**LESSON FOR THREE-PARAGRAPH STORIES**

What your goals are:

* To ensure students master writing basic three-paragraph stories[[1]](#footnote-1)
* To build the students’ confidence related to writing several paragraphs in a short time

What you need:

* Chalkboard or other writing surface and appropriate writing implement
* *Story Grammar Diagram* (display copy)[[2]](#footnote-2)
* *Story Parts Notes Sheet* (display copy & one copy per student)

**•** Blank *Story Analysis Sheet* (display copy)

**•** *Example Story Analysis Sheets* (from previously read stories)

* *Blank Three-Paragraph Story-Planning Diagrams* (one per student per story)
* *Three-Paragraph Story Cue Cards #1 - 10*
* Blank *Checklists* for three-paragraph stories (one set per student per story)
* Several story prompts (and accompanying pictures) to use as stimuli for writing stories
* *Three-Paragraph Story Score Sheets* (one per student per story)
* An example story that corresponds to the type of story you are teaching and its corresponding diagram
* Student folders
* Paper (or computers)
* Pencils

How to prepare:

1. Check your supply of materials. Make copies of instructional materials as needed, and put them in file folders for storage. Make display copies (e.g., posters, overhead transparencies, PowerPoint slides) of the Cue Cards, the *Story Grammar Diagram*, the *Story Parts Note Sheet*, the *Story Analysis Sheet,* and anything else you wish to display to the students. Make copies of the *Story Score Sheets*, *Checklists*, and *Story Parts Note Sheets* so that you have plenty on hand. Gather display copies of *Story Analysis Sheets* that you and the students have completed in past lessons.
2. Teach the Story Grammar Lesson. To teach the students the vocabulary needed for this lesson, teach the Story Grammar Lesson, which is Lesson 2: Understanding Story Grammar (pp. 23-34) in the *Narrative Writing* instructor’s manual. Display the *Story Grammar Diagram*, and have the students take notes using the *Story Parts Notes Sheet*. Then read a short story with the students, and plot out the story grammar of the story on a *Story Analysis Sheet*. Ensure that the students understand the terms “setting,” “characters,” “problem” (or “conflict”), “rising action,” “climax,” “crisis,” “decision,” “problem-solving actions,” “falling action,” “message” (or “theme”) and “ending.”
3. Decide between teaching Nonfiction Stories or Fiction Stories. Read Lesson 3 (Nonfiction Stories) and Lesson 4 (Fiction Stories) in the Narrative Writing Instructor’s manual. Decide whether you are going to be teaching students to write fiction or nonfiction stories and what subtype of story. Depending on which one you choose, vary the instruction below accordingly, and choose example stories that correspond. For example, if you are teaching students to write personal (nonfiction) stories, instruct them to use first-person point of view. Choose an example story that illustrates a three-paragraph personal story (e.g., “Surprise Package”). If you are teaching students to write fiction, instruct them to use third-person point of view, and choose an example story that illustrates a three-paragraph fiction story (e.g., “Breaking the Rules,” or “A Good Practice Ruined--Almost!”)
4. Introduce time transitions. If the students are not familiar with time transitions, introduce them to the students. Use the table of time transitions on page 152 (*Cue Card #9*) in the *Narrative Writing* instructor’s manual as needed.
5. Plan assignments. For the near future, plan out the writing assignments that you will give the students. Write a prompt containing the required components for each assignment (see p. 37 for the required components in the instructor’s manual). You may choose to select pictures and stories from adopted textbooks to stimulate student ideas associated with the prompts. Schedule how you will pace their writing, editing, and conferencing activities across a few days. Be sure to plan multiple opportunities for practice, so students can reach mastery.
6. Plan cooperative or individual work. Consider which of the activities you will have students complete in pairs or individually. For example, you might have them plan a paragraph together but write the paragraph independently. If you choose to have the students work in pairs, decide what the pairs will be. Keep in mind, however, that to reach mastery, students will be required to complete the work at a proficient level independently.

How much time to allow:

Read through the lesson, and decide whether and where you will break it into parts. You might decide to devote at least five class sessions to this lesson, where each session is either devoted to a new type of paragraph or practice activities related to writing whole stories. (See that there are five parts of the lesson designated, but you need not adhere to these exact parts.) For example, you might schedule five sessions that are 30 to 45 minutes in length. In each of the first sessions, conduct a review, introduce a new paragraph, and have the students practice planning and writing that paragraph. Thereafter, plan sessions for the follow-up writing assignments to provide sufficient opportunities for students to reach proficiency with regard to writing whole short stories.

What to do:

PART 1: INTRODUCTION

1. Review.[[3]](#footnote-3) [Ensure that student folders have been distributed, and briefly review the information listed below by asking the students questions.
   * The definition of a Topic Sentence
   * The definition of a Lead-off Detail Sentence
   * The definition of a Follow-up Detail Sentence
   * The definition of a Clincher Sentence
   * The “PENS” Steps
   * The parts of a story (e.g., “rising action,” “crisis,” etc.)

Have the students refer to their notes as needed.]

1. Give an advance organizer. “Today, you will begin learning how to write short stories that include three paragraphs. You’ve already learned how to write stories that are one paragraph long, and you’ve learned about the parts of stories and story grammar. We will put all this information together along with your knowledge of sentence and paragraph writing to write these longer stories. Hopefully, you’ll use your creativity as you write your stories.”
2. Introduce three-paragraph stories. “Just like one-paragraph stories, three-paragraph stories are classified as narrative writing.”
3. Explain chronological order. “In all narrative writing, the details must be covered in chronological order.”  
     
   “What does chronological order mean?”  
     
   [Elicit a response like, “As arranged in time.”]  
     
   “Yes, events occur in time where one event comes before another event. The events do not make sense unless they are in a certain order according to the time that they occurred.”
4. Explain the inclusion of story parts. “In three-paragraph stories, you have three paragraphs in which you can include all the main parts of a story.”  
     
   [Display the *Story Grammar Diagram*.]  
     
   “That is, in a three-paragraph story, you can introduce the setting and characters, include some rising action, a climax, and falling action, and end the story with a message. It all happens very quickly, within three paragraphs.”  
     
   “Besides these main parts, what does every story have? The characters are trying to do what in every story?”  
     
   [Elicit the response, “Solve a problem” or “Resolve a conflict.”]  
     
   “Yes! As we’ve discussed, each story has at least one problem or conflict that the characters are trying to resolve. In three-paragraph stories, the problem is solved quickly. In longer stories, the problem is solved over longer periods of time.”  
     
   [Display one or more of the *Story Analysis Sheets* that you have created when analyzing stories in the past or that display information related to a book or story the students have written. Ask the students to identify particular parts of the stories, like the problem, an event in the rising action, the climax, and an event in the falling action.]
5. Introduce the Story-Planning Diagram. “Good! I’m glad you remember the stories that we’ve read and the parts of the stories. As you might imagine, you will need to include the same parts in any stories that you write. To help you plan your stories and help you include all the parts, you will use a Story-Planning Diagram.”  
     
   [Display a blank *Story-Planning Diagram* for three-paragraph stories.]  
     
   “You might recognize some of the parts of this diagram. What are some parts of this diagram that you recognize?”  
     
   [Elicit responses about the topic box, sequence box, point-of-view box, tense box, details, and order circles and responses about the story parts, like introduction, problem, rising action, falling action, message, and ending.]  
     
   “Yes, you have seen many of the parts of this diagram, and we have used these terms in the past when we have discussed stories. What’s new about this diagram is that it has a place to plan three paragraphs (not just one paragraph): the Introductory Paragraph, the Rising-Action Paragraph, and the Climax/Falling-Action Paragraph.”   
     
   “How do we know the order or sequence of the three paragraphs?”  
     
   [Elicit a response like, “The big numbers show the order.”]  
     
   “That’s logical! Of course, we also know that the introduction to the story comes first, the rising action comes second, and the climax and falling action come last. They are related to each other in time because the events in the climax follow the events in the rising action.”  
     
   “Something that is the same about this diagram compared to other diagrams you have seen is that each paragraph has its own sequence box.” [Point to the little box under each main idea box.] “Also, you’ll notice that the whole story has a sequence box, a point-of-view box, and a tense box.”  
     
   “Why do you think that is true?”  
     
   [Elicit responses like, “Each paragraph can have a different sequence and different kinds of transitions,” and “The whole story has one sequence, one point of view, and one tense.”]  
     
   “Good thinking! You might use different sequences across the paragraphs, like Chain-Link and Time Sequences. Of course, you can use the Time Sequence throughout the story if you wish. However, if you do this, I suggest you use different time transitions in the different paragraphs to give your story some variety.”  
     
   “What else do you notice about this diagram?”  
     
   [Elicit responses related to boxes for the characters, setting, conflict, crisis, decision, theme, and ending.]  
     
   “Yes, you will write notes in these boxes to help you plan your story. You will write notes about the characters and setting to help you plan the Introductory Paragraph. You will write a note about the problem in the problem box as you plan the Rising-Action Paragraph. You will write notes in the crisis, decision, message, and ending boxes as you plan the Climax/Falling-Action Paragraph. I’ll show you examples of these notes in a few minutes.”
6. Explain the title of a three-paragraph story. “Let’s talk now about the title and paragraphs in a story, so you can understand what you will write in your diagram as you plan a story.”  
     
   [Display *Cue Card #1*.]  
     
   “A three-paragraph story has four parts. First, it has a title.”  
     
   “What do you think the purpose of a story’s title should be?”  
     
   [Elicit a response like, “To grab the reader’s attention.”]  
     
   “Good thinking! The title of a story should grab the reader’s attention and make the reader want to read the story. Each word in the title should start with a capital letter, and the title should be set apart from the story in some way.”  
     
   “What are some ways you can set apart the title?”  
     
   [Elicit responses like, “By underlining it,” “By centering it,” “By bold facing it,” and “By putting it at the top of the page.”]
7. Explain the Introduction and Introductory Paragraph.

**a. Explain the purpose and format of the Introduction and Introductory Paragraph. “The Introduction will appear directly under the title. It is comprised of the Introductory Paragraph. This paragraph will be indented on the first line. Its purpose will be to introduce the setting and characters of the story.”**

**b. Define the “setting” and “characters.” “What is the setting of a story?”**

[Elicit a response like, “Where the story takes place.”]

**“Yes, and who are the characters of the story?”**

[Elicit a response like, “The people or animals about whom the story is written.]

**“Thus, this first paragraph is about the place and the people in your story.”**

**“What kind of a paragraph might you write for this paragraph?”**  
[Elicit the response, “A Descriptive Paragraph.”]  
  
**“Correct! You will be very descriptive in this paragraph. You will be describing the place and the people using vivid descriptions including adjectives and adverbs that enable or help readers to ‘see’ the place and the people in their minds.”**

**c. Explain the types of sentences in the Introductory Paragraph.** [Display ***Cue Card #2***.]

**(1.) Explain the Topic Sentence. “What type of sentence do you think you should use as the first sentence of a story?”**[Elicit the response, “A Topic Sentence.”]  
  
**“Yes, that’s correct. You’ll use a Topic Sentence to start the story. This Topic Sentence will introduce the topic or general idea of the story. It will grab the reader’s attention. A General Topic Sentence will work best here, but you can use the other types if you wish.”**

**(2). Explain the Detail Sentences. “The Detail Sentences in the Introductory Paragraph will be written about the setting, the characters, and the beginning events in the story.”**

**“What kinds of Detail Sentences will you use?”**[Elicit the responses, “Lead-off Sentences” and “Follow-up Sentences.”]  
  
**“Yes! You’ll use Lead-off and Follow-up Sentences to talk about the setting, characters, and beginning events. Depending on your choice, you’ll probably start writing about the setting and then introduce the characters. However, you could start with the characters and add in the setting, or you can mix them together. You’ll follow those first descriptive sentences with at least one sentence about the beginning events. Thus, at least two Detail Sentences will be about the setting, at least two will be about the characters, and at least one will be about the beginning events of the story. Obviously, though, you can write as many sentences as you wish as long as you meet these minimum requirements.”**

**d. Discuss an example Introductory Paragraph. “Let’s look at an example Introductory Paragraph.”**[Display or distributethe Introductory Paragraph for an example three-paragraph story.Choose the example paragraph according to the type of story you are teaching (nonfiction or fiction) and the interest of the students.The paragraph on ***Cue Card #3a*** is for a nonfiction story. The paragraph on ***Cue Card #3b*** is for a fiction story. One for another fiction story is available in the same folder in which you found this lesson. It is entitled “A Good Practice Ruined-Almost!”)Call on different students to identify the Topic Sentence, the topic, Lead-off Detail Sentences, transitions, Follow-up Detail Sentences, sentences about the characters, about the setting, and about the beginning event. Discuss how the writer grabs the reader’s attention. Then display the sections where the Introductory Paragraph was planned on the *Story-Planning Diagram* that corresponds to the example story, including the Character Box and the Setting Box. Discuss how the planning corresponds to the sentences in the paragraph. ]

**e. Conduct prompted planning and writing practice for the Introductory Paragraph.** [Distribute blank *Story-Planning Diagrams*, *Checklists for the Introductory Paragraph*, paper, and pencils. Present the students with a written prompt to plan and write a story. You may decide to also present them with a picture to stimulate ideas for the story. Instruct them to fill in the Character Box and the Setting Box on the diagram first. Then instruct them to fill in the section for the Introductory Paragraph. Circulate among the students, and help them as needed. Require them to get your approval of their plan before they can begin writing. Provide help and feedback as they write their paragraphs.]

1. **Collect and score the planning diagrams and prompted Introductory Paragraphs, and provide feedback.** [Use the appropriate sections of the *Three-Paragraph* *Story Score Sheet* to score each Introductory Paragraph and the diagram. Provide feedback to the students as needed.]

PART 2: THE BODY

1. Explain the purpose and format of the Body and the Rising-Action Paragraph. [Display the Body section on *Cue Card #1*.]

“The Body of the story comes after the Introduction. It will be comprised of the Rising-Action Paragraph. The first line of this paragraph will be indented on the very next line after the last line of the first paragraph. Its purpose is to introduce the problem or conflict to be solved within the story.”

**a. Define “problem” and “conflict.” “What are some examples of problems to be solved or conflicts faced by characters?”**[Elicit responses related to problems that the students have experienced personally, read, or seen in a movie or TV show. Also elicit example conflicts the students have experienced/witnessed.]  
  
**“Okay! These are all problems that we’ve seen characters or people face. It’s something they have to solve. How can a writer build the rising action related to a problem or conflict?”**[Elicit a response like, “By writing about events that are happening to the characters or about the actions of the characters.”]  
  
**“Yes, to build the rising action, the writer has to write about events and actions of the characters related to the problem in a chronological order that builds suspense.”**

**b. Define “suspense.” “What is suspense?”**

[Elicit a response like, “It’s a feeling that you want to know what’s going to happen next.”]  
  
**“True. The best stories make us want to read further so that we can learn what’s going to happen next. The best way to build suspense in a story is to make the reader wonder whether a character can really solve the problem. Maybe the character is young or weak or somehow doesn’t have the ability to solve the problem. Your job will be to make the reader understand these qualities of the character and to make the reader wonder what’s going to happen across a series of events.”**

1. Explain the types of sentences in the Rising-Action Paragraph.
2. **Explain the Topic/Transition Sentence.** [Display ***Cue Card #4***.] **“To begin this paragraph, you will use a special type of Topic Sentence, called a ‘Topic/Transition Sentence’.”**[Display ***Cue Card #5***.]  
     
   **“This sentence can be any type of Topic Sentence, but it begins with a transition because you are transitioning from the first paragraph to the second paragraph. You are connecting the two paragraphs in some way. Also, this sentence either refers to the topic of the story in some way or it introduces the first event of this paragraph in some way. It usually includes the name of a character who has already been introduced. Sometimes, it clues the reader about the details (with a Clueing Topic Sentence) or names the details (with a Specific Topic Sentence). You might be able to introduce the problem in this sentence in some way, but you can also work the problem into the Detail Sentences.”**[Discuss the examples at the bottom of ***Cue Card #5*.** Call on different students to identify the transition and the type of Topic Sentence for each sentence.]
3. **Explain the Detail Sentences.** [Display ***Cue Card #4***.]

**“The** **Detail Sentences will follow the Topic/Transition Sentence. Each Lead-off Sentence will introduce a new event in the rising action and will include a transition, usually a Time Transition or a Chain-link (or Linking) Transition. Each Follow-up Sentence will provide more details about an event that builds suspense about solving the problem. In other words, the Detail Sentences will focus on the problem the characters are facing and on building suspense about them and whether they can solve it. Depending on how much time you have to write, you might write all Lead-off Sentences and no Follow-up Sentences, or you might write several Follow-up Sentences after each Lead-off Sentence. I will require you to write one Lead-off and one Follow-up Detail Sentence for each event in the rising action as you practice.”  
  
“The important thing to remember is that you must include the problem in these Detail Sentences in some way and you must build suspense.”**

**c. Discuss an example Rising-Action Paragraph. “Let’s look at an example Rising-Action Paragraph.”**[Display or distribute ***Cue Card #6a*** or ***#6b***, depending on the type of story you are teaching.(***Cue Card #6a*** is for the nonfiction story; ***Cue Card #6b*** is for the fiction story.)Call on different students to identify the Topic/Transition Sentence, the transition, Lead-off Detail Sentences, transitions, Follow-up Detail Sentences, and each event in the falling action. Discuss how the writer introduces the problem and builds suspense. Then display the section where the Rising-Action Paragraph was planned on the corresponding diagram. Discuss how the information in the diagram corresponds to the sentences in the Rising-Action Paragraph, especially emphasizing the Problem Box. ]

**d**. **Conduct prompted planning and writing practice for the Rising-Action Paragraph.** [Ensure that the students have their *Story Planning Diagrams* for the previously assigned story. Distribute *Checklists for Rising-Action Paragraphs*, paper, and pencils. Review the written prompt and picture associated with the assignment. Give the students an assignment to plan and write a Rising-Action Paragraph that follows the Introductory Paragraph that they have already written. Ask them to fill in the Problem Box as well as the section for the Rising-Action Paragraph on the Story-Planning Diagram. Require them to get your approval of their plan before they begin writing. Provide help and feedback as they write their paragraphs.]

1. **Collect and score the diagrams and prompted Rising-Action Paragraphs, and provide feedback.** [Use the appropriate section of the *Three-Paragraph Story Score Sheet* to score each Rising-Action Paragraph and the pertinent section of the planning sheet. Provide feedback to the students as needed.]

**PART 3: THE CONCLUSION**

1. Explain the purpose of the Conclusion and the Climax/Falling-action Paragraph. [Display the Conclusion section on *Cue Card #1*.]

“The Conclusion of a three-paragraph story includes the remaining parts of the story. It includes the climax, the falling action, and the ending for the story. We will call it the ‘Climax & Falling Action Paragraph.’ ”

**a. Define the climax of the story. “What’s the climax of the story?”**[Elicit a response like, “It’s the turning point.” Refer the students to their notes as needed.]  
  
**“Exactly. What are the two main parts of the climax?”**

[Elicit a response like, “The crisis,” and “The decision.”]  
  
**“Yes. Because the main character faces a crisis, he or she has to make a decision to act.”**

**b. Explain the purpose of the Climax & Falling-Action Paragraph. “Thus, this last paragraph tells what the crisis is, what the decision is, what the problem-solving actions are, and the ending of the story. When you write this paragraph, be sure to end it in a strong way, and hopefully in a creative or inventive way.”**

1. Explain the types of sentences in the Climax/Falling-Action Paragraph. [Display *Cue Card #7*.]
2. Explain the Climax Transition Sentence. “To begin this paragraph, you will use a Climax Transition Sentence.”  
     
   [Display *Cue Card #8*.]  
     
   “This sentence can be any type of Topic Sentence, including General, Clueing, or Specific, but it begins with a transition because you are transitioning from the second paragraph to the third paragraph. What’s special about it is that it introduces the climax for the story. This usually means that it leads into the crisis. It also mentions a character who has already been introduced in the previous paragraph.”  
     
   [Discuss the examples on *Cue Card #8*. Call on different students to identify the transition, the type of Topic Sentence, the crisis, and the character or characters in each sentence.]
3. Explain the Detail Sentences. [Display *Cue Card #7.*]  
     
   “The Detail Sentences will follow the Climax Transition Sentence. You can have some Follow-up Sentences right after the Climax Transition Sentence that give more details about the crisis if you wish. After that, the next pair of Detail Sentences will tell more about the crisis and will cover the decision. Then, the next pair of Detail Sentences will cover the problem-solving actions. Of course, you can organize the information within the Detail Sentences in this paragraph however you wish. This is just a suggestion on how to organize the parts of the story within the sentences. You can have more sentences than is indicated here.”
4. Explain the Clincher Sentence. “What do you guess will be the purpose of the last sentence of the story?”  
     
   [Elicit responses like, “To end the story gracefully,” “To make the reader think more,” and “To communicate the message of the story.”]  
     
   “Yes, to accomplish all this, you will use a Clincher Sentence to end the story. It will be the last sentence in the story. It will include a Concluding Transition, and it may include some mention of the theme or message of the story. It will hopefully make the reader want to think more about the story.”
5. Discuss an example Climax and Falling-Action Paragraph. “Let’s look at an example Climax and Falling-action Paragraph.”  
     
   [Display or distribute *Cue Card #9a* or *#9b*. (*Cue Card #9a* is for a nonfiction story; *Cue Card #9b* is for a fiction story.) Call on different students to identify the Climax Transition Sentence, the transition, Lead-off Detail Sentences, transitions, Follow-up Detail Sentences, Clincher Sentence, and each event in the falling action. Discuss how the writer presents the crisis and decision and then ends the story in a way that makes the reader think more about it. Then display the sections where the Climax/Falling Action Paragraph was planned on the corresponding diagram, with special emphasis on the notes in the Climax Box, the Message Box, and the Ending Box. Discuss how the information on the diagram corresponds to the sentences in the Climax and Falling-Action Paragraph. ]
6. Conduct prompted planning and writing practice for the Climax and Falling-Action Paragraph. [Distribute *Checklists* *for Climax and Falling-Action Paragraphs,* paper, and pencils. Ensure that the students have their *Story-Planning Diagrams* for the previously assigned story. Review the written prompt and picture associated with the assignment. Give the students an assignment to plan and write a Climax and Falling-Action Paragraph that follows the paragraphs they have already written. Ask them to fill out the Climax, Message, and Ending Boxes as well as the section for the paragraph plan. Require them to obtain your approval for their plans before they begin writing the story. Circulate and provide feedback as needed.]
7. Collect and score the planning sheets and prompted Climax and Falling-Action Paragraphs, and provide feedback. [Use the appropriate section of the *Three-Paragraph* *Story Score Sheet* to score each Climax and Falling-Action Paragraph and the pertinent section of the planning sheet. Provide feedback to the students as needed.]

PART 4: PROMPTED PRACTICE WITH WHOLE STORIES

1. Explain what to include throughout the story. “We have discussed the four big parts of stories. What are the key parts of a story?”  
     
   [Elicit the parts such as the Title, Introductory Paragraph, Rising-Action Paragraph, and Climax/Falling Action Paragraphs.]  
     
   “Besides these parts, be sure to include the following. Be sure to use your creativity and inventiveness to give the story a twist or your own flavor. Give your characters and places names, and add other descriptive details to make the story interesting.”
2. Explain how to use dialogue. “Also, use dialogue, or statements between your characters, if you have more than one character in the story.”  
     
   [Display *Cue Card # 10.* Review with the students how to use quotation marks and commas in dialogue. Have them identify the dialogue in one of the example paragraphs. Explain how you want the students to format dialogue in their stories.]
3. Explain how to include emotions. “Another thing you can do to make your story interesting is to reveal the emotions that your characters are feeling.”  
     
   “What are some emotions your characters could experience?”  
     
   [Elicit emotions like, “Anger,” “Sadness,” “Fear,” “Happy.” Make a list of “emotion words” (e.g., “angry,” “joyful,” “amused,” “frightened”) on poster paper to be posted in the classroom.]  
     
   “How might you reveal their emotions?”  
     
   [Elicit ideas related to statements, dialogue, facial expressions, and body language.]  
     
   “Yes. You can show these emotions through the statements the characters make or through your descriptions of their faces and body language.”
4. Conduct prompted story-writing practice for whole stories. [Distribute blank *Story-Planning Diagrams*, *Checklists*, paper, and pencils. Present the students with a picture or a story prompt. Give the students an assignment to write a story about the picture or prompt. Emphasize the idea that they need to include everything on all of the *Checklists*. Explain when the parts of the assignment are due (the *Story-Planning Diagram* and each prompt sheet). Give the students a time limit if they are learning to write a story quickly. Provide oral prompts to plan and write certain sections of the story throughout the time limit. Require the students to get your approval before they begin writing. Circulate, and provide help and feedback as they work. Prompt the students with regard to timing such that they complete the work for each paragraph in a reasonable amount of time.]
5. Score the prompted stories, and provide feedback. [Use the *Three-Paragraph Story Score Sheet* to score each story and diagram. Provide feedback to the students as needed. Continue assigning prompted writing assignments until a student has met the mastery criteria. Then progress to independent practice below.]

**PART 5: INDEPENDENT PRACTICE WITH WHOLE STORIES**

1. Conduct independent story-writing practice for whole stories. [Distribute *Story-Planning Diagrams*, *Checklists*, paper, and pencils. Give the students an assignment to write a story about a prompt independently (without oral or written prompts). Explain when the parts of the assignment are due (the diagram and each paragraph)].
2. Score the independently created stories, and provide feedback. [Use the *Three-Paragraph Story Score Sheet* to score each story. Provide feedback to the students as needed. Have them revise their stories to match items on the diagram such as point of view and tense. As time allows, ask the students to revise their stories to add more creativity, description, and emotion. Continue assigning writing assignments until a student has met the mastery criteria. Then progress to learning about another type of story. ]

**What to require for mastery:**

Students must earn at least 90% of the diagram points possible and at least 80% of the story points possible on the *Three-Paragraph Story Score Sheet* on an independently written story in order to reach mastery.

1. Please note that this lesson is an abbreviation of Lessons 3 and 4 in the instructor’s manual for the *Proficiency in the Theme Writing Strategy: Narrative Writing* program. For more information about what you might say when you describe different parts of a story and fiction versus nonfiction, please see those lessons and adapt the information to the three-paragraph format. [↑](#footnote-ref-1)
2. Most of the materials in this list can be found in the same folder where you found this lesson. Others are in the instructor’s manual or at [www.edgeenterprisesinc.com/files/Narrative\_Writing\_files/zip](http://www.edgeenterprisesinc.com/files/Narrative_Writing_files/zip) [↑](#footnote-ref-2)
3. On subsequent days, conduct a similar rapid-fire review until students have mastered this information and other information delivered in this lesson. [↑](#footnote-ref-3)