapt or respond to different circumstances or conditions.



THEME

Definition

A salient idea (i.e., the most notable or important idea) that emerges from a literary work as a whole.



LEAD

Definition

The opening sentences of a story's main events that are written to get the reader's attention and to "set the stage" for what is coming next.



CONCLUSION

Definition

The final sentences of a story that show readers how the plot's main events come to a close.



CHARACTERIZATION

Definition

The ways individual characters are represented by the narrator or author of a text. This includes descriptions of the characters' physical appearances, personalities, actions, interactions, and dialogue. (The process of creating these characterizations is called *Character Development*.)



PACE

Definition

Narrative pace is the speed at which a story moves from one event or action to the next.



AUDIENCE

Definition

The readers of one's story.



CRITIQUE

Definition

A careful evaluation or analysis of a story (or other piece of literary work).



PERSPECTIVE / POV

(POINT OF VIEW)



Definition

A story is presented from the perspective or POV of a narrator who influences how readers understand all other characters and the plot.

- **First person:** A story told from the perspective of one or several characters, each of whom typically uses the pronoun *I*. This means that readers see or experience events in the story through the narrator's eyes.
- **Second person:** A narrative perspective that typically addresses readers directly as if writing a personal letter using the pronoun *you*. This mode lets authors address readers and invest them in the story.
- **Third person:** Describes a narrative told from the perspective of an outside figure who does not participate directly in the events of a story. This mode uses the pronouns *he*, *she*, and *it* to describe events and characters.



AUTHOR'S PURPOSE

Definition

The reason an author has for writing a story.



CRITICAL THINKING

Definition

To think carefully and consider many ways to solve a problem.



FLEXIBLE THINKING

Definition

A way of thinking that makes you ready and able to cooperate, adapt, and respond to different circumstances, people, and ideas.



COMPROMISE

Definition

A way to modify and make two different ideas or opinions work together.



SETTING

Definition

The environment in which a story or event takes place (in space and time).



RESPECT

Definition

The understanding that someone or something is important and should be treated that way.



COMPREHENSION

Definition

Understanding a new idea.



DEVELOP

Definition

To create something over a period of time.



SUSPENSE

Definition

The exciting feeling you get when you know something is about to happen.



CONFIDENCE

Definition

To believe that you are important and can succeed.



COMMUNICATION

Definition

Speaking, writing, or acting as a way to share information.



CREATIVITY

Definition

Using your imagination to make new things or stories.



COMMITMENT

Definition

The determination to finish what you set out to do, even when it gets hard.



DEDICATION

Definition

A note from the author, found in the first pages of a book, that expresses friendship or thanks to another person or persons.





WRITE BRAIN BOOKS

LEAD EXAMPLES

.....
Choose the best for your grade Levels



Use to help students with great beginnings to stories – GRAB their attention!



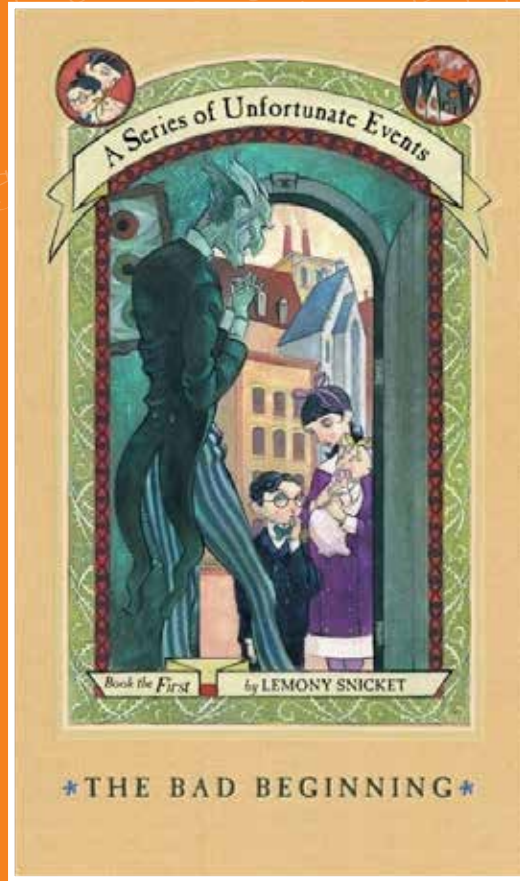
THE VOYAGE OF THE DAWN TREADER

LEAD EXAMPLE

There was a boy called Eustace Clarence Scrubb, and he almost deserved it.

What is the author doing here?

Naming a character and giving you a clue that he might be a bad kid... with a name like that. Mystery!



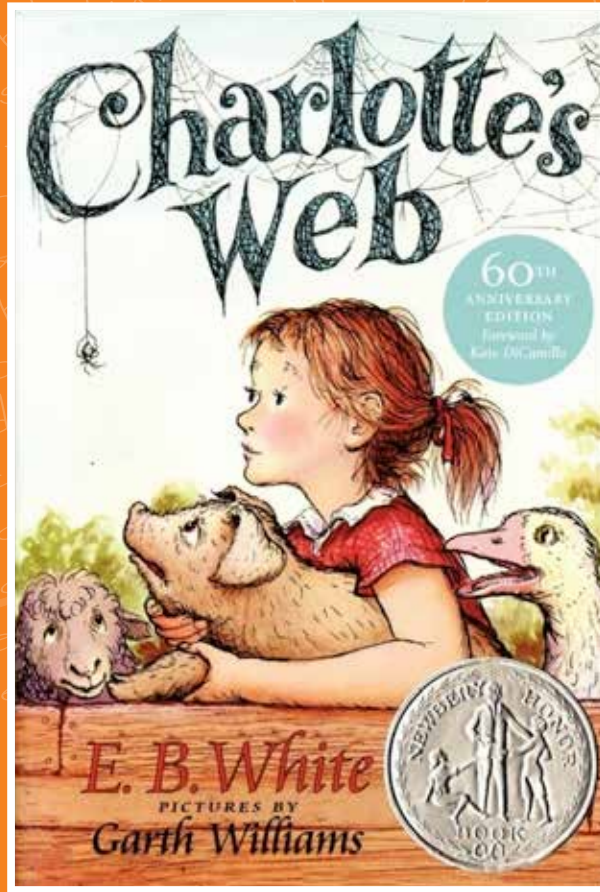
A SERIES OF UNFORTUNATE EVENTS

LEAD EXAMPLE

"If you are interested in stories with happy endings, you would be better off reading some other book."

What is the author doing here?

Adding mystery — and maybe a little fear. It makes you want to read what happens in the end!



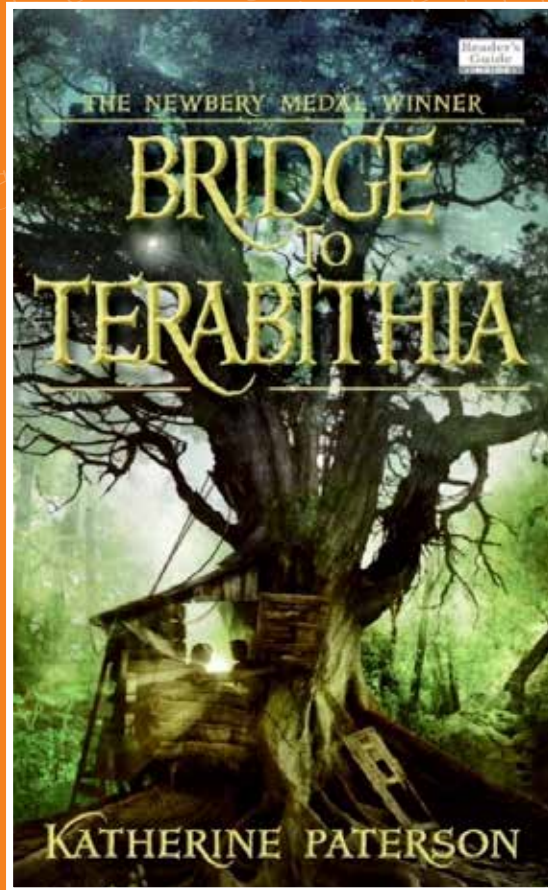
CHARLOTTE'S WEB

LEAD EXAMPLE

"Where's Papa going with that axe?" said Fern to her mother as they were setting the table for breakfast.

What is the author doing here?

Using dialogue at the beginning – it is also a question. The part about the "axe" makes you fearful that Papa is about to do some harm.



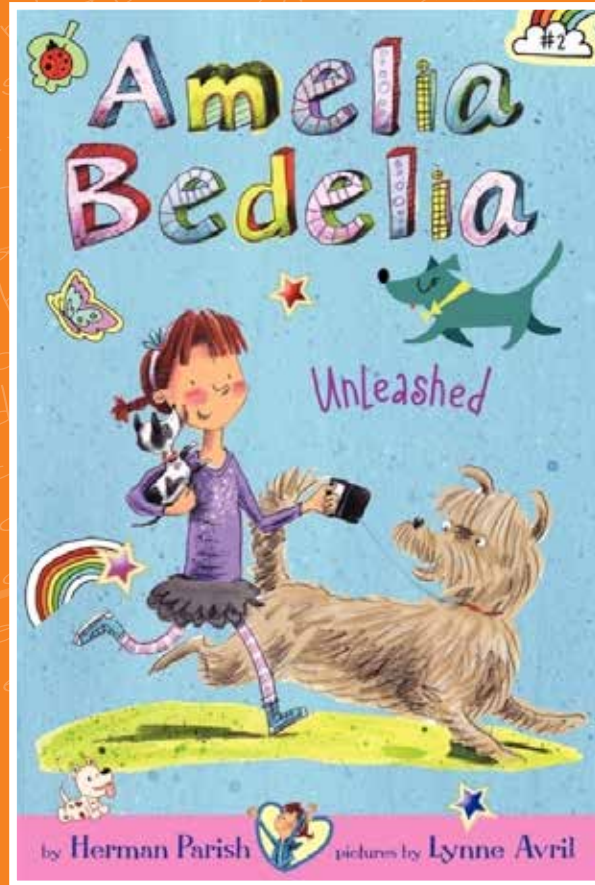
BRIDGE TO TERABITHIA

LEAD EXAMPLE

Ba-room, ba-room, ba-room, baripity, baripity, baripity, baripity—Good.

What is the author doing here?

Using sounds effects (onomatopoeia). Great technique to add wonder and get the attention of the reader.



AMELIA BEDELIA

LEAD EXAMPLE

It certainly seemed like it was going to be another normal evening at Amelia Bedelia's house.

What is the author doing here?

The word "seemed like" tells you it might not turn out normal. I want to read further!



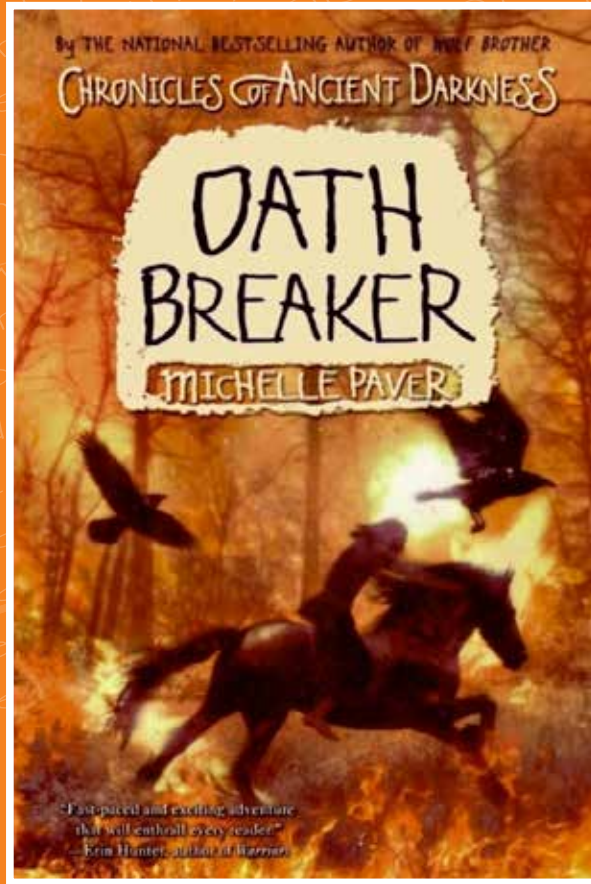
THE BEST CHRISTMAS PAGEANT EVER

LEAD EXAMPLE

The Herdmans were absolutely the worst kids in the history of the world.

What is the author doing here?

This lead statement provides humor and wonder. The reader might think, "What makes these kids so bad?"



OATH BREAKER

LEAD EXAMPLE

Sometimes there's no warning.

What is the author doing here?

This very simple sentence provides shock and fear.



THE SCHOOL OF GOOD AND EVIL

LEAD EXAMPLE

Sophie had waited all her life to be kidnapped.

What is the author doing here?

Here is a simple sentence that provides mystery and wonder.
What kind of person would want to be kidnapped?

LEAD TECHNIQUES

REVIEW

- Use sound effects
- Ask a question that provokes curiosity
- Use a statement or dialogue that is:
 - humorous
 - shocking
 - mysterious
 - instills curiosity
 - creates a sense of fear

TYPES OF CONCLUSIONS

The conclusion (or ending) of your children's book should provide a satisfying **resolution** to the conflict(s) that is/are central to your story's plot. Choose an ending that will give readers a feeling of relief, as well as a deeper understanding of what your characters learned. Remember that your audience is made up of young readers. Your conclusion should not leave them confused about the **theme** or **lesson** you are trying to communicate.

Many powerful endings to children's books leave the future of the characters open to the reader's imagination. Your story may even conclude with an **unanswered question** that gives your audience a sense of mystery and excitement. This is a fun way to engage young children and encourage them to re-read your story again and again!

Below are some types of conclusions you might find in children's books. Remember that not every type of conclusion will work for every writer or every story. Experiment with a few different styles using your [Leads & Conclusions Worksheet](#).

Unanswered Question

Close with a question that involves the reader's imagination. The question should relate to the story's theme and leave children wanting to learn (or invent!) more.

Example: *It was the worst experience of his life. Henry knew this was the last time he would ever trust a dirty old treasure map. But how would he feel about a clean one?*

State the Lesson

Close with a summary of what the character learned. This should not be bland, such as "Kara learned to tell the truth." The ending should reflect on the story and fit the tone of the narrator.

Example: *After meeting Mr. Fubblesnuff, Kara realized that it was okay not to know everything. There was always room to learn something new from the unlikelyst of friends.*

Character's Final Thoughts

If you wrote your story in first person, consider ending with a final reflection from the main character. This can be a moment where they look back at what happened or consider the future.

Example: *Riding a loopy roller coaster with a scaredy-cat is something I will never do again... Especially a scaredy-cat with claws. Ouch!*



TYPES OF CONCLUSIONS

(CONTINUED)

Sense of Mystery

Close with a sentence highlighting that some things will never be resolved. However, be sure to do this in a way that does not leave the reader thinking that you simply forgot to end your story.

Example: *We watched Ricardo walk down the road until he became itty-bitsy, and then a speck that disappeared altogether into the dust of twilight. Just as he appeared, he was gone.*

Hint at the Future

An exciting way to end a children's book is with a hint of things to come! Much like an unanswered question, this type of conclusion invites the reader to use their imagination.

Example: *He was exhausted. It had been a week full of unexpected travels. Javier closed his eyes and thought of how this was just the beginning. He had many more voyages ahead.*

Remember that not every children's book has to have an easy, happy ending. Some lessons are not easy, such as learning to:

- Accept that life is full of challenges
- Enjoy life and our loved ones, because they won't always be around
- Process our emotions in a way that is healthy and honest
- Accept disappointment without feeling discouraged

However, any challenging conclusion should still be full of hope and imply important growth for the characters.

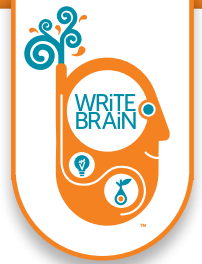
What is most important is that your resolution makes sense given the personalities of your characters and the rest of the storyline. It should leave readers feeling that the story is complete, but that they have much more to think about and consider.

When you finish reading over the children's book you authored, imagine you are a younger reader and ask yourself:

Am I excited to read this story again?

"SCORE THIS!"

WHOLE STUDENT REPORT CARD



STUDENT NAME _____

SUBJECT

SCORE (% of 100)

CREATIVITY

Can think imaginatively and outside the box

_____%

COLLABORATION

Can work with others to achieve something successfully

_____%

CONNECTION

Can make associations between persons, things and ideas and form relationships

_____%

COMPASSION

Has a caring nature and considers others

_____%

COMMUNICATION

Is able to express ideas, thoughts and feelings

_____%

CURIOSITY

Has a strong desire to know or learn something

_____%

CRITICAL THINKING

Is able to objectively analyze and evaluate an issue in order to form a judgment

_____%

TOTAL SCORE

(add all and divide by 7)

_____%



WriteBrainBooks

855.WB.WORLD
WWW.WRITEBRAINWORLD.COM

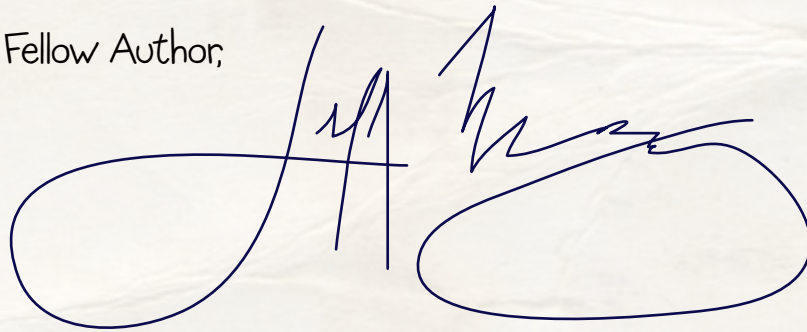
Dear WRiTE BRAiNer,

Congratulations! You are about to become the author of a WRiTE BRAiN BOOK. This is an exciting and important step for you as a writer because once your story is complete and you receive your glossy, professionally-bound book, you too will be a published author!

Keep writing, keep reading and keep creating...

The world awaits your stories!

Fellow Author,

A handwritten signature in blue ink, consisting of a large, stylized 'J' followed by 'KINNEY' in a cursive script.

Jeff Kinney

Author, "Diary of a Wimpy Kid"



WRITE BRAIN BOOKS

ELEMENTARY SCHOOL

Rubrics

FOR STUDENT ASSESSMENT

See success
with every
student!



Elementary School Rubric

Criteria	4	3	2	1
1. Organization/ Clear Storyline (beginning, middle, and end)	<ul style="list-style-type: none"> Organizes a clear, logical, natural sequence of events. Skillfully uses words and phrases to create a plot where events build upon each other. <p><i>As we moved into the... Without warning... To no one's surprise, I was now...</i></p>	<ul style="list-style-type: none"> Organizes an event sequence that develops somewhat logically. Uses a variety of transitional words and phrases to convey a plot with a beginning, middle, and end. <p><i>In the beginning, Later on, Meanwhile...</i></p>	<ul style="list-style-type: none"> Organizes an event sequence but may not be logical. Uses few or repetitive transitional words and phrases to create a plot; beginning, middle, and end are unclear. <p><i>First, Next, Then, Finally</i></p>	<ul style="list-style-type: none"> Organization/plot is illogical. Uses few to no transitional words and phrases to sequence events.
2. Setting Snapshots	<ul style="list-style-type: none"> Settings are descriptive, visual, and can create a mood in the story. <p><i>The October sun warmed our backs as we dug in the playground sand. Suddenly Joey said, "Look what I found!"</i></p>	<ul style="list-style-type: none"> Settings are described and explain where the story takes place. <p><i>Last October, Joey and I were digging in the playground sand.</i></p>	<ul style="list-style-type: none"> Settings are not described well. <p><i>Joey and I were at the playground.</i></p>	<ul style="list-style-type: none"> Settings are not addressed or described. <p><i>Joey and I were playing.</i></p>
3. Leads (Beginning of the story)	<ul style="list-style-type: none"> The beginning grabs the attention of the reader through setting, dialogue, sound, action, mystery. <p><i>Sally Romero was a ten-year-old girl who lived all alone in an empty house by the sea.</i></p>	<ul style="list-style-type: none"> There is a beginning that orients the reader. <p><i>A girl lived all alone by the sea.</i></p>	<ul style="list-style-type: none"> The beginning is weak. <p><i>Once upon a time there was a little girl.</i></p>	<ul style="list-style-type: none"> The story does not have a beginning that orients the reader: <p><i>The girl looked for sea shells.</i></p>
4. Characters are fully developed	<ul style="list-style-type: none"> Expertly introduces and develops characters by describing their personalities and behaviors through their actions, feelings, words, thoughts, or feelings. <p><i>Miss Hayes, our teacher, lets us do math under the trees on sunny days.</i></p>	<ul style="list-style-type: none"> Attempts to introduce and develop characters by describing some of their personality traits and behaviors through their actions, words, thoughts, or feelings. <p><i>Our teacher lets us do math under the trees on sunny days.</i></p>	<ul style="list-style-type: none"> Inadequately introduces and develops characters. Few words are used to describe them or what they are thinking. <p><i>Our teacher was cool and told jokes.</i></p>	<ul style="list-style-type: none"> Does not introduce or develop characters. Characters are superficial. <p><i>Our teacher was nice.</i></p>
5. Descriptive language	<ul style="list-style-type: none"> Uses precise and sophisticated words and phrases to describe people, places, and things. A creative use of language. <p><i>Our cheerful yellow kitchen with fluffy curtains and flowers sitting on the table makes me feel warm and cozy.</i></p>	<ul style="list-style-type: none"> Usually uses grade-level appropriate words to describe people, places, and things. Adjectives, some verbs, and adverbs are used. <p><i>Our yellow kitchen with fluffy curtains makes me feel warm and cozy.</i></p>	<ul style="list-style-type: none"> Uses vague or basic words. Some adjectives are in place, but lacks either strong verbs or adverbs. <p><i>Our yellow kitchen is cozy.</i></p>	<ul style="list-style-type: none"> Uses simplistic words, if any, to describe people, places, and things. <p><i>Our yellow kitchen is nice.</i></p>
6. Thoughtful Conclusion	<ul style="list-style-type: none"> Provides a conclusion that clearly reflects on what the character(s) learned or how their life/lives changed - two sentences or combined sentence. <p><i>I stood quietly looking at the majestic mountains. I wanted to memorize every detail because our Rocky Mountain adventure was over.</i></p>	<ul style="list-style-type: none"> Provides a conclusion that reflects on what the character(s) learned or how their life/lives changed - one sentence. <p><i>Sadly, our Rocky Mountain adventure was over.</i></p>	<ul style="list-style-type: none"> Provides a weak conclusion that may not connect to the character's experience. <p><i>That's the end of my story.</i></p>	<ul style="list-style-type: none"> Provides no conclusion.
7. Conventions: Punctuation and Grammar	<ul style="list-style-type: none"> Contains minimal to no errors in grammar, spelling, punctuation, and capitalization. Sentences are clear and vary. 	<ul style="list-style-type: none"> Contains few, minor errors in conventions. Uses correct and varied sentence structure. 	<ul style="list-style-type: none"> Contains some errors in conventions which may cause confusion. Uses some correct sentence structure. 	<ul style="list-style-type: none"> Contains many errors in conventions. Lacks sentence mastery (fragments: <i>Because the dog</i> or run-ons: <i>__ and __ and __</i>)
Total Points				
How to Score: 28 - 23 = 4; 22 - 18 = 3; 17 - 13 = 2; 12 or below = 1				



Elementary School Small Narrative Rubrics

Use this for easy scoring. (Refer to your large rubric for explanation of possible points.)

Name:

Elementary School Rubric

- 1. Organization/Storyline
- 2. Setting Snapshots
- 3. Leads (Grab attention in the beginning)
- 4. Describes Characters
- 5. Descriptive language
- 6. Thoughtful Conclusion
- 7. Punctuation/Grammar

..... **Total Points**

..... **SCORE** (see conversion below)

(28 - 23 = **4**; 22 - 18 = **3**; 17 - 13 = **2**; 12 or below = **1**)

Name:

Elementary School Rubric

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(28 - 23 = **4**; 22 - 18 = **3**; 17 - 13 = **2**; 12 or below = **1**)

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..... **Total Points**

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..... **Total Points**

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(28 - 23 = **4**; 22 - 18 = **3**; 17 - 13 = **2**; 12 or below = **1**)





Elementary School Checklist

COMPONENTS	WHAT DOES IT MEAN?
1. Organization and Clear Plotline	Student has a logical sequence as the plot builds. Student uses creative transitions to make the story flow.
2. Setting Snapshots	The settings are descriptive, visual, and may create a certain mood.
3. Enhanced moments	Student stretched out special moments in the story.
4. Characters are fully described	Student developed characters by describing their personalities and behaviors through their actions, words, thoughts, or feelings.
5. Descriptive language	Student used precise words and phrases to describe people, places, or things.
6. Thoughtful Conclusion	Student wrote a conclusion that reflects on what was observed, experienced, or resolved in the story.
7. Conventions: Punctuation and Grammar	Student revised his/her story by checking punctuation, spelling, and grammar.

Rubrics designed in partnership with Santa Ana Unified School District

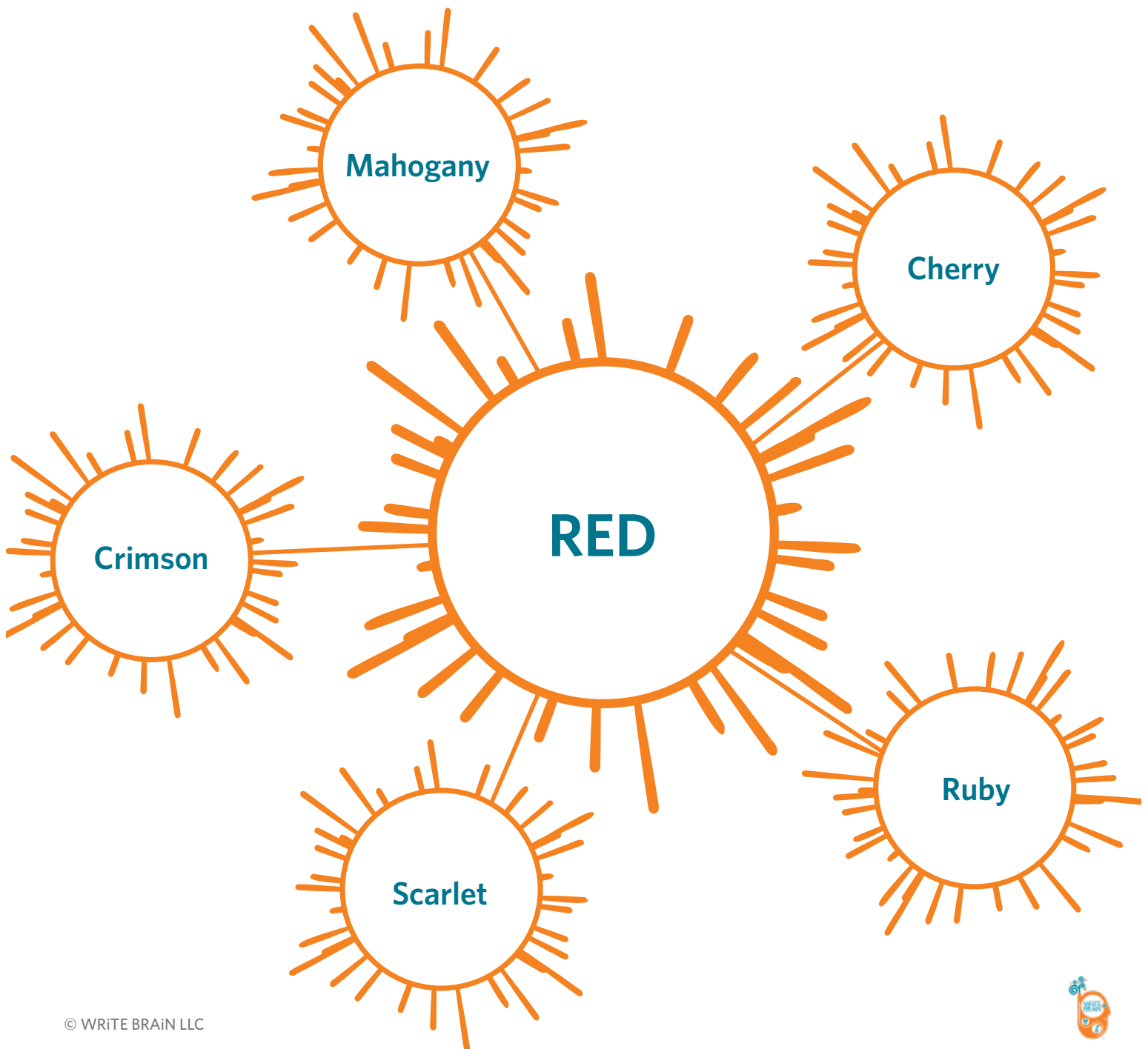
Don't forget to write neatly and use your best spacing between words!

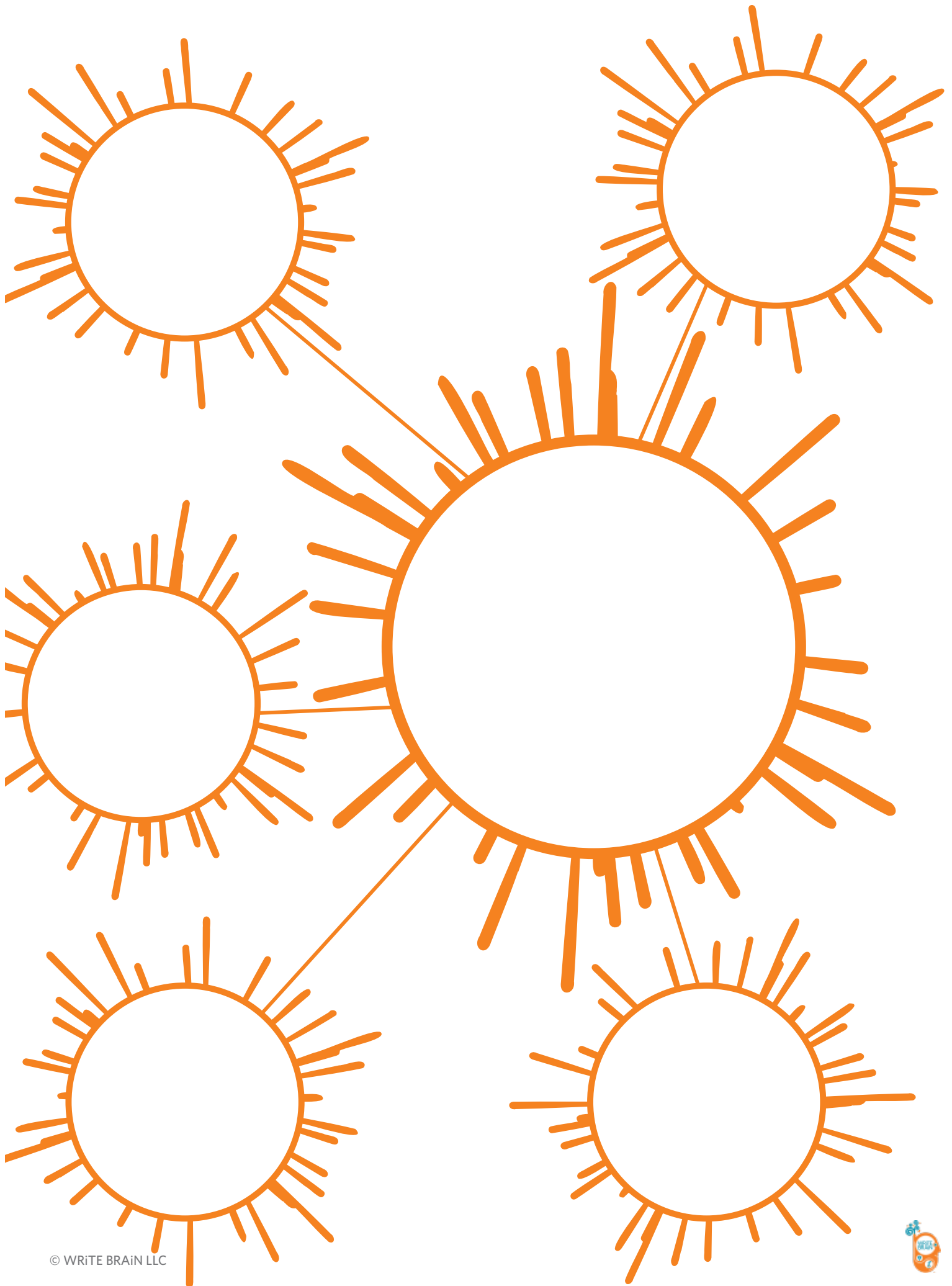
ADDiTiONAL ACTiViTy: COLOR BURSTS

Step 1: Look at a Story Card, Story Mat, or page of your Wordless Book and list all of the colors you see.

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.....

Step 2: Now, be more specific in describing the different shades of each of the three primary colors. Fill out the Color Burst on the next page, using the one below as an example.





ADDITIONAL ACTIVITY: CREATE YOUR COLOR MAPS

Step 1: Flip through the pages of your wordless book and write a list of all the colors you see in the images.

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Step 2: Now, be more specific in describing the different shades of each of these three primary colors.

Blue:
Shades (eg. teal):

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Orange:
Shades (eg. pumpkin):

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Yellow:
Shades (eg. lemon):

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Step 3: Create three more boxes under these three: purple, green, and white.

Purple:
Shades (eg. violet):

Green:
Shades (eg. sage):

White:
Shades (eg. ivory):

Additional Scaffolding

ADDITIONAL SCAFFOLDING

Vocabulary Development - for English Learners

Author's Name

Look at your Story Builder Card and write everything you see in your native language, and then in English.

NATIVE LANGUAGE

ENGLISH

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Sentence Structure

Student's Name

Illustrator's Name

Fill in the blanks by describing what you see on your Story Builder Card!

FIRST: Keep it simple

(at)

Who?
(Noun)

What is he/she doing?
(Verb)

To whom or what?
(Direct Object)

NOW: Try stretching your sentence

(The)

(at)

(because)

Description
(Adjective)

Who?
(Noun)

What is he/she doing?
(Verb)

To whom or what?
(Direct Object)

Why?
(Dependent Clause)

FINALLY: Turn your WRiTE BRAiN Story Card over and do the same with the image on the other side!

Sentence Building

Student Name

Look at your Story Builder Card or Story Mat and answer the questions below, adding to your sentence each time. Here's an example:

Who?

Mariela

Is doing what?

Mariela is planting seeds.

Where?

Mariela is planting seeds in the forest.

With whom?

Mariela is planting seeds in the forest with her brother and sister.

Why?

Mariela is planting seeds in the forest with her brother and sister because their mother asked for help.

Look at your Story Builder Card or Story Mat and answer the questions below, adding to your sentence each time. Now you try:

Who?

Is doing what?

Where?

With whom?

Why?





Story-Stretching Examples

(For use with Lesson #17)

"Good thing the plane had seat belts and we'd been strapped in tight before takeoff. Without them, that last jolt would have been enough to throw Vonetta into orbit and Fern across the aisle. Still, I anchored myself and my sisters as best as I could to brace us for whatever came next..."

- *One Crazy Summer*, by Rita Williams-Garcia

"This was where my tires gave up their humming on the pavement and began the crunching of gravel. Just before reaching Mammaw's back porch, I slammed on my brakes, sending a shower of tiny pebbles into her flowers. In Mammaw's big kitchen, sunlight poured through the windows like a waterfall and spilled over the countertops, pooling up on the checkerboard floor."

- *Saturdays and Teacakes*, by Lester L. Laminack

"Ha-ha, I get to ride the bus to school all by myself," Ramona bragged to her big sister, Beatrice, at breakfast. Her stomach felt quivery with excitement at the day ahead, a day that would begin with a bus ride just the right length to make her feel a long way from home but not long enough--she hoped--to make her feel carsick. Ramona was going to ride the bus, because changes had been made in the schools in the Quimbys' part of the city during the summer. Glenwood, the girls' old school, had become an intermediate school, which meant Ramona had to go to Cedarhurst Primary School. "Ha-ha yourself." Beezus was too excited to be annoyed with her little sister. "Today I start high school."

- *Ramona Quimby, Age 8*, by Beverly Cleary

"I named my turtle Dribble while I was walking home from Jimmy's party. I live at 25 West 68th Street. It's an old apartment building. But it's got one of the best elevators in New York City. There are mirrors all around. You can see yourself from every angle. There's a soft, cushioned bench to sit on if you're too tired to stand. The elevator operator's name is Henry Bevelheimer. He lets us call him Henry because Bevelheimer's very hard to say.

Our apartment's on the twelfth floor. But I don't have to tell Henry. He already knows. He knows everybody in the building. He's that smart! He even knows I'm nine and in fourth grade.

I showed him Dribble right away. "I won him at a birthday party," I said."

- *Tales of a Fourth Grade Nothing*, by Judy Blume





ADDiTiONAL EXPOSiTOry & iNFORMATiONAL



LESSON PLANS TO SUPPLEMENT THE WRITE BRAIN CURRICULA

LITERARY ELEMENTS (ARGUMENTATIVE): After completing the lessons on setting, theme, and characterization in the WRiTE BRAiN curriculum, students will analyze a sample text (a classic children’s book or one written by a previous WRiTE BRAiN author) with a specific literary element in mind (setting, theme, or characterization) and then compose an argumentative paragraph on whether the author appropriately demonstrated the necessary components of the literary elements, backing up their opinion with specific evidence from the story.

WHY WE WRITE: As a “final,” after students have completed their individual children’s books, they will write a multi-paragraph essay about to whom they would like to dedicate their book, in which they will identify their book’s theme, who would benefit from learning about their message, who would not benefit from learning about their message and explain why, conduct research on a topic that their message relates to, and explain how people who are affected by that topic would benefit from reading their children’s book.

SELL YOUR STORY: Each student will craft a one-page pitch document to “sell” their finished WRiTE BRAiN story as if they were an author pitching their book to a publishing company. Students will employ the same skills used when writing an opinion or argumentative essay, while also learning to concisely delineate their work’s (and their own!) best attributes.

DIVERSITY IN CHILDREN’S BOOK-AUTHORING: Although the numbers have been improving over the past two decades, the representation of diverse characters in children’s books is still dismally low. A 2012 study revealed that 93% of children’s books were about white or non-human characters. In this lesson, students will be directed to research up-to-date representation numbers and infographics to analyze the diversity of characters represented in children’s books and write essays to reflect on the effects this lack of representation might have on young children.

POINT OF VIEW: This activity is meant to directly follow the lesson on Point of View from the WRiTE BRAiN curriculum. Students will read several passages from works of literary fiction and write a critical analysis on how the author's use of point of view helped to show a central idea in the text.

ADVICE ESSAY: Midway through the individual authoring process, students will reflect on advice they wish they had been given when they were younger and the ways it might have influenced or changed their choices. After reading an example advice essay together as a class, they will organize their thoughts into an essay written for their younger selves, imparting that valuable advice they wish they had been given. Students will then work on incorporating a piece of advice or a life lesson into the final versions of their storybooks for their young readers.

MY TALKS: Students will create their own "TED Talk"-type presentations in response to the following question: Should everyone have the right to share his/her story? In their research, students will use ethos, pathos, and logos to analyze existing TED Talks (from people with disabilities speaking about their rights to one of the Columbine shooters' parents speaking about mental illness, to a convicted criminal sharing his story) and examine their own instinctive response to the question. Using the existing TED Talks as well as other anchor texts, for example, articles about how certain ideas can incite violence or controversy, students will participate in a Socratic seminar and write an argumentative essay discussing the idea. Using all the thoughts and ideas they have gathered from the process, students will then create their own 5-7 minute My Talk speech (using visuals if they choose) to share their personal story as well as their response to the central question.

MAKING REAL-WORLD CONNECTIONS: After students finish writing their books, they will research news media (either as homework or during class time) to find a current events article that relates to some aspect of their fictional WRiTE BRAiN BOOK. (For example, a book about aliens in space might relate to an article about exploring new horizons in space travel, while a book about someone being bullied might relate to a research article about the effects of childhood bullying on an adult later in life.) Students will take time to brainstorm ways the article relates to their completed WRiTE BRAiN BOOK, referring to specific lines in the text as well as specific images and quotes from their books. Once the brainstorming process is complete, students will craft their ideas into a "text-to-real-world" essay explaining the cultural/social relevance of their book, using direct quotes and examples to back up their claims.



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