Time Needed: 2 – 5 class periods (if all steps followed)

Supplies:

- Digital brainstorming and bulletin board tools, such as Padlet or a gallery space to post student work, such as an online discussion board.
- Voki
- Thinglink
- Digital graphic design tool, such as Canva (or markers and poster paper if you don’t have access) or Venngage
- The following materials, all available here:
  - Duke TIP Creative Writing Story Rubric
  - Duke TIP Six Threads of Characterization
  - Duke TIP Individual Unique Threads of Me handout
  - Duke TIP Unique Threads of Character handout
  - Duke TIP YA Literary Passages
- Duke TIP Creative Writing videos, all found here. Specifically you will use in this lesson the
  - Duke TIP Creative Writing: Adventures Through Time trailer
  - Duke TIP Creative Writing Meet the Characters video
  - Duke TIP Creative Writing Style Runway video
  - Duke TIP Creative Writing Name That Style! video
  - If you haven’t watched these videos prior, we recommend this one as a precursor: What If? premise video

Content Objectives: Students will know:

- The definition of a story premise is What If + So What? + character motivation + obstacles + goals
- The definition of character quirks and uniqueness

Skill Objectives: Students will be able to:

- Generate a character with quirks, unique qualities, goals, and wants
- Generate a story premise using the So What? and What If? Formula, character uniqueness, goals, obstacles, and conflict
- Use digital tools to generate, express, and critique others’ ideas

See the end of the lesson for standards alignment.
Essential Understandings: Students will understand:

- Premises are built on a So What?, a What If? Plot event, and an intriguing character.
- Characters must be unique so readers want to follow them.
  o Advanced skill: Character uniqueness will connect the So What? and the What If?
- Readers want character transformation.

Essential Questions: Students will explore:

- How do professional authors generate effective story premises?
- How do you write a story that readers want to read, or viewers want to see?
- How do I create quirky heroes readers care about?
- What is a good story premise for my writing?
- What are my quirks? How am I unique?
- What are my wants and goals?

Formative Product or Performance

- Option 1: (Mentor Text Literary Analysis)
  o Students will generate a story premise, character wants and goals, character quirks and unique qualities, and conflict in a successful story (a mentor text)
  o Students will create a digital product that communicates the uniqueness of a literary character that the student finds most intriguing in the story.
- Option 2: (Individual Stories)
  o Students will generate a first-draft story premise, character wants and goals, character quirks and unique qualities, and conflict for a larger final project, a short story that is
    ▪ pure fiction,
    ▪ autofiction (fiction with strong connection to an author’s real life),
    ▪ or creative nonfiction/memoir (personal essay or memoir story)
  o that will later be assessed by some or all elements of the Duke TIP Creative Writing Story Rubric, found here.
- Option 3: Meet My Unique Character essay.
  o Students will write 250-1000 words (teacher choice) analyzing a character, whether
    ▪ A fictional character they are creating
    ▪ Their own character
    ▪ Or a literary character
- Option 4: My Character On the Move Fictional Scene
  o Students write a scene of 500 words of fiction starring their character.
  o The teacher may use all of some of the elements of the Characterization section

Duke TIP Creative Writing Story Rubric, found here.
Notes for the Teacher

- This lesson follows Lesson 1: Creative Writing, Theme and Plot: Start a Great Story. This lesson is the second of a series.
- All of these activities and rubrics can be adapted to mentor texts. We recommend that you blend these creative writing skill activities with mentor text analysis.
- If you decide to allow students to write a full short story—whether flash fiction (under 1500 words) or longer short fiction (up to 25 pages), note that the summative writing rubric for a short story is comprehensive, representing multiple areas of skill. You might wish to break this rubric into multiple ones, as sections apply to certain skill development. Gifted high school students who are juniors and seniors might be able to achieve the full rubric for a final writing assignment after a semester or more.
- If a student is already writing a novel, the student may choose to submit some of that material in lieu of these assignments.
- The final writing project can be modified to be digital, as in a film, animation, etc., or a hybrid project (graphic novel, etc.).
- Foreshadow, a serial YA digital anthology, is seeking writers of all ages. Your most gifted writers might consider submitting.

Pre-work and Homework Preview

Prework and Homework Preview: (can also be integrated in a whole-class lesson if you prefer)

- Assign homework to students that will help them envision elements of characterization.
  - Explain to students that a truth of good stories is that we as readers and viewers want to follow unique and quirky characters we care about.
  - Ask students to define “unique” and also “quirky.” How are these two words related and yet different?
  - Can students think of how Harry Potter or a character in a book or story they read recently is “quirky” or “unique”?
  - Note that we are defining quirky and unique in terms of their positive and/or intriguing aspects. This is framed in the context of “why this person is interesting” and “why you’d want to read/hear more.”
  - The question you will begin with tonight is, How are you, as an individual, quirky and unique? You are the hero of your own story, so...
  - As a model of the homework they will do, you can share four unique elements about yourself with students, based on the prompt for the Individual Unique Threads of Me handout. Explain that relationships and thoughts are important to characterization, of course--they are two of the Six Threads of Characterization that you will discuss further tomorrow--but that for now you will focus on four.
  - [Optional] Mentor Text activity: Use the Unique Threads of Character Handout to analyze a character in a book or story students are reading/have read.
  - Homework:
Students should read the Six Threads of Characterization handout.

Students should complete the Individual Unique Threads of Me handout. There are two levels of challenge here. Gifted students may choose Challenge 2. This is a low-stakes formative and differentiated activity.

- Challenge 1: be highly specific with examples you choose.
- Challenge 2: be highly specific with examples you choose and see if you can get 2 or more of the examples connect across a theme or big idea related to your uniqueness.

Day 1
Preview of Student Products

Tell students that they will be creating a fictional character or analyzing a mentor text character using digital tools. (You may wish to give them a choice of tools for your project, or just focus on one.) Tell them that Essential Questions they will solve will be those professional authors, moviemakers, and other storytellers grapple with all the time:

- How do you write a story that readers want to read, or viewers want to see?
- How do I create quirky heroes readers care about?

Professional authors go through several steps to generate characters. They don’t just leap fully formed from the head of authors. Not only do they do a lot of thinking, but they play with ideas, with images, and with words in order to create a fully-formed person that will leap off the page or screen.

Show the student models briefly and tell students that these are the types of images they will be generating with this lesson. You will go over the standards for these formative products later.

Turn to Your Partner and Discuss… (TTYP) (15 minutes)

- Remind students that we are all heros of our own stories.
- Students who have completed their Individual Unique Threads of Me will partner up with someone and share what they wrote. Students can pair up by the level of challenge they chose.
- Pairs should report back to the whole class something notable their partner said.
  Introduce your partner this way: “One unique thing about ___[insert name] is….”

Video Sharing: Character Uniqueness and Character Style

Share with students the following: Duke Talent Identification Program designed a creative writing curriculum for elementary and middle school gifted students. Its What If? premise is, What if the gods of storytelling cursed a group of characters--some fictional, some historical--and made them have to work together and solve conflicts in various centuries in order to get back home?
Explain that Scheherazade and Keita are two narrators, one based on a fictional character from *1001 Arabian Nights* and another, representative of a West African griot. They are the narrators who are shepherding students through the lessons and providing background information. There are five characters who must solve a problem by the end of the story.

**Analyze Six Threads of Characterization**

Ask students to look for evidence of uniqueness as they watch: any of the Six Threads and why these unique characteristics might be intriguing to the student audience and age group.

- View the [Meet the Characters video](#).
- View the [Six Threads of Talibah video](#).
- Sharing: ask students to give specific instances (Six Threads) of character uniqueness and relevance to student audience.

**(Optional) Analyze Character Clothing as Part of Unique Physicality**

For an exploration of how character clothing and physicality (AKA “style”) are representative of uniqueness, show students the [Style video](#).

- Tell students before viewing the video: No details are wasted in great fiction. A character’s red cap or a character’s bracelet can be highly symbolic. Physical details appear for a reason in well-written fiction.
- Play the video. (Note: if you didn’t show the recommended videos in Lessons 1 and 2, let students know the following: Duke Talent Identification Program designed a creative writing curriculum for elementary and middle school gifted students. Its What If? premise is, *What if the gods of storytelling cursed a group of characters—some fictional, some historical—and made them have to work together and solve conflicts in various centuries in order to get back home?*)
- Discuss with students afterwards how personality is reflected in clothing of
  - literary characters they know and love (or hate);
  - in themselves (students will no doubt love making connections to their favorite clothing items and how they are a “second skin”—a line from the video);
  - and/or in characters they’re currently inventing.

**Analyze Character Language as Part of Unique Speech**

For an exploration of how character uniqueness (AKA “style”) is expressed through speech, show students the [Name That Style! video](#) that asks them to analyze speeches by characters (a reality TV show interview format). Note: it may be helpful to show students Kang’s dilemma video prior.

- Discuss how diction, tone, rhythm, and sentence structure exemplify the unique qualities of a character’s speech.

**Student Annotation and Whole-Class Discussion**

- Remind students of the Six Threads of Characterization.
- Read aloud or have students independently read and annotate some passages to find uniqueness, from *popular young-adult novels* that occur in the first 10 pages of the novel.
Note to students that the author has only a few pages to grab an agent’s attention, a publisher’s attention, or a reader’s attention.

- **Note to teacher:** Some of these passages deal with adult language, sensitive subjects, adult situations such as drugs and alcohol, and sexual content.
- You may want to begin before sharing these passages with a statement about respect for difference. Difference does not equal wrongness. Students may say, “She’s unique because she’s gay,” which is technically true--LGBTIQ+A individuals are a minority of the population. That is not a wrong statement. But if a student says, “She’s weird because she’s gay,” that’s a very different statement. Knowing your students and class chemistry, set this up however you need to ensure a fruitful and respectful discussion.
- You can make hard copies for students to annotate individually, or, in quiet, asynchronous work in a shared Google doc where students annotate as a group before discussing as a large group. [You may decide to only use one passage or two.] If students work independently, they should find 3 Threads and make 3 comments. If they are working as a group in one document, you can make these assignments.
  - Annotation assignments:
    1. This group/row of students must use yellow to mark any unique instances of **physicality**. Leave one comment that a) identifies the Thread and b) elaborates on the unique elements.
    2. This group/row of students must use pink to mark any unique instances of **action**. Leave one comment that a) identifies the Thread and b) elaborates on the unique elements.
    3. This group/row of students must use green to mark any unique instances of **speech**. Leave one comment that a) identifies the Thread and b) elaborates on the unique elements.
    4. This group/row of students must use blue to mark any unique instances of **family and origins**. Leave one comment that a) identifies the Thread and b) elaborates on the unique elements.
    5. This group/row of students must use gray to mark any unique instances of **relationships with other characters**. Leave one comment that a) identifies the Thread and b) elaborates on the unique elements.
    6. This row of students must use red to mark any unique instances of **thoughts**. Leave one comment that a) identifies the Thread and b) elaborates on the unique elements.
    7. Every student should make 1 comment about why they want to follow this story or one question they have about the story and what will happen.
- Ask student groups or rows to report on their annotations: Why would you want to read more about this character? How are they unique and quirky? Why would you want to follow this person’s journey? (Real-world connection for older students: students will be creating characters we want to follow. This is also true of a personal college essay, or a cover letter for a job application, where you creating an identity of a person that leaps off the page, a story that admissions officers will remember and that will distinguish you from other applicants. Among all the SAT/ACT scores and CVs and résumés, what will make you stand out?)
Note to students that another thing that makes characters stand out is that they are facing problems. No story is about easy-smooth-sailing-all-rainbows-and-sunshine situations. There have to be
  - Obstacles
  - Conflict
  - What obstacles and conflicts are these characters we just heard about facing?

(Optional) Pass the Quirky Prop: Improvisational Exercises

Explain to students that fluid, flexible thinking is important for creativity. These next two exercises will help them as students playfully generate ideas for unique and quirky characters.

First exercise: “It’s Not A…”

- Bring props in a basket or bag where students can’t see what they are selecting. Recommended items:
  - A large serving spoon
  - A frying pan
  - A feather
  - A plastic plate or bowl
  - A rolled-up poster
  - A rubber band
  - (avoid sharp or heavy objects, or ones with lettering)

- Ask students to volunteer for the first exercise, which asks them to sit in a fishbowl circle (10 or fewer students) and pass a random prop that you or a student selects. Rules:
  - Pass at high speed, saying the first thing that comes to mind. The task is to invent a new purpose for it as you pass it. Students can say, “It’s not a frying pan, it’s a ______” and fill in the blank. It might become a hand-held mirror, a stop sign, a microphone, a lollipop. The first thing they can think of, they can say.
  - If they can’t think of anything in 5-10 seconds, they should pass it along.
  - The passing should continue until the group runs out of ideas.

- Call on students who were observing to offer any ideas that came to mind while watching.
- Ask the observers to nominate an idea that was creatively “outside the box” while also grounded in some element of the prop.

Second exercise: “This Could be the Character’s Signature Object”

- Ask students to volunteer for this next exercise, which asks them to come up to the front of the room and grab any object they’ve seen in the props pile now and make a proposal of how this object could be a truly unique “signature object” that you might build a story premise around. Maybe the object
  - Has special powers?
  - Is a much-needed object in a pinch?
  - Has key memories attached to it?
  - Tell students that they can come up, grab an object, and tell a 30-second story about the object and how it’s part of a character’s unique experience or persona.
• See if three to five students can come up and tell a brief story.
• Ask observers to nominate a story that really captured a fictional character’s uniqueness.

Create a Unique Character Project

Tell students that some authors and directors/moviemakers begin with a story idea (a What If + a So What?) and some authors begin with a character. (Some authors literally hear voices in their heads.) Successful authors who want to sell books have to create characters that are memorable.

• [Optional] Ask students which shows they binge watch because they care about the characters?
• Ask the avid authors in the room where they are most likely to begin a story? Premise or person? (it would be interesting to see if some kids say “none of the above” because they begin with an image of a setting/world, and some begin with a bunch of events (plot). Some hear a line of dialogue out in the world/in their heads, and a whole story is sparked from there...

• Share the Unique Character Project.
  o Tell students: Characters aren’t built in a day. In fact, like relationships in the real world, it takes time to get to know them. So you’ll build a character from scratch [or in the case of mentor text, analyze an existing character in a story we’ve read] by doing some brainstorming with a digital tool. Our goal is to find the “it” factor--the unique, quirky aspect--and communicate that to people.
  o Share the directions and individual rubrics for task choices:
    • My Character Makes a Unique Speech. Using the avatar digital tool Voki, you can focus on character physicality and write a speech that you will record. Unique voices preferred!
      • Task: create an avatar that captures key elements of the character’s physicality and record a 1-minute speech where the character expresses something unique to them, such as a strongly-held belief, or argues for why they’re the most unique or quirky.
      • Rubric:
        o Uniqueness: the choices for character physicality capture the individuality and quirkiness of the person. [If based on mentor text, these choices must be grounded in textual evidence.]
        o Argument: the diction and content of the speech are an argument for why this character is unique and might be interesting to follow in a narrative. [If based on mentor text, these choices must be grounded in textual evidence.]
        o Design: the visual choices are unified, eye-catching, and enhance the argument of uniqueness.
        o [Bonus] Voice: the voice expresses the character’s unique way of speaking.
    • My Character’s Unique Object/Feature.
Creative Writing: Create a Compelling Character

- **Task:** Using the interactive image digital tool *Thinglink*, create an image of the character’s key object or a key physical feature (something physical like Harry Potter’s lightning bolt scar, Starr’s hoodie or Jordans, Noah’s sketchpad or Indiana Jones’ whip). Tag elements of the image with text, other images, web links, and/or colors.

- **Rubric:**
  - Uniqueness: the choices for the character's key object or physical feature captures the individuality and quirkiness of the person. [If based on mentor text, these choices must be grounded in textual evidence.]
  - Argument: the diction and content of text captions and the visual impression and symbolism of images make an argument for why this character is unique and might be interesting to follow in a narrative. [If based on mentor text, these choices must be grounded in textual evidence.]
  - Design: the visual choices are unified, eye-catching, and enhance the argument of uniqueness.

- **My Character’s Unique View of Self and/or Relationships.**

- **Task:** Using the digital tool *Canva*, create a social media banner or meme that expresses the unique way this character sees themselves and/or the unique aspects of this character’s relationships with others as you design the character’s social media presence.

- **Rubric:**
  - Uniqueness: the choices for the character's social media message and images capture the individuality and quirkiness of the person and how they relate to other people. [If based on mentor text, these choices must be grounded in textual evidence.]
  - Argument: the diction and content of text and the visual impression and symbolism of images make an argument for why this character is unique and might be interesting to follow in a narrative. [If based on mentor text, these choices must be grounded in textual evidence.]
  - Design: the visual choices are unified, eye-catching, and enhance the argument of uniqueness.

- Tell students that you will post these in a digital gallery and there will be a critique space online to analyze the quirkiness and uniqueness of characters.
- Using student models of work, share these and critique via the rubric(s).
Student Models

My Character Makes a Unique Speech

Zoe’s Character, found [here](#)
Jeremiah’s character, found here
My Character’s Quirky Object

Kaylea’s unique feature or quirky object, found here

Nathan’s unique feature or quirky object, found here
Zoe’s unique feature or quirky object, found [here](#)
Abigail’s quirky object or unique feature

**Key Object/s**
Sunglasses and Set of throwing knives that remind him of the old world, from a friend that’s long gone.

Rainbow knives! Despite all events, see that bright side.

Show off that personality!

The perfect way to say "tough guy" to your enemies! (Even if you aren't!)

Allows the wearer to see out perfectly, but also prevents anyone from seeing in...
Homework:

- Students can finish their product if everyone has access to internet and digital tools at home.
- Students can complete the Six Threads of a Literary or Fictional Character Handout for a fictional story they are writing for the summative assignment for this unit.
  - Advanced challenge: all details should connect around a concept of uniqueness. Example: if a character has vaulting ambition, which threads best exemplify
- Students can complete the Six Threads of a Literary or Fictional Character Handout for a literary character with the advanced challenge included. This activity can be the precursor to an essay analyzing a character’s personality.

Day 2

Gallery “Walk”

Have students submit their work to the online space of your choice. Example: create a Discussion Board and have students attach their products, or, ask students to submit to a Padlet.

Students should visit the digital gallery and using the rubrics, make narrative notes that directly comment on specific aspects that do or do not meet the rubric.

Lead a discussion around the concept of uniqueness:

- If you were to nominate a peer’s character (real or fictional) for uniqueness, which one would it be and why?
- What are the unique features of characters you love? Think of books you can’t put down or shows you are binge watching, or movie franchises you follow and share with us a unique feature of a character that endears you to that person.

Homework/Final Product

- Task: Write 250-1000 words to argue that a character is unique. Use three or more of the six threads of characterization (traits, including speech, or dialogue, and other descriptions).
- Tier 1 Challenge: Write at least three body paragraphs, one per thread, and include two to three specific examples to prove each thread exists.
- Tier 2 Challenge: Write an introductory and conclusion paragraph that connects all threads into one argument for uniqueness.

Rubric:

- Detail
  - Incomplete: Work in this area is missing.
  - Novice: Each trait has at least one detail to prove its existence.
On-Target: Each trait has multiple details to prove its existence, some of which are strong, and some elaboration connects these examples to uniqueness.

Advanced: Each trait has multiple strong details to prove its existence, and elaboration deftly argues for uniqueness.

**Argument Clarity**

- Incomplete: Work in this area is missing.
- Novice: Each trait has its own paragraph but there may not be a topic sentence.
- On-Target: Each paragraph has a topic sentence stating the character trait.
- Advanced: Each paragraph has a clear topic sentence stating the character trait and its uniqueness, summarizing the types of examples to follow. The essay has a governing thesis statement and conclusion that sum up the entire argument.

**[optional, literary character only] Citations**

- Incomplete: Work in this area is missing.
- Novice: Some citations are included; they may or may not use appropriate format or style.
- On-Target: Most if not all citations are included and use appropriate format or style in most cases.
- Advanced: All citations are included with accurate use of format or style.

**Note to teacher:** The focus of this activity is seeing characters’ specific elements of characterization clearly. Structure of a traditional essay is a low priority for the on-target student but should be one for advanced students. You want the writing to be rich with details and students able to demonstrate understanding about how character qualities need to be unique.

**Day 3**

**Pre-work**

- Students can complete one or more of a series of journal entries titled “My Unique Journey.” These self-reflection activities can set the stage for a personal essay or for deeper and more extended work in story writing. Students should write for 3-5 minutes straight, no stopping, and try to achieve a page of writing, on any one of these topics:
  - One Thing I Can’t Figure Out About People/Life is…
  - A Driving Question of My Life Is…
  - Things That Continually Frustrate Me Are…
  - My Life Goals Are...Obstacles to that Goal Are…
  - One Thing That Really Motivates Me Is…

**Introduction: Finding a Meaningful Story Premise**

(Note to teacher: you can adapt this introductory speech to the goals you have for the final student product.)

Tell students: So let’s head into the next phase of storytelling. You have a good What If? question that hints at interesting events in your story, and you’ve got a good So What? idea that grounds the story in meaning. The next step for authors and other kinds of storytellers to take a unique character and integrate a clear motivation or driving need for a character, a conflict the
A character must face, and at least one obstacle to overcome. These things together will make for a story that’s a page turner or one you can turn off.

Some of you already have such a strong What If? and So What? that the character is already looking unique and the conflict and obstacles could already be stated. This is a chance to refine it if you still have questions about it.

Mini-Lecture with Videos: A Story Premise: Character, Conflicts, Obstacles, and Motivations

Share with students the following: Duke Talent Identification Program designed a creative writing curriculum for elementary and middle school gifted students. Its What If? premise is, What if the gods of storytelling cursed a group of characters—some fictional, some historical—and made them have to work together and solve conflicts in various centuries in order to get back home?

Explain that Scherezade and Keita are two narrators, one based on a fictional character from 1001 Arabian Nights and another, representative of a West African griot. They are the narrators who are shepherding students through the lessons and providing background information. There are five characters who must solve a problem by the end of the story.

Watch the video about character motivations, conflicts, and goals. Ask students to make notes as they watch about

- Character motivations
- Conflict each character faces
- Obstacles each character faces

View the Duke TIP Creative Writing Meet the Characters video

Discuss:

1. The obstacle confronting these characters are the rules of the world they find themselves in—the rules the Storytelling Gods have created. What rules must these characters follow in order to return home?
2. What motivation does each character have to return home? Note: only one character does not express a clear motivation.
3. Who has conflicts with whom, and why? Note: not all characters have conflicts with each other.
4. Challenge Question: if a character appears not to have clear motivations or defined conflicts with other characters, what role does he or she appear to play within the scene?

View the Duke TIP Creative Writing Talibah’s Journey Video

Share the Character Transformation Image

Remember the So What? we learned about from Lisa Cron in Story Genius? The So What? Is related to the character’s transformation. Characters need to be dynamic, not static. We want them to be a different person by the end of the story.

Jason Ohler created this infographic to express the transformation that needs to happen.
Tell students that they will make an infographic to capture the transformation their character is undergoing.

Note to teacher: the “character” can be the student, a literary character, or a fictional character.

Pair or Independent Discussion Activity: Let’s Get the Story Straight Activity: A Character Transformation Infographic

Students will work in Google Drawings or an infographic tool such as Venngage to create an infographic. They can work independently or in pairs. While your introverts will want to go indie, strongly encourage pairwork for most so that they can have a conversation.

Explain to students that the goal of making this infographic is to direct and inspire planning for the story plot. This is not about making a beautiful infographic. It’s about “getting the story straight.” They are answering the question, *How will this character transform by the end of the story?*

This activity may take two class periods. Let students know that some ideas will be shared with the whole class.

**Task directions:**

Explain to one another in 1 minute each how the character transforms by the end of the story. Explain the problem, the solution, and how that forces a character to move from an “old version” to the “new version.”

Create an infographic with a digital tool that expresses this transformation.
• Replace words with images and/or text.
  o Replace the “Problem (Tension)” with a description of the character’s problem in
    the story.
  o Replace the “New You” with the motivation or any other element of the
    Character. (this is open--students can interpret this however they like)
  o Replace the “Solution” with the plot event that will be the solution. It often is an
    action taken by the character.
• They can use Ohler’s design or create their own and use another central image besides a
  triangle/fulcrum and images of people.

They will then present their infographic in small groups of 3-6 students. Group discussion
questions:
• How is the problem resolved? Are there still questions we have about the resolution?
• How is the transformation meaningful? Would it satisfy a reader or a viewer? How does
  it answer the question, So What?

The groups will vote on one infographic to be shared with the rest of the class when the whole
group gathers.

Whole Class Discussion

After students share the designated infographics from each group, lead a whole-class discussion.

• How do we know when a character has transformed? What are the signs?
  o Which literary characters that we’ve studied have transformed? How do you
    know?
  o What favorite characters of yours (books, movies, etc.) have transformed? How
    do you know?
  o Can you transform without conflict? Why or why not?

Common Core Standards Correlation:

• CCSS, 7th Grade
  o CCSS.ELA-LITERACY.W.7.3
  o Write narratives to develop real or imagined experiences or events using effective
    technique, relevant descriptive details, and well-structured event sequences.
  o CCSS.ELA-LITERACY.W.7.3.A
  o Engage and orient the reader by establishing a context and point of view and
    introducing a narrator and/or characters; organize an event sequence that unfolds
    naturally and logically.
  o CCSS.ELA-LITERACY.W.7.5
  o With some guidance and support from peers and adults, develop and strengthen
    writing as needed by planning, revising, editing, rewriting, or trying a new
    approach, focusing on how well purpose and audience have been addressed.
  o CCSS.ELA-LITERACY.W.7.6
• CCSS, 12th Grade
  o CCSS.ELA-LITERACY.W.11-12.3
  o Write narratives to develop real or imagined experiences or events using effective
    technique, well-chosen details, and well-structured event sequences.
  o CCSS.ELA-LITERACY.W.11-12.3.A
  o Engage and orient the reader by setting out a problem, situation, or observation
    and its significance, establishing one or multiple point(s) of view, and introducing
    a narrator and/or characters; create a smooth progression of experiences or events.
  o CCSS.ELA-LITERACY.W.11-12.3.B
  o Use narrative techniques, such as dialogue, pacing, description, reflection, and
    multiple plot lines, to develop experiences, events, and/or characters.
  o CCSS.ELA-LITERACY.W.11-12.3.C
  o Use a variety of techniques to sequence events so that they build on one another
    to create a coherent whole and build toward a particular tone and outcome (e.g., a
    sense of mystery, suspense, growth, or resolution).