Story Mapping SMARTS

in *Language Arts*

Table of Contents

© JoAnne Moore 2003   www.books4results.com

Motive is Directly Linked to the Story Plot Patterns (Story Problems)

Motive establishes the "why" in a story. In choosing a plot pattern the student also chooses the motive. When the character or omniscient narrator tells you what the character thinks or says the reader learns why the character feels a certain way or why he will take a particular course of action. Motive is wrapped around what the character wants or doesn't want. Dialogue as well as what the character thinks, are both used to build motive.

1. Copycat Story
*I want to be your friend.
*I'm so curious I just have to try....
*I want to learn how to _____ just like you.
*Help! I've been framed for a crime I didn't commit!

2. Switch Story (May have two motives because of subplot)
*I want to switch _____ with you because.....
*Help! I got the wrong letter/bag/suitcase/painting/jewellery/purse etc.
I want mine back.

3. Contest Story
*Man vs. Man I want to beat you. I'm better than you and I'll prove it by.....

*Predator vs. Prey	I want to eat you.
	I want to trick you and get away.
*The Dare	I dare you to......
*Man vs. Machine	I want to beat you.
*Man vs. Evil	I want to beat you.
*Man vs. Nature	I want to stay alive.
*Man vs. gods	I want to beat you.

4. Stuck Story
*I want to get free!
*Help! My _____ is stuck and I want it back!

5. Circle Story (May have two motives because of subplot)

Journey	I want to go to _____.
Lost and Found	Help! I'm lost and I want to get found!
	I lost my _____ and I want it back!
Discontentment	I want to be happy.
	I want to like myself.
Run Away	I'm leaving because I don't want or like _____.
Dream	I want to sleep because I'm so tired......
Time Travel	I want to travel to....
	Where am I going?
Self Acceptance	I like myself. I don't like myself. I do like myself.

6. Transformation Story (may have two motives because of subplot)

Physical
*I wish I could.....   I want to learn how to/become......

Viewpoint
*I believe.....   My belief changed because....
*I am ....(fearful, worrier, messy, careless, stinky, crazy, mean, unconfident, etc.)
I changed and now I am....

Stuck Story Maps
Book Lists

Story Pattern Plot Teaching Steps:

1. Read the class a picture book example of the plot pattern you are studying.
2. Gather concepts/ideas from the book and add them to your Idea Bank.
3. Choose character graphics.
4. Create a story map for the children using one or more new character graphics. Base your story map on the concept borrowed from the book read to the children.
5. Have children create their own story map using one or more of the new character graphics you provide them. They will also base their story problem on the same concept/idea you modelled and collected from the author. Do not have children write the story. The point of these story

Stuck Story Plots

A stuck story occurs when a character or an object becomes physically stuck (e.g. a shoe caught in a tree which you can't get down or a princess stuck in a sleep which she can't be awakened from). The reasons which cause a character to become stuck are as follows: a trick is played (e.g. the antagonist takes something which belongs to the protagonist and won't give it back), a disaster or accident happens to the main character causing him or an object of his to become stuck (e.g. tripping), or an act of god occurs causing the main character or an object of his to become stuck. An act of god is defined as a weather disaster (getting caught in a blizzard) or magic wielded by the antagonist on the protagonist (fairy zapping a dwarf into a frog). Finally, force can be used by another character. An example of the use of force might be kidnapping another character or taking something that belongs to a weaker character. For the purpose of story mapping we will use the following three point plot structure. First, begin by establishing what got stuck and what caused it to get stuck (trick, disaster, act of god). Secondly, plan two unsuccessful attempts at freeing the character/object. Thirdly, resolve the problem by freeing the character/object. A character/object is freed when: someone helps, someone plays a trick, luck, hard work, someone changes his mind, or by an act of god (weather or magic). In a story where one character is being held hostage, the rescuer will face two or more obstacles prior to the rescue. The obstacles the rescuer faces will be one or a combination of: tricks, disasters, acts of god, or the use of force (physical or political).

       www.books4results.com

Stuck stories occur when something get stuck on purpose or accidentally. Things that can get stuck include: people, animals, objects, viewpoints. Types of stuck stories include: fairytales (evil magic makes a character stuck as an animal/ in sleep, in a tower), science fiction (space ship breaks down in space or on an unknown planet) latching on stories (The Golden Goose), kidnapping, and everyday life experiences (tongue stuck on the fence). Stuck stories usually resolve themselves when the item/person/animal is released. A stuck story is a stand alone plot or it may be used in combination with other plots. It is commonly combined with contest stories. For example: science fiction and fairy tales like to combine the elements of a contest (good Vs. evil) with a stuck plot.

Stuck Stories to Share with your Class Prior to Writing

Title:	Author	ISBN
The Frog Prince The Candlewick Book of Fairy Tales	Retold by Sarah Hayes	0-47636-0281-7
Sleeping Beauty The Candlewick Book of Fairy Tales	Retold by Sarah Hayes	0-47636-0281-7
Rapunzel The Candlewick Book of Fairy Tales	Retold by Sarah Hayes	0-47636-0281-7
Beauty and the Beast The Candlewick Book of Fairy Tales	Retold by Sarah Hayes	0-47636-0281-7
The Six Swans The Candlewick Book of Fairy Tales	Retold by Sarah Hayes	0-47636-0281-7
Tacky in Trouble	Helen Lester	0-439-16425-7
Mrs. Toggle's Beautiful Blue Shoe	Robin Pulver	0-590-05701-4
Mrs. Toggle's Zipper	Robin Pulver	0-02-775451-0
Doctor De Soto	William Steig	0-374-41810-1
Ordinary Amos and the Amazing Fish	Eugenie & Henry Fernandes	0-590-51737-6
Andrew's Loose Tooth	Robert Munsch	0-590-12435-8
Uncle Farley's False Teeth	Alice Walsh	1-55037-542-3
Grandma and the Pirates	Phoebe Gilman	0-590-74840-8
Tiddalick The Frog Who Caused A Flood	Robert Roennfeldt	0-14-050349-8
Winnie the Pooh Getting Stuck in Rabbit's Hole	A. Milne	0-8317-9470-4
The Turnip	Harriet Ziefert	0-14-038082-5
The Whispering Rabbit	Margaret Wise Brown	0-307-00138-5
The Sword in the Stone	Grace Maccarone	0-590-45527-3
Many Moons	James Thurber	0152518738
King Midas and the Golden Touch	Greek Myth/Charlotte Craft	0688131654
The Chocolate Touch	Patrick Skene Catling	0440412897
Chocolatina	Erik Kraft	0439635926
The 500 Hats of Bartholomew Cubbins	Dr. Seuss	039484484X

Stuck Idea Bank

Character/Object Stuck because of:

Act of God   weather (tornado, lightning, hurricane, etc.)
                magic

Disaster   Accident happens
                Something you did to yourself

Trick   To deceive or cheat

Force   Physical Strength or magic used by another

Stuck Words: caught, hooked, snagged, tangled, hung, suspended, jammed, clogged, plugged, latched, wedged, blocked, crammed, trapped, caged, bound, snared, ambushed, captured, snatched, grabbed, seized, plucked, wrenched, kidnapped, turned into, transformed, changed

Stuck as/by/in:

animal	gold	statue	chocolate	stone
salt	ice	island	tiny	gigantic
fat	tall	young	old	in sleep
tower	tree	kidnapped	cave	trunk
chest	storm	invisible	dark	sewer
pipe	whale	cave	time	elevator
throat	nose	clothes	tongue	cage
jail	planet	in space	tunnel	fish bowl
pirate ship	zipper	button	tooth	facial expression
dirt	to others	tongue	hole	hair

Unsuccessful Attempts to Free Character/Object:
grabbed, pulled, yanked, pried, forced, shook, rattled, jiggled, wiggled, stretched, commanded, ordered, pleaded, begged, bargained

Freed by: Help, Trick, Hard Work, or Act of God (magic or weather)
strength, the weather changing, magic, tool, found way out,
by accident, by waiting for the right time, laughter, change of mind,
rescued, by fulfilling a condition, by succeeding in a quest/mission,
change of season, trick, effect wearing off, a correct guess

Stuck Story Map

Setting:

Character:

Motive: Character wants..

Object (if needed):

Character or Object gets Stuck because there is a:
*Trick
*Disaster (accident)
*Act of God (weather or magic)
*Force used by another character

Two Unsuccessful Ways to Free Protagonist/Object:
1.

2.

Freed because:
*Trick
*Luck
*Someone helps
*Act of god
*Hard work
*Someone changes his mind

Stuck Story Map

Lesson One:
Setting
Character:
_____stuck because of:
Act of God:
Trick:
Disaster:
Use of Force:
Choose: Character or Object:
_____stuck as/by/in_____
Motive:
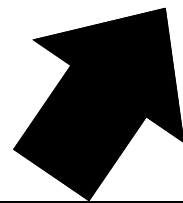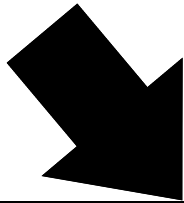
Lesson Four:
_____freed because
_____
_____

*trick
*luck
*someone helps
*act of god (weather or magic)
*hard work
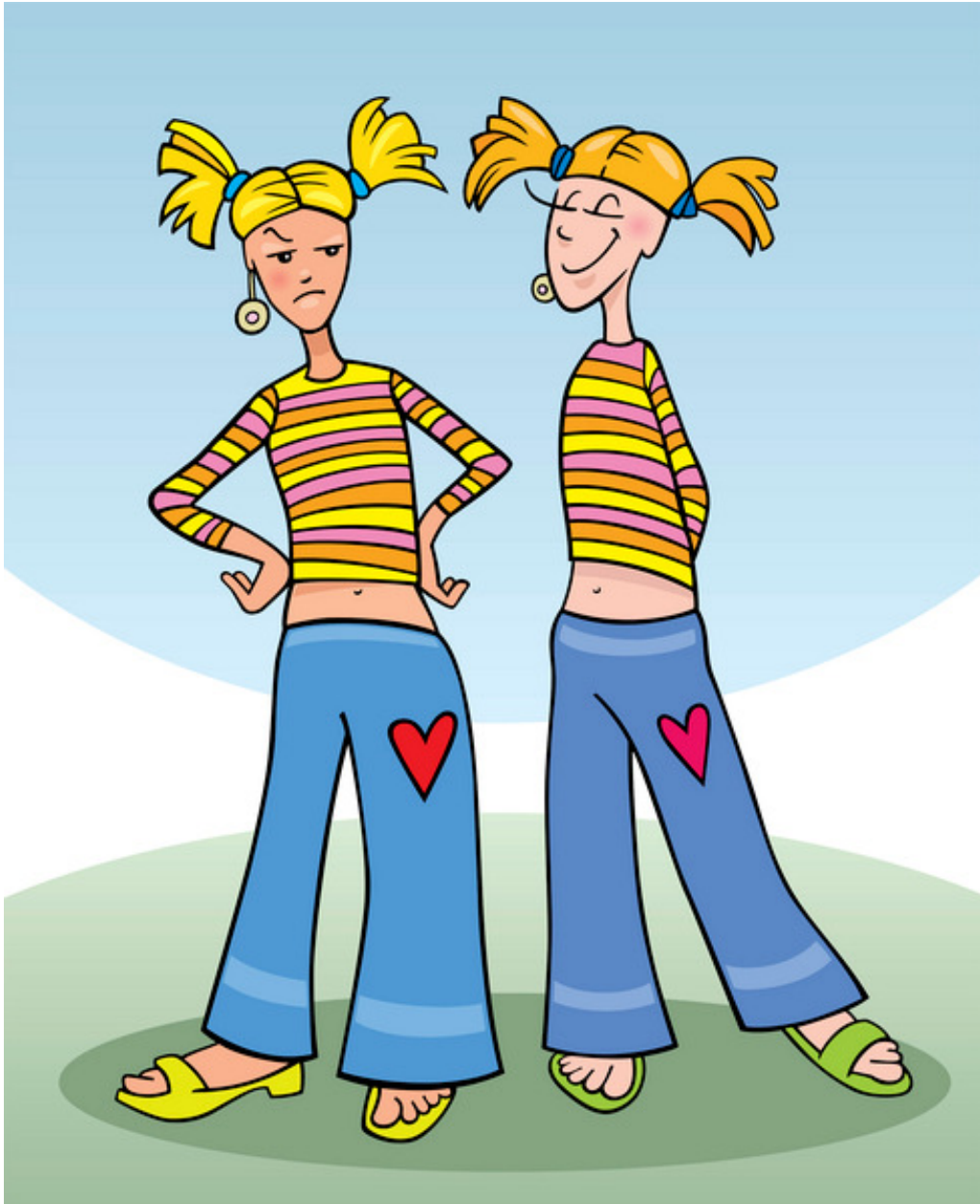*someone changes his mind

Lesson Two:
1st unsuccessful attempt to free_____.

Lesson Three:
2nd unsuccessful attempt to free_____.

Copycat Story Maps
Book Lists

© JoAnne Moore 2003

Review of Teaching Steps:

1. Read the class a picture book example of the plot pattern you are studying.
2. Gather concepts/ideas from the book and add them to your Idea Bank.
3. Choose character graphics.
4. Create a story map for the children using one or more new character graphics. Base your story map on the concept borrowed from the book read to the children.
5. Have children create their own story map using one or more of the new character graphics you provide them. They will also base their story problem on the same concept/idea you modelled and collected from the author. Do not have children write the story. The point of these story planning sessions is to build the concepts of story problem and resolution.

Copycat Story Plots

Let us go on to study copycat stories. A copycat story plot can work several different ways. We will look at two of them. The first, is when two characters meet and one wishes to become a friend of the other. In this case, one character may copy the behaviour of the other out of a desire for friendship or admiration. This copying will go on until the copycat character imitates a behaviour which causes him to have a disaster. The disaster will be either an: accident, wrecking or breaking something, getting hurt, getting an object/character stuck, or growing embarrassed when nothing happens. This disaster will cause the copycat character to stop copying and learn to be himself and possibly part company with the first character.

This is how the first copycat plot structure functions:

1. Encounter (meeting) between characters
2. Copycat character copies the other character's action with success.
3. Copycat character copies a different action of the other character with success.
4. Copycat character copies a third and different action of the other character and has a disaster.
5. Copycat character stops copying. He is distressed.

The second, is when two characters meet and one wishes to achieve the skill/ability/job that the other has. In this case, one character copies the behaviour of the other only until he has mastered the skill/ability/job and then he no longer has a need to imitate. He will have two disasters while he is learning the skill, followed by a demonstration of success. The disasters will include two of the following: accident, wrecking or breaking something, getting hurt, getting an object/character stuck, or having nothing happen and growing embarrassed.

This is how the second copycat plot structure functions:

1. Encounter (meeting) between characters or between the copycat character and a skill/ability/job he sees which he wants to be able to do.
2. Copycat character copies the skill/ability/job and has a disaster.
3. Copycat character attempts to do the same skill/ability/job again with a different disaster.
4. Copycat character attempts to do the same skill/ability/job a third time and has success.
5. Copycat character stops copying, because he has mastered the skill/ability/job. He is happy to have acquired a new skill/ability/job.

Copycat stories occur when one character copies another and learns to be himself. Most copying is unsuccessful and it occurs out of admiration, curiosity, a wish to master an activity that another character can do, or a desire to make a friend. A copycat crime is a mystery based on copying someone's habits well enough to frame them for a crime they never committed. The story usually resolves itself when the character experiences: a disaster and quits copying, success and doesn't need to copy anymore, or finds out who framed him. A copycat story is a stand alone plot. It can be used as a subplot in circle, switch and transformation stories.

Copycat Stories to Share with Your Class Prior to Writing:

Title	Author	ISBN
1. The Chick and the Duckling	by Mirra Ginsburg	ISBN 0-689-71226-X
2. Monkey Tales (The Pedlar's Caps)	by Laurel Dee Gugler	SBN 1-50037-530-X
3. Edmund and Hillary	by Chris Jackson	ISBN 0-00-648189-2
4. Franklin Fibs	by Paulette Bourgeois	ISBN 1-55074-077-6
5. Curious George	by H.A. Rey	ISBN 0-395-15023-X
6. Ruby the Copycat	by Peggy Rathman	ISBN 0-590-47423-5
7. Little Lumpty	by Miko Imai	ISBN 1-56402-829-1
8. Frog is Frog	by Max Velthuijs	ISBN 0-86264-812-2
9. Mice Twice	by Joseph Low	ISBN 0-689-71060-7
10. Stephanie's Ponytail	by Robert Munsch	ISBN 1-55037-484-2
11. You Look Ridiculous	by Bernard Waber	ISBN 0-395-28007-9
12. Ramona the Brave Ch. 5	by Beverly Cleary	ISBN 0-380-70959-7
13. Daeadalus and Icarus	by Marcia Williams (Greek Myth)	ISBN 1-56402-440-7
14. Charlotte's Web Ch. 9	by E.B. White	ISBN 0-06-440055-7
15. How do Crocodiles Fly?	by Sylvia Helen Vincent	ISBN 0-09681414-0-4
16. The Copycat Fish	by Gail Donovan	ISBN 1-59014-027-3
17. Gordon Loggins and the Three Bears	by Linda Bailey	ISBN 1-55074-389-9
(circle containing a copycat plot)		
18. Something Fishy at Macdonald Hall	by Gordon Korman	ISBN 0-590-25521-5
19. Freckle Juice	by Judy Blume	ISBN: 0440428130
20. Keeper of the Swamp	by Ann Garrett	ISBN 1-890515-27-2
21. Henry and the Clubhouse Ch. 7	by Beverly Cleary	ISBN 0-440-43305-3

Copycat Idea Bank

Jobs

Hobbies/Games

Activities

Sports

Appearances

Mannerisms

Speech

Character Selection

This plot works best when the two characters chosen are very different from each other.

Motive:
I want to be your friend.
Success
Success
Disaster * I stop copying, because of my disaster.

Motive:
I want to learn your skill/ability/job.
Disaster
Disaster
Success I am stop copying, because I have learned a new skill/ability/job.

Types of Disasters
*accidents
*wreck/break or destroy something
*get hurt (physically or emotionally)
*get yourself or an object stuck
*try to copy and when nothing happens character becomes embarrassed
*misunderstand instructions
*arrive late or at the wrong place

1st Copycat Story Plot (Success, Success, Disaster)

1. Setting:

2. Copycat Character Encounters:

3. Motive: Copycat Character wants a friend.

4. The new friend does two different actions which the copycat character copies successfully.
a.

b.

5. The new friend does one more different action which the copycat tries to copy. This time he has a disaster.

*accident

*wreck/break/destroy something

*get yourself or an object stuck

*try to copy and get embarrassed when nothing happens

*gets hurt

*misunderstands instructions

6. The copycat character:
stops copying and learns to accept himself the way he is

2nd Copycat Story Plot (Disaster, Disaster, Success)

1. Setting:

2. Copycat Character Encounters:
*a Character
*thinks of or sees a skill/ability/job he would like to master:

3. Motive: Copycat Character wants the other character's or to be able to achieve a skill/ability/job he has seen/thought of.

4. Copycat Character tries twice to imitate the skill/ability/ job. He has a different disaster each time.

a. _____
*accident
*wreck/break/destroy something
*get yourself or an object stuck
*try to copy and get embarrassed when nothing happens
*gets hurt
*misunderstands instructions

b._____
*accident
*wreck/break/destroy something
*get yourself or an object stuck
*try to copy and get embarrassed when nothing happens
*gets hurt
*misunderstands instructions

5. Copycat Character tries a third time to imitate the skill/ ability/job. This time he has success!

6. The copycat character:
stops copying and is happy because he has acquired a new skill/ ability/job.

1st Copycat Story Outline
Success/Success/Disaster

Leader:

Follower:

Setting:
Encounter:

Motive:

For Disaster(s) Choose:
*accident
*wreck/break or destroy something
*get hurt
*get a character or object stuck
*character gets embarrassed when he tries to copy and nothing happens
*character gets embarrassed when he tries to copy and an unexpected thing happens

Success When Follower Copies:

Success When Follower Copies:

Disaster when Follower Copies:

Leader:

:

Follower:

© JoAnne Moore 2003

www.books4results.com

2nd Copycat Story Outline
Disaster/Disaster/Success

Leader:

Setting:
Encounter:

Motive:

Follower:

For Disaster(s) Choose:

*accident
*wreck/break or
destroy something
*get hurt
*get a character or object
stuck
*character gets
embarrassed when he tries
to copy and nothing happens
*character gets
embarrassed when he tries
to copy and an unexpected

1st Disaster When Follower Copies:
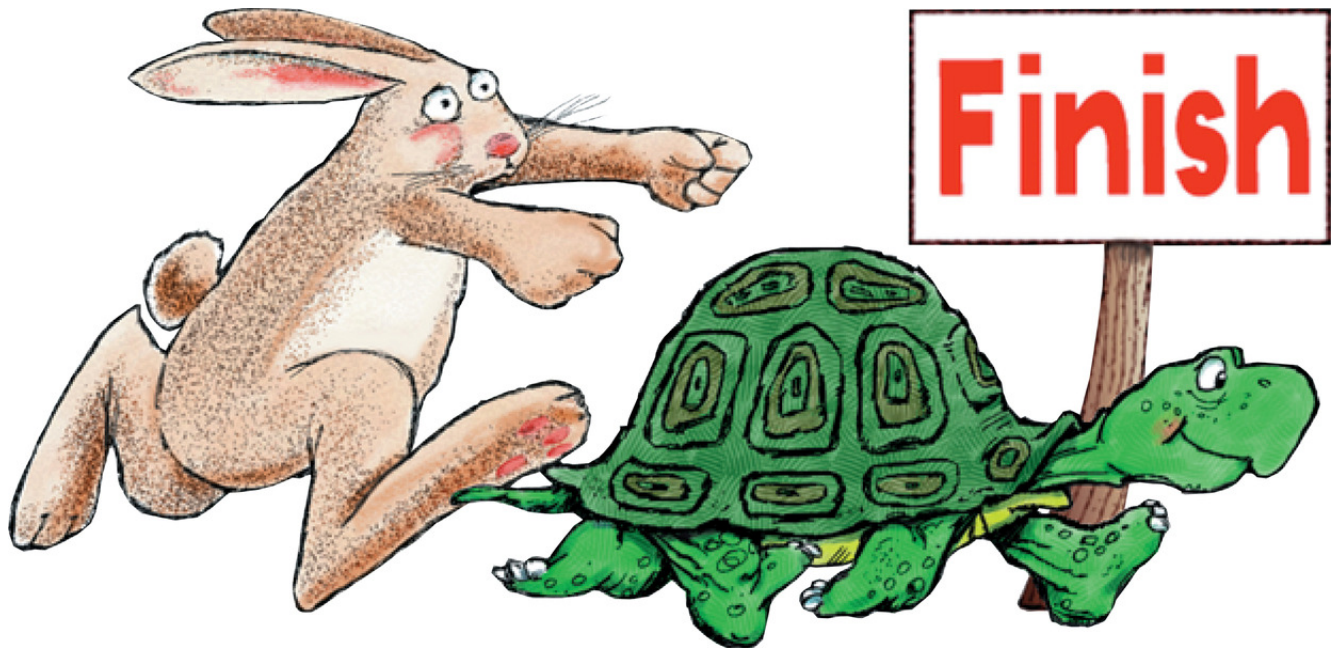
2nd Disaster When Follower Copies:

Success when Follower Copies:

Leader

Follower:

© JoAnne Moore 2003   www.books4results.com

Contest Story Maps
## Book Lists

Contest Story Plot

Let us go on to study contest stories. A contest story plot is by far the most complex of all the story problems. This is due to several factors. The first, is that a contest story can be framed in many ways because there are a number of motives. The contest story motives include: man Vs. man, man Vs. nature, man Vs. himself (temptation stories), man Vs. God, man Vs. the gods, predator and prey stories, the dare stories (I dare you to....), and romance (I will win your affections). The second factor is that in some types of contest stories, the protagonist's journey through the story problem does not mirror the antagonist's journey even though they both share the same motive of "I will beat you!". In a stuck story and a copycat story the action of the story problem is linear. All of the action in each section of the problem is on a single focus. For example, in a stuck story the action is directed towards how the character/object got stuck and how to free it. In a copycat story, the main character is trying to do what the other character can do and so the actions of one parallel the actions of the other (even if there is a disaster). To my knowledge, there are five contest story motives which have a linear story problem. The first is the predator and prey contest story in which one character tries to eat the other. The focus there is either on how the prey can trick the predator or how a disaster/act of god prevents the predator from getting the prey. The second is the dare contest story in which each character challenges the other to one daring feat after another until a disaster occurs. The third is the man Vs. himself temptation stories. A person is given the chance to commit a sin or to do the right thing. The fourth is the man Vs. nature contest story in which a character faces a challenge caused by the weather and survival is the issue. The fifth is man Vs. God in which a person either faces a crisis that will end in personal disaster/grief unless God intervenes or a person chooses to disobey a directive God has given him and experiences grief/disaster until he obeys.

The most complex of the contest stories have dual journeys. The actions of the protagonist and antagonist do not mirror each other. These include: man Vs. man, man Vs. the gods, and the romance stories. What do I mean when I describe a contest story as having a dual journey story problem? A dual journey story problem occurs when the contestants have the same goal (e.g. I will beat you), but do different things to try and achieve their purpose. For example, let's look at Aesop's <u>The Tortoise and the Hare</u>. This is likely the simplest of the man Vs. man contest stories. In this story, Hare challenges Tortoise to a race. They have the **same goal**, but t**heir actions are different**. If we worked with a simple three point story problem, we would find that the story worked like this:

Motive: I want to beat you at a race.
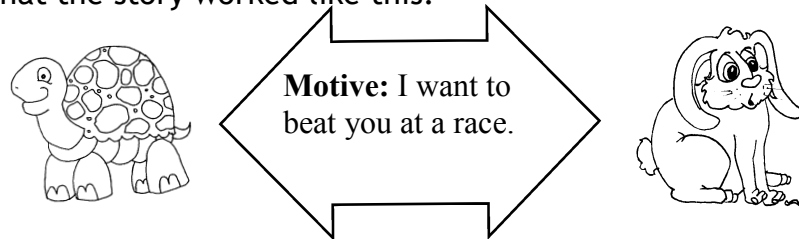
Dual Journey

Tortoise's Journey	Hare's Journey
1. Difficulty (because he's so slow).	**1. Success** (he is so far ahead he stops for a drink).
2. Difficulty (because he's so slow).	**2. Success** (he is so far ahead he stops for a snack).
3. Success (slow and steady won the race).	**3. Disaster** (so sure of himself, he had a nap and lost the race).
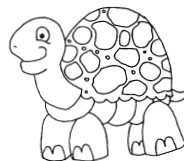
This example illustrates why the man Vs. man journeys, man Vs. the gods, and romance stories are so much harder to write. *While the protagonist and antagonist's motives may or may not parallel each other, their **actions do not**.* As a result, the child has to think about the fail, fail, success of the protagonist, and the success, success, failure of the antagonist simultaneously. Introduction of this type of contest story plot should probably not occur prior to grade four. Stick with the predator and prey contest stories or the lost and found circle stories (contest to find something that gets lost) for the earlier grades.

© JoAnne Moore 2003 www.books4results.com

Contest stories are the traditional plots we are familiar with. In primary literature they are the stories of the predator and the prey (The Three Little Pigs). Types of contests include: man Vs. man, man Vs. nature, man Vs. God, man Vs. himself, man Vs. evil, and dares. Contest stories resolve themselves when one character wins or overcomes the obstacles he faces. Tricking, an act of god or experiencing disasters is an important part of predator and prey, and man Vs. man contests. Books starred below have good examples of tricking in them. A contest is a stand alone plot or it may be used as a subplot in switch, circle and transformation stories. It is often combined with stuck stories or character transformations.

Contest Stories to Share with Your Class

Title	Author	ISBN
The Three Little Pigs	Marie-Louise Gay	ISBN 0899192750
The Three Billy Goats Gruff	Paul Galdone	ISBN 0899190359
Anatole and the Cat	Eve Titus	ISBN 0-533-34871-X
Borreguita and the Coyote	Verna Aardema	ISBN 0-679-88936-1
The North Wind and the Sun	Aesop (Jerry Pinkney)	ISBN 1587170000
The Paper Bag Princess (contest and stuck)	Robert Munsch	ISBN 0-920236-16-2
Mike Mulligan and His Steam Shovel	Virgina Lee Burton	ISBN 0-395-25939-8
Three Cheers for Tacky	Helen Lester	ISBN 0-395-66841-7
The Big Boasting Battle	Hans Wilhelm	ISBN 0-590-22211-2
Rikki-Tikki-Tavi	Rudyard Kipling	ISBN 8403602774
The Boxing Champion	Roch Carrier	ISBN 0-88776-257-3
Rumpletstiltskin	Brothers Grimm	ISBN 1-55858-617-2
The Tortoise and the Hare	Aesop (Jerry Pinkney)	ISBN 1587170000
Ch. 1 This Can't be Happening at Macdonald Hall	Gordon Korman	ISBN 0-590-44213-9
Charlie and the Chocolate Factory	Roald Dahl	ISBN 0-14-130115-5
The Brave Little Parrot	Rafe Martin	ISBN 039922825X
More Pies	Robert Munsch	ISBN 043953285X
Arion and the Dolphins	Greek Myth (Marcia Williams)	ISBN 1-56402-440-7
Tacky the Penguin	Helen Lester	ISBN 0395562333
The Princess Knight	Cornelia Funke	ISBN 0439536308
Trouble with Trolls	Jan Brett	ISBN 0-698-11791-3

 www.books4results.com

Contest Idea Bank

Types of Contests:

man vs. man	man vs. nature	man vs. himself
man vs. evil	man vs. machine	man vs. gods
man vs. God	predator and prey	the dare stories
romance		

A good contest story contains one or more of the following:

Trick:

detour	distraction
delay	appeal to foe's pride & wear them out
disguise	pit one enemy against another
riddle	test
booby trap	lies
swap an original for a fake	drugging (e.g. sleeping pills)

Disasters:
*have an accident
*wreck/break or destroy something
*get hurt
*get a character of an object stuck
*get embarrassed when nothing happens
*misunderstand instructions

Act(s) of God:
*weather (tornado, lightning bolt, blizzard, etc.)
*magic

Force: using greater physical strength or more powerful magic to beat your opponent

Skill:
better ability in any area

Courage:
faith in God for help

Lucky Break:
something happens in your favour that is out of your control (providence)

Someone Helps:

Hard Work:
lots of practice or great physical effort

Truth is revealed or confessed to win/lose the contest:

Contest Stories (Predator and Prey)

1. Setting:

2. Prey Encounters Predator:

3. Motive: Predator wants to eat Prey.

4. Prey escapes from Predator twice. Choose:

Trick - unfair advantage used to win (such as a disguise)

Disaster- accident, wreck/break or destroy something, gets hurt, character or object gets stuck, get embarrassed when nothing happens or embarrassed when the wrong thing happens

Act of god - weather (tornado, wind, thunder, lightning) or magic

Force - using greater physical strength or more powerful magic to beat your opponent

Skill- better ability in any area

Courage- faith in God that you can win against the odds

Lucky Break- something happens in your favour that is out of your control

Someone Helps

Hard work

a.

b.

5. Prey escapes Predator forever. Choose one:

trick, disaster, act of god, force, skill, courage, lucky break, someone helps, hard work

6. The Prey lives happily ever after, because his enemy:

Contest Stories (Man Vs. Man or Man Vs. the gods)

1. Setting:

2. Protagonist Encounters Antagonist:

3. Motive: Antagonist and Protagonist challenge one another to:

4. Protagonist's Two Difficulties   Antagonist's Two Successes:

Choose from:
*Trick - unfair advantage used to win (such as a disguise)
*Disaster- accident, wreck/break or destroy something, gets hurt, character or object gets stuck, get embarrassed when nothing happens or embarrassed when the wrong thing happens
*Act of god - weather (tornado, wind, thunder, lightning) or magic
*Force - using greater physical strength or more powerful magic to beat your opponent
*Skill- better ability in any area
*Courage- faith in God that you can win against the odds
*Lucky Break- something happens in your favour that is out of your control
*Someone Helps
*Hard work

Protagonist's Two Difficulties:	Antagonist's Two Successes:
a.	a.
b.	b.

5. Protagonist wins the contest. Antagonist loses. Choose:
trick, disaster, act of god, force, skill, courage, lucky break, someone helps, hard work, truth is revealed or confessed to win/lose the contest.

Protagonist's Success:	Antagonist's Failure.

                    www.books4results.com

Predator and Prey Contest Story

Prey:

Setting:

Encounter:

Motive:

Predator:

1st Trick:

2nd Trick:

3rd Trick:

To Build the Story Problem Choose:

Trick - unfair advantage used to win (such as a disguise)
Disaster- accident, wreck/break or destroy something, gets hurt, character or object gets stuck, get embarrassed when nothing happens or embarrassed when the wrong thing happens
Act of god - weather (tornado, wind, thunder, lightning) or magic
Force - using greater physical strength or more powerful magic to beat your opponent
Skill- better ability in any area
Courage- faith in God that you can win against the odds
Lucky Break- something happens in your favour that is out of your control
Someone Helps
Hard work
Truth is revealed or confessed to win/lose the contest

Prey

© JoAnne Moore 2003

Man vs. Man Contest Story

Protagonist:

Setting:

Encounter:

Motive:
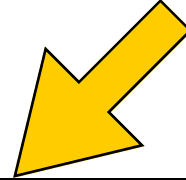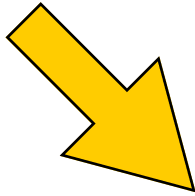
Antagonist:

Protagonist's Difficulty	**Antagonist's Success:**
Protagonist's Trick:	**Antagonist's Disaster/Success**
Protagonist's Success	**Antagonist's Final Disaster**

To Build the Story Problem Choose:

*Trick - unfair advantage used to win (such as a disguise)

*Disaster- accident, wreck/break or destroy something, gets hurt, character or object gets stuck, get embarrassed when nothing happens or embarrassed when the wrong thing happens

*Act of god - weather (tornado, wind, thunder, lightning) or magic

*Force - using greater physical strength or more powerful magic to beat your opponent

*Skill- better ability in any area

*Courage- faith in God that you can win against the odds

*Lucky Break- something happens in your favour that is out of your control

*Someone Helps

*Hard work

***Truth** is revealed or confessed to win/lose the contest

Winner:

© JoAnne Moore 2003

www.books4results.com

Circle Story Maps
Book Lists

© JoAnne Moore 2003   www.books4results.com

Circle Stories and Subplots

When a child chooses to write a circle story he receives the beginning and ending of his story, because circle stories start and end in the same place or way. For example: in a lost and found circle story the character has something, loses it, and regains it at the end. In a lost and found mystery story the character has something, it/he is stolen, and at the end the character regains him/it. Time travel circle stories begin with the character in one location in time and typically end in the same location in time. Dream circle stories begin with the character going to sleep in one location and usually end with the character waking in the same location. Journey circle stories begin with the character in one location and end with him returning to that location.

Circle stories do not address the plot or problem in the body of the story, because once the circle begins the child will be left wondering what the problem will be in the middle of the circle. This is where the subplots or stand alone story patterns come in. There is usually one or more of three subplots found inside a circle story. These are: copycat, stuck or contest. Sometimes a switch or a physical transformation may be used. In longer stories or novels many combinations of these subplots will be used. Once the subplot is introduced and resolved the circle story will complete itself and things will return to the way they were in the beginning. Usually a lost and found circle story has a contest subplot to get back the lost item. Lost and found mystery stories usually have the subplot of a contest to get back the lost item/person. If they are retrieving a lost person the contest subplot is combined with a stuck story subplot as the person is trapped somewhere or being held against their will. Time travel circle stories, dream, or journey circle stories may use any of the subplots listed above. A character may follow the copycat subplot in a time travel, dream, or journey circle story by meeting a character and trying to form a friendship by copying their actions. The subplot may function as copy it works, copy it works, copy it's a disaster so character stops copying.

The goal then is to teach children five types of circle stories and at least the three main subplots of copycat, stuck, and contest so that the child will know how to start and end the story as well as include a successful story problem (copycat, stuck or contest). In novels, as well as picture books there may be numerous combinations of these three basic story plots as well as circle, switch and transformation subplots.

Types of Circle Stories

1. Lost and Found Circle Stories
Things that have been lost:
parents, children, grandparents, pets, purses, wallets, keys, glasses, vehicles, bikes, mittens, hats, scarves, homework, \buttons, friends, brushes, combs, toothbrushes, businesses, talents, abilities
Intial Motive: Character wants his object/person back.
Examples: Are you My Mother? by P.D. Eastman   Silverwing by Kenneth Oppel

2. Lost and Found Mystery Circle Stories
Things that have been stolen/lost:
people, pets, money, jewels, stamps, paintings, horses, bulls, vehicles, bikes
Initial Motive: Character wants his object/person back.
Examples: The High Rise Private Eyes: The Case of the Climbing Cat by Cynthia Rylant
Jigsaw Jones: The Case of the Stolen Baseball Cards by James Preller

3. Time Travel Circle Stories/Entering Other Worlds
Places to travel:
future, past, other worlds
Initial Motive: complete a mission, have an adventure, change history, change the future, save a nation, rescue a person

4. Dream Circle Stories
Places to visit:
anywhere (future, past or present in any location)
Initial Motive: Have a rest.

5. Journey Circle Stories
Places to travel:
distant lands, other worlds, places within own country, go for a walk/jog/run, work, school
Initial Motive for travel: complete a mission, have an adventure, to win a battle, to rescue a person, save a nation, have an adventure

Circle stories begin and end in the same place. There are many types of circle stories. Some types include: dreams, adventures, time travel, lost and found, self-acceptance, discontentment, and journeys. Circle stories usually resolve themselves when things end up the way they began. Reading circle stories to your class prior to writing builds many ways a circle story can be written. Circle Stories require a subplot or one or more of: copycat, contest, stuck, transformation. Large circle stories may also contain switch stories and smaller circle stories.

Circle Stories to Share with your Class Prior to Writing:

Title:	Author:	Type:	ISBN:
*Rosie's Walk	Pat Hutchins	journey	1560080736
Are You My Mother?	P.D. Eastman	journey	0394800184
*The Best Nest	P.D. Eastman	journey	0394800516
I Want to be Somebody New	Robert Lopshire	discontentment	0394976169
*It's Not Easy being a Bunny	Marilyn Sadler	discontentment	0394861027
*P.J. Funny Camps Out	Marilyn Sadler	journey	0679832696
*Edward the Emu	Sheena Knowles	discontentment	0064434990
*Zack's Alligator	Shirley Mozelle	adventure	0064441865
*Pigs	Robert Munsch	journey	1550370383
*Elmer in the Snow	David McKee	journey	0688145965
*Franklin is Lost	Paulette Bourgeois	lost and found	0590462555
Chrysanthemum	Kevin Henkes	self-acceptance	0688147321
The Paper Crane	Molly Bang	lost and found	0688041086
Green Wilma	Tedd Arnold	dream	0140563628
*Stellaluna	Janell Cannon	lost and found	0152802177
Noisy Nora	Rosemary Wells	lost and found	0140567283
*No Spots for this Giraffe	Lucie Papineau	lost and found	1894363256
Friends Go Adventuring	Helme Heine	adventure	0689804636
Albert Goes to Town	Jennifer Jordan	adventure	0811808602
The Story of Little Quack	Betty Gibson & Kady MacDonald Denton	lost and found	ASIN: 0316309664
Boat Ride with Lillian Two Blossom	Patricia Polacco	journey/time travel	0392214704
Toot & Puddle: Top of the World	Holly Hobbie	lost & found	0316365130

www.books4results.com

Circle Idea Bank

*Circle stories begin and end in the same place/way. They must have a subplot of one or a combination of: contest, copycat, stuck, transformation, switch, circle.

Journey
physical
imaginary

Lost and Found
character
object

Time Travel
history
future

Entering Other Worlds through..
pictures	books	playhouses	storms
cellar	attic	doors	wardrobe
movies	television		video game

Dreams
night dreams
daydreams

Circle Story Map

2. Encounter:

3. Subplot: *Copycat, Stuck, Contest*

Main Character:

1. Setting:
Character:
Motive: _____ wants/needs

5. Resolution of Events

Motive:

4. Subplot: *Copycat, Stuck, Contest*

© JoAnne Moore 2003   www.books4results.com

One way to write a Lost and Found Circle Story:

Motives: to play, have an adventure, go for a walk, hike a new trail

1. Where does the character go?
  a. Why does he go?

2. How does he get lost? Can't find anything familiar. Use sensory imagery. (Contest subplot)
  a. Show how he feels.
  b. Show his motive. I want to go home or _____ .

3. Encounter
  a. What does he hear, see, feel, smell that scares him? e.g. an owl
  b. Describe his fear using the showing technique.
  c. Show his relief when it doesn't hurt him or he escapes.

4. 2nd Encounter
  a. What does he hear, see, feel, smell that scares him?
  b. Describe his fear using the showing technique.
  c. Show his relief when it turns out to be an animal or person that is friendly.

5. Have the friendly person or animal take your main character home.
  a. Show main character's happiness and relief.

Franklin is Lost by Paulette Bourgeois
Silverwing by Kenneth Oppel

How to write a circle story:

1. What journey does the character go on? *Time travel, dream, adventure, another world, lost and found, journey, discontentment, self-acceptance.*
  a. Why does he go?
Motive:

2. What adventure happens first?
  a. stuck/contest/copycat

3. What happens?
Building the problem (stuck/contest/copycat)

4. Show the climax and resolution.
  a. stuck/contest/copycat
  b. Show how he returns back to where he started.

Matthew and the Midnight Pirates by Allen Morgan (dream)
Chrysanthemum by Kevin Henkes (self-acceptance)
Elmer in the Snow by David McKee (journey)
The Time Warp Trio by Jon Scieszka (time travel)
Ribsy by Beverly Cleary (lost and found)
The Secret World of Og by Pierre Burton
Indian in the Cupboard by Lynn Reid Banks

     © JoAnne Moore 2003   www.books4results.com

One way to write a Lost and Found Mystery Circle Story:

1. Use sensory imagery to describe the setting and introduce the main character.
   a. Use sensory imagery to describe the encounter the main character has with a robber. What does he hear, see, feel, smell?

2. What item is missing when the encounter is over?
   a. Show how he feels.
   b. Show his motive. I want my _____ back.

3. 1st clue
   a. What is the first clue that the main character or a hired detective uncovers about the **identity** of the robber? Is is something seen, smelled, heard or felt?

4. 2nd clue
   a. What is the first clue that the main character or a hired detective uncovers about **where** the robber might have gone next? Is is something seen, smelled, heard or felt?

5. Have the main character or detective think about the two clues until he gets an idea of where to go.
   a. Show the detective or main character travelling to the new location. Describe the new location using sensory imagery.
   b. Describe the meeting between the main character or detective and the robber using sensory imagery.
   c. Does the main character get back his item? How does he feel? Does he find out why the robber took it?

The High Rise Private Eyes: The Case of the Climbing Cat by Cynthia Rylant

Switch Story Maps
Book Lists

　　www.books4results.com

Switch Pattern Story Plot

When a child chooses to write a switch story he receives the beginning and ending of his story, because switch stories usually start and end in the way. For example: in a character switch story two figures deliberately or accidentally change places, roles or jobs at the beginning of the story and change back at the end. In an object (purse, wallet, bag, painting, jewellery) switch story, two figures accidentally or deliberately change objects at the beginning of the story and change back at the end.

Switch stories do not address the plot or problem in the body of the story, because once the switch has been made the child will be left wondering what the problem each character faces will be. This is where the subplots or stand alone story patterns come in. There is usually one or more of three subplots found inside a switch story. These are: copycat, stuck or contest. Sometimes a circle or a physical transformation may be used. In longer stories or novels many combinations of these subplots will be used. Once the subplot is introduced and resolved the switch story will complete itself and things will return to the way they were in the beginning. Usually a lost and found switch story has a contest subplot to get back the lost item. Lost and found mystery stories usually have the subplot of a contest to get back the lost item/person. If they are retrieving a lost person the contest subplot is combined with a stuck story subplot as the person is trapped somewhere or being held against their will. If characters switch jobs, roles or positions the story will usually have a copycat subplot as the character will be forced to fulfill the other character's job, role or position. The subplot may function as copy it works, copy it works, copy it's a disaster so character stops copying and wants to switch back. Some switch stories only follow the journey of one character.

The goal then is to teach children the two types of switch stories (character or object switches) and at least the three main subplots of copycat, stuck, and contest so that the child will know how to start and end the story as well as include a successful story problem (copycat, stuck or contest). In novels, as well as picture books there may be numerous combinations of these three basic story plots as well as circle and transformation subplots.

Switch stories occur when two objects, people, roles, jobs, animals get swapped. Sometimes the switch is accidental and sometimes it is deliberate. In a mystery story, two bags might get swapped accidentally, or a fake painting or piece of jewellery might get exchanged with an original. Sometimes the switch might involve positions, roles or jobs. Switch stories are usually resolved when things get switched back to the way they were at the beginning. A switch story requires a subplot. Once things have been traded what happens next? The subplot is usually: contest, copycat or stuck.

Switch Stories to Share with you Class Prior to Writing:

Title	Author:	ISBN
Blueberries for Sal	Robert McCloskey	014050169X
The Lion and the Mouse an Aesop fable	(Bernadette Watts)	0735812209
What Newt Could do for Turtle	Jonathan London	**ASIN:** 1564022595
The Rooster and the Weather Vane	Sharon Gordon	**ASIN:** 0816709815
Anansi and the Moss-Covered Rock	Eric Kimmel	0823407985
Alexander and the Wind-up Mouse	Leo Lionni	0394829115
Sheila Rae the Brave	Kevin Henkes	0688147380
Babar Loses His Crown	Laurent de Brunhoff	0810950340
Julius, Baby of the World	Kevin Henkes	0688143881
A Week-end with Wendell	Kevin Henkes	0688140246
Mookie Goes Fishing	Robin Tzannes and Korky Paul	**ASIN:** 0192722905
Mrs. Potter's Pig	Phyllis Root	0-7636-0160-8
Mrs. Goose's Baby	Charlotte Voake	0-7636-0092-X
Honeybunny, Funnybunny	Marilyn Sadler	0-679-88181-6
The Town Mouse and the Country Mouse	Retold by Ellen Schecter	0-553-37572-5
Dinosaur in Trouble	Sharon Gordon	0-89375-274-6
Esther's Story	Diane Wolkstein	0-688-15844-7
Ch. 2,3, 16 Anne of Green Gables	Lucy Montgomery	0-7704-2205-5
Ch. 7 & 37 The Blue Castle	Lucy Montgomery	0-7704-2315-9

 www.books4results.com

Stuck subplots caused by:
Act of God (weather or magic)
Disaster (accident or something you did to yourself)
Trick
Rescues from stuck problems occur due to:
help, trick, hard work, act of God

Copycat subplots caused by:
*Forced to copy a different species/culture for survival
*Desire to make a friend
*Desire to learn a new skill/ability/job
Copying stops due to:
*escaping present circumstances when found or rescued
*disasters (accidents, wrecking something, getting hurt, getting stuck, copying when nothing happens or something embarrassing happens)
*acquiring a new skill/ability/job

Contest subplots caused by:
*Desire to win
Contest subplots are built and they are won or lost due to:
*help
*hard work
*trick
*disaster (see copycat subplot for types of disasters)
*act of God (weather or magic)
*force
*skill
*courage
*lucky break
*truth confessed or revealed (used to win contest)

Switch Idea Bank:

*Switches can be Deliberate or Accidental

*Switch stories must have a subplot of one or a combination of: contest, copycat, stuck, transformation.

Jobs

Roles

Positions

Characters

Objects

Places

Ages

Behaviour

Vocabulary: switch/swap/trade/exchange

     www.books4results.com

Switch Story

Character:

Setting:

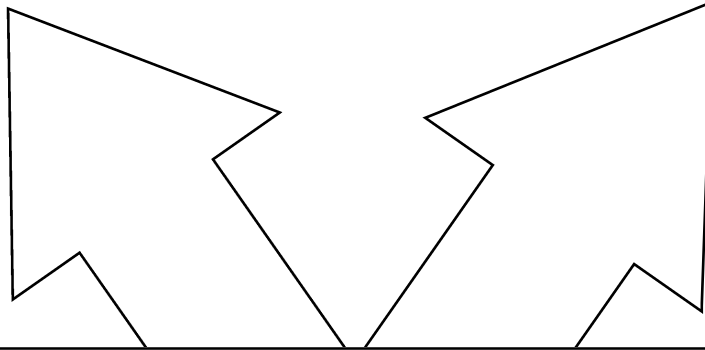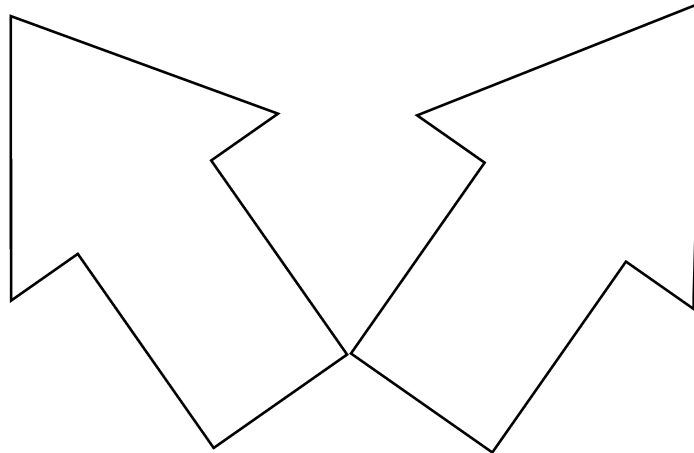**Encounter:**

Motive:

Character:

Lesson 4

Character:

Character:

**Lesson Two:
Subplot:**

**Lesson Three:
Subplot:**

Switch Stories

When a child chooses to write a switch story he receives the beginning and ending of his story, because switch stories usually start and end in the way. For example: in a character switch story two figures deliberately or accidentally change places, roles or jobs at the beginning of the story and switch back at the end. In an object (purse, wallet, bag, painting, jewellery) switch story, two figures accidentally or deliberately change objects at the beginning of the story and change back at the end.

Example of a Character Switch Story

Two characters meet each other.
They complain and decide to switch pets.

First Character with Second Character's Pet
Subplot: Copycat Disaster
Pet won't do what the girl wants it to do.

Second Character with First Character's Pet
Subplot: Copycat Disaster
Pet won't do what the boy wants it to do.

Characters meet again and decide to switch back pets.

Example: A girl has a parrot which is a messy eater and the boy has a dog which likes to chew his toys.
After they meet and complain that their pets are driving them crazy they decide to switch for a day.

Girl takes care of Dog
Disaster:
The girl wants the dog to eat bird seed, but he keeps spitting it out and barking, because he doesn't like it. At night she wants him to sleep on the floor, but he insists on sleeping under the covers with her, because he doesn't like his new bed.

Boy takes care of Parrot
Disaster:
The boy wants the parrot to eat dog food, but the pieces are too big, and so the parrot flies around dropping them all over the house. The boy wants to sleep, but the parrot keeps talking and keeps him awake all night.

Boy and Girl meet again and decide to switch back pets.

---

          www.books4results.com

Example of an Object Switch Story

Two characters meet each other and accidentally switch bags.

First Character with Second Character's Bag
Subplot: Contest and Disaster
First character has the second character's bag and its contents which he doesn't need. His life is in danger over the contents of the bag and he is being followed.

Second Character with First Character's Bag
Subplot: Contest and Disaster
Second character has the first character's bag and its contents which he doesn't need. He gets lost trying to find the first character.

Characters switch bags back.
At last he tracks down the first character and saves his life.

Example: A supermodel and a scientist bump into each other at the airport. The supermodel gets the scientist's red bag and the scientist gets the supermodel's red bag by mistake.

Supermodel with Scientist's Red Bag
Contest and Disaster:
Supermodel is missing her cosmetics and has a CD which won't play. On top of this, she is being chased and shot at. She almost gets run over in a parking lot, her cab gets rammed from the back by another car, and she is shot at in a shopping mall.

Scientist with Supermodel's Red Bag
Contest and Disaster:
Scientist is missing his CD with a secret formula for eternal youth on it and he has a bag full of cosmetics which he can't use. He drives all over the city in a cab searching for the supermodel, but gets lost and can't find the set she is scheduled to be photographed on.

Scientist and Supermodel Meet Again:
Scientist finally arrives at the set where the Supermodel is being photographed just in time to rescue her from gunshots. He retrieves his CD and she regains her cosmetics. There is romance in the air at the end of this story.

How to write a switch/swap/trade/exchange story:

1st Motive: How do I get my object back? (wrong bag, purse, wallet, painting, jewellery)
or I want your object and you want mine so we trade.

2nd Motive: I want a new job/position so I switch our identities.
or I want your job/position and you want mine so we trade.

3rd Motive: I got the wrong _____, but I don't know it so I begin to live my life out under false pretenses (e.g. received someone else's letter, invitation or gift)
or I took your letter, invitation, gift so that I could _____.

4th Motive: Someone mistook the main character for someone else and he began to live his life in another's shoes.

5th Motive: Magic is used to switch any of the above.

6th Motive: I want your _____ and you want mine so we switch.

7th Motive: I help you and later on you help me.

1. Introduce character and setting. Use sensory imagery.
2. What gets switched?
   a. Where does it get switched?
   b. How does it get switched?
   (accidental or on purpose)
   c. When and how do the characters discover a switch has been made?
3. What complication does the switch cause first character?
   a. Copycat/Stuck/Contest problem
4. What complication does the switch cause the second character?
   a. Copycat/Stuck/Contest problem
Ending One:
5. How do things get switched back?
   a. Show relief of characters.
   b. Show significance of switch, if any.
Ending Two:
6. Things don't get switched back, but the truth is revealed.
   a. Show the shock or surprise of character(s).
   b. How does this effect the character's life?

The Lion and the Mouse and Aesop's Fable
Anansi and the Moss-Covered Rock by Eric Kimmel
The Great Mom Swap by Betsy Haynes
Babar Loses his Crown by Laurent de Brunhoff

Transformation Story Maps
Book Lists

www.books4results.com

Character Transformation Story Plot Patterns

When a child chooses to write a character transformation story he receives the beginning and ending of his story, because character transformation stories usually start with: a) a character's distinctive quality and end with that character changing his distinctive quality or all other characters changing to accommodate their uniqueness or b) a character's belief about something and end with the belief being changed or all other characters belief systems changing to agree with what the main character believes, or c) a character who wishes to become something he is not or achieve a certain goal. Some examples of a character tranformation story would be: a) the character may be a greedy king who is transformed into a generous king, or b) the character may have a very loud voice and everyone dislikes this, but in the end the other characters come to accept and even appreciate this distinct quality, or c) the character may wish to become an inventor, but in the beginning is a failure and only succeeds at the end. An example of a belief transformation story in which the character may believe that people who eat different foods are weird, but at the end make friends with a person that eats different foods and grows to appreciate and even like these new foods.   Character and belief transformation stories do not address the plot or problem in the body of the story, because once the distinctive quality or belief has been established the child will be left wondering what problem will transform the character or belife. This is where the subplots or stand alone story patterns come in. There is usually one or more of three subplots found inside a transformation story. These are: copycat, stuck or contest. Sometimes a circle or a physical transformation may be used. In longer stories or novels many combinations of these subplots will be used. Once the subplot is introduced and resolved it will cause the transformation and thus complete the story. Taking a look at literature, we might begin with Midas whose belief that if everything were gold is transformed when his daught is stuck as a gold statue. Here we have a belief transformation with a stuck subplot. Moving on to <u>The Toad Sleeps Over</u> by John Bianchi, we find prejudice addressed with a predator and prey (contest) subplot. Looking at a complex character such as Edmund ,from C.S. Lewis' <u>The Lion, the Witch, and the Wardrobe,</u> we find that his goal is to become a ruler of Narnia like the Witch. The Witch has no intention of sharing her power with Edmund and kidnaps him. She intends on killing him. Eventually Edmund is transformed when he witnesses her ruthless behaviour and the way she turns the squirrel family into stone statues (stuck subplot) for questioning her authority. Through this process along with his rescue from the Witch's power, Edmund is transformed into a true King of Narnia with compassion for others.

The goal then is to teach children the two types of transformation stories (physical and character) as well as the three main subplots of copycat, stuck, and contest so that the child will know how to start and end the story as well as include a successful story problem (copycat, stuck or contest). In novels, as well as picture books there may be numerous combinations of these three basic story plots as well as circle and switch subplots.

Character Transformation Stories

The character transformation stories show the permanent changes which occur in a character's distinctive qualities or their belief systems. These stories usually begin with: a) a character's distinctive quality and end with that character changing his distinctive quality or all other characters changing to accommodate their uniqueness or b) a character's belief about something and end with the belief being changed or all other characters belief systems changing to agree with what the main character believes, or c) a character who wishes to become something he is not or achieve a certain goal. They require a subplot to show how this change is achieved. The three basic subplots are: copycat, stuck, and all the contest variations listed in the contest story section. Some examples of books include: <u>Shaggy</u> by Marcus Pfister, <u>The Quilt Maker's Gift</u> by Jeff Brumbeau, and <u>Wemberley Worried</u> by Kevin Henkes. Other character transformation stories are shown by a linear journey where the character escapes to a safe place and is transformed from being in danger to having freedom. Examples include: <u>Underground to Canada</u> by Barbara Smucker and <u>Selina and the Bear Paw Quilt</u> by Barbara Smucker.

Character Transformation Stories

Unique Quality of Character
Show your character's unique quality. It could be something that is the opposite of other characters like him.

Subplot: Stuck, Contest, Copycat
Which subplot will you choose to show your character's transformation?

Transformation Complete:
How is your character transformed?

Example: A baby skunk is born into the skunk family, but he won't spray his scent. He's always spritzing everyone with cologne and putting air fresheners in the nest when the other skunks are absent.

Subplot: Predator and Prey
1. A coyote corners the baby skunk and is about to eat him.
2. The baby skunk trips over a log trying to escape.
3. Baby skunk sprays his scent and the coyote disappears.

Transformation Complete:
Baby skunk sprays his scent as needed and is glad to have this protection.

Keys for Planning Transformation Story Subplots:

Stuck subplots caused by:
Act of God (weather or magic)
Disaster (accident or something you did to yourself)
Trick
Rescues from stuck problems occur due to:
help, trick, hard work, act of God

Copycat subplots caused by:
*Forced to copy a different species/culture for survival
*Desire to make a friend
*Desire to learn a new skill/ability/job
Copying stops due to:
*escaping present circumstances when found or rescued
*disasters (accidents, wrecking something, getting hurt, getting stuck, copying when nothing happens or something embarrassing happens)
*acquiring a new skill/ability/job

Contest subplots caused by:
*Desire to win
Contest subplots are built and they are won or lost due to:
*help
*hard work
*trick
*disaster (see copycat subplot for types of disasters)
*act of God (weather or magic)
*force
*skill
*courage
*lucky break
*truth confessed or revealed (used to win contest)

Character Transformation Linear Journey Stories

Unique Quality of Character
Show your character's unique quality. It could be something that is the opposite of other characters like him. Where is he traveling to?

Subplot: Stuck, Contest, Copycat
Which subplot will you choose to show your character's transformation?

Transformation Complete:
How is your character transformed when he arrives at his destination?

Review of Teaching Steps:

1. Read the class a picture book example of the plot pattern you are studying.
2. Gather concepts/ideas from the book and add them to your Idea Bank.
3. Choose character graphics.
4. Create a story map for the children using one or more new character graphics. Base your story map on the concept graphics borrowed from the book read to the children.
5. Have children create their own story map using one or more of the new character graphics you provide them. They will also base their story problem on the same concept/idea you modelled and collected from the author. Do not have children write the story. The point of these story planning sessions is to build the concepts of story problem and resolution.
6. Repeat this process of: reading books, collecting ideas, modelling a story map, and students creating own story map five times. If students show a strong grasp of the plot structure go on to writing a story which uses this pattern.

     www.books4results.com

Physical Transformation Stories

The physical transformation stories involve the permanent change that comes from the stages of growth and development in people and animals. These are marked stages researched from science and psychology which may not require a subplot to occur. Looking at literature examples you will find such books as: The Very Hungry Caterpillar by Eric Carle, The Snowy Day by Ezra Jack Keats, Whistle for Willie by Ezra Jack Keats, or Jeremiah Learns to Read by Jo Ellen Bogart. However, these stories may use a subplot such as in The Ugly Duckling by Hans Christian Anderson where we find that a switch of eggs in the nest results in the baby swan believing he is an ugly duckling. Here you see an example of the meshing of a physical and character transformation using a switch subplot.

Example: From an underwater egg out hatches a baby tadpole.

Stages of Growth and Development:
1. Clings to underwater plants, swims between them, and eats them. Follows around other baby tadpoles.
2. Grows back legs and tail grows smaller.
3. Grows front legs and tail disappears.

Transformation Complete:
Tadpole becomes a frog and one day has an urge to hop out of the water and discovers he has developed lungs and can breathe on land. He also finds out that he likes to eat flies!

Physical Transformation Stories

Appearance of Character
Show an interesting way for us to meet your character. Is he born, hatched, pop out of a hole?

Stages of Growth and Development:
1. List three stages of growth and development.
2. If you want a subplot: Does your character copy anyone during this time? Does he get stuck anywhere? Does anyone try to eat him or have a contest with him?

Transformation Complete:
How is your character transformed?

---

    www.books4results.com

Transformation stories occur when something/someone/viewpoint is changed. The change may be physical, a viewpoint change that occurs within a character or the character is transformed. Viewpoint and character transformation stories require at least one subplot. The subplot will usually be: contest, stuck or copycat.

Transformation Stories to Share with your Class Prior to Writing

Title	Author	Type of Transformation	ISBN
The Ugly Duckling	Hans Anderson	Physical	0-14-038352-2
The Snowy Day	Ezra Jack Keats	Physical	0-14-050182-7
Whistle for Willie	Ezra Jack Keats	Physical	0-14-050202-5
Amber on the Mountain	Tony Johnston	Character/Physical	0-14-056408-X
Cinderella	Grimms	Physical	0-7358-1051-6
Cinderella Penguin	Janet Perlman	Physical	1-55074-181-0
Dinorella	Pamela Duncan Edwards	Physical	0-7868-1173-0
Bubba the Cowboy Prince	Helen Ketteman	Physical	0-590-25506-1
The Irish Cinderlad	Shirley Climo	Physical	0-06-443577-6
Pinocchio	Carlo Collodi	Character	014036708X
A Porcupine Named Fluffy	Helen Lester	Viewpoint	0-395-36895-2
Princess Lulu Goes to Camp	Kathryn Cristaldi	Viewpoint	0-448-41125-3
Wemberly Worried	Kevin Henkes	Viewpoint	0-688-17027-7
The Toad Sleeps Over	John Bianchi	Viewpoint	0-921285-40-X
Shaggy	Marcus Pfister	Viewpoint	1-55858-625-3
The Sandwich	Ian Wallace	Viewpoint	ASIN: 0919964028
Effie	Beverly Allinson	Viewpoint	0-590-74031-8
The Little Prince	Antoine de Saint Exupery	Viewpoint	ASIN: 0330239457
Sarah Plain and Tall	Patricia MacLachlan	Viewpoint	0-06-440205-3
Sister Anne's Hands	Marybeth Lorbiecki	Viewpoint	0-14-056534-5
The Youngest Fairy Godmother Ever	Stephen Krensky	Viewpoint	0-689-82011-9
Anne of Green Gables 1st & last Chapter	L. Montgomery	Character	0-7704-2205-5
Never Fear, Snake My Dear	Rolf Siegenthaler	Character	0-7358-1333-7
Just So Stories	Rudyard Kipling	Physical	0-14-036702-0
Pirate Pearl	Phoebe Gilman	Character	059012495-1
Esmerelda	Karen Wallace	Character	0-333-76051-4

Transformation Story Outline
(What does the character want and how does he achieve it?)

Lesson One:
1. Setting:

2. Character:

3. Motive:

Lesson Two: Unsuccessful attempt at achieving desired goal.

Feeling:

Lesson Three: Unsuccessful attempt at achieving desired goal.

Feeling*:*

Lesson Four:
Goal is achieved when....

Feeling:

www.books4results.com