

5W3.e Provide a conclusion that follows from the narrated experiences or events.

I can write an ending that leaves my reader with something big at the end by thinking back to what I most wanted or struggled for in my story and ask, "What is it I want to say to my readers about this struggle?"

1. Ask, What is my story really, really about? What was I reaching toward in my story?

2. Think, How can I end the story to show what the story was really about? (Resolve problems, teach lessons, or make changes that tie back to the big meaning of your story.)

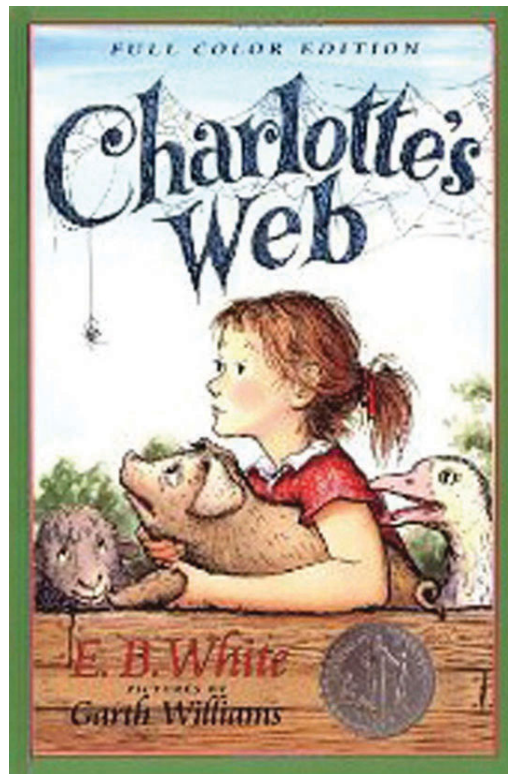
3. Write it down!

5W3.e I **can** write an ending that leaves my reader with something big at the end by thinking back to what my story is really about.

Connection

Wilbur never forgot Charlotte. Although he loved her children and grandchildren dearly, none of the new spiders ever quite took her place in his heart. She was in a class by herself. It is not often that someone comes along who is a true friend and a good writer. Charlotte was both.

The ending of Charlotte's Web makes me think about the meaning of the text. I think E.B. White wanted to teach readers that even though good things come along in life, like new friends and happy times, they never quite fill the old holes we have in our hearts. The ending made me go back and rethink the book in an entirely different way.



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REVIEW:

DIFFERENT KINDS OF LEADS:

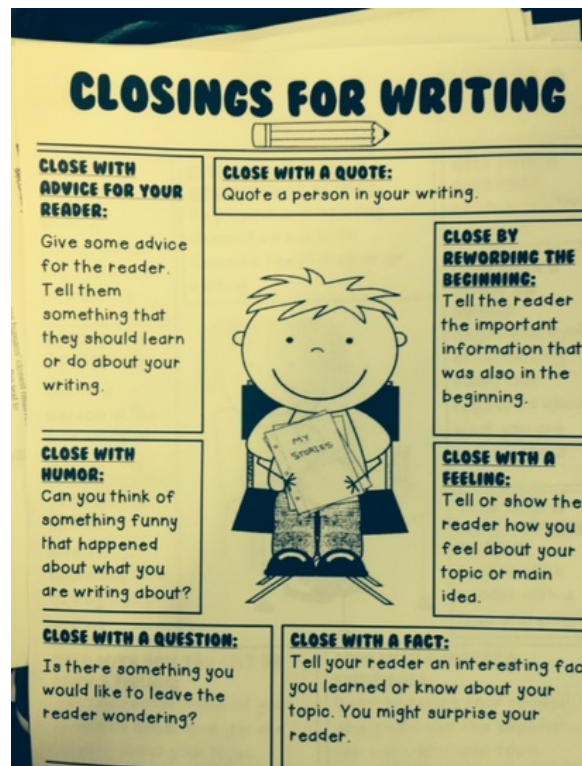
- **The Grabber Lead:** Writer begins with an element of surprise. Lead seizes reader's attention and makes one think anything can happen. (EX: *Shrek, the Picture Book*). Or it may begin by simply asking the reader a question.
- **Dramatic Lead:** Starts with a scene and gives reader "sneaky pleasure" of eavesdropping on a conversation. (EX: *On My Honor*).
- **Introducing the Narrator:** Establishes and gets reader comfortable with who is telling the story. (EX: *Changes in Latitude, Fig Pudding*).
- **The Moody Lead:** Begins with a description of a place that sets the mood for what follows. It is like background music you hear at the beginning of a movie. (EX: *Tuck Everlasting, Twilight Comes Twice*).
- **Sound Effects:** Using onomatopoeia to start your story.
- **Misleading Lead:** Writer deliberately sets you up for something other than what unfolds. (EX: "The camping trip started on a perfect October day, the skies emerald blue with just a hint of a chill in the air. Don't you just know trouble will follow?"
- **Beginning at the end:** Writer reveals the ending before unfolding the story. (EX: "We sat in the intensive care unit while I kept thinking of my father, fighting for his life inside. The day had started peacefully)."

Teach

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Endings:

- **HUMOROUS ENDING:** Catches the reader off guard by tickling their funny bone instead of their intellect. (EX: *Babies leak, Fig Pudding*).
- **CIRCULAR ENDING:** Ties together the beginning and end. Some authors use it to return to the actual beginning of the writing. You can also take a detail or incident from the beginning and return to it at the end. (EX: *House on Mango Street, If You Give a Mouse a Cookie*).
- **SURPRISE ENDING:** Leaves reader with a "Whoa! What's Going on?" feeling of being surprised, startled and shocked at the end of the story. (Must be carefully planned. The seed for a surprise ending has to be planted early on in the story).
- **EMOTIONAL ENDING:** A powerful writing tool that packs an emotional punch. Makes you think deeply, care and even cry. May be food for thought for your reader. (EX: from *Charlotte's Web*, "It's a rare thing to find someone who is both a good friend and a good writer. Charlotte was both. In *A Taste of Blackberries*, the main character deals with his best friend's death by going back to the blackberry patch where his friend died after getting stung by a bee, picking some blackberries and presenting them to his friend's mother).



Circular Ending

The story circles back to the beginning. Sometimes an author will end with the same idea or similar or exact words as the beginning of the story.

Surprise Ending

The story takes you where you didn't expect it to go. Sometimes this ending is called a twist ending because the story takes an exciting turn.

Lesson or Moral Ending

The main character in the story grows, changes, or learns something at the end of the story.

Warm Fuzzy / Capturing Emotion Ending

The story ends leaving you feeling emotional or good inside. A good writer tugs at the heart strings to make the reader feel something.

Reflection Ending

The narrator of the story steps back and reflects on what just happened. He or she often looks back on an experience and determines the importance of that experience, what was learned, etc.

Cliffhanger Ending

The story ends by leaving the reader hanging or wanting more. Writers use this strategy to tease readers or excite them into reading more (the next chapter or the next book in a series).

Question Ending

The story ends with a question to keep the reader thinking. The question usually involves the reader, and writers use this strategy to make their writing memorable.

Funny Thought / Humor Ending

The story ends with a funny thought or something that makes the reader laugh. This helps to make the ending more memorable to the reader.

Image Ending

The story ends with an important scene that the writer shows the reader through vivid details. By showing and not telling, the writer touches the reader's emotions and conveys a mood.

Dialogue Ending

The story ends with an important conversation or quote. By ending with a quote, the writer captivates the audience by making the characters more realistic and revealing their personalities.

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YoungTeacherLove

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Active Engagement

- Remind yourself what your story is really about. What were you wanting or struggling with in your story?
- How might you revise your ending to show the heart of your story?
- Turn and talk to your partner.

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Link

Turn to a partner. List two or three other things you might do to revise today.

When you are working today, you can work on any number of revision strategies we have learned.

Techniques for Raising the Level of Narrative Writing

- Dream the dream of the story and then write in a way that allows readers to experience the moment along with you.
- Revise using all you know about storytelling, not summarizing.
- Use all you know about grammar, spelling, and punctuation to edit as you write.
- Tell the story from **inside** it.
- Use details that are true to the event and ring true.
- Use tools like the Narrative Writing Checklist to ask, "In what ways does my writing measure up? In what ways do I need to improve?" Then, revise your work to make it stronger.
- Ask: "What is my story really about?" and then write to show that meaning.
- Bring out the story structure.
- Elaborate on important parts. Parts that relate to what your story is really about.
- Incorporate scenes from the past or future to highlight the significance of your story.
- **Don't simply end stories! Resolve problems, teach lessons, or make changes that tie back to the big meaning of our story.**

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Endings tie up loose ends.

-In the end, does my character get what he/she wants? Why does this matter?

-In a story about struggle, ask...

How is this struggle resolved?

Does my character overcome the challenge or not?

Why does this matter?

Endings Mirror Beginnings

(P. 202 Writing Strategies)

You can choose a phrase or an image to place in the beginning of the story that you want to repeat or revisit at the end.

Setting, Series of Words, Image, Structure

1. What is a really important element in my beginning?
2. How can I come back to it at the end?
3. How will I make sure the beginning and end MATCH?

"Eleven" by Sandra Cisneros

Beginning

How does the ending mirror the beginning?

How does this reveal the meaning of the story?

I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny *o* in the sky, so tiny-tiny you have to close your eyes to see it.

Ending

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don't. You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are --underneath the year that makes you eleven.

So, let's assess what I did. What steps did I use to write an ending that leaves my reader with something big at the end?

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Share

You are each going to have a chance to share a few lines from your ending. Read it over now in your head and prepare for how you will read it. You will want to use your best storytelling voices.

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Homework

Tonight, try out a different ending for your story, even if your ending feels just right. Also, spend some time thinking about your lead.

-Does it set readers up to understand what is going to be most important in your story?

-Does it grab your reader's attention and begin right at the start of the action?

-I'm sending you home with a copy of our chart, "Strategies for Elaborating on Important Parts."

Strategies for Elaborating on Important Parts

-Slow down the action, telling it bit-by-bit

-Add dialogue

-Give details

-Show small actions

-Add internal thinking

Teacher Page

Differentiation: Have students that are struggling to go back to the problem in the story and make sure that the problem is resolved at the end.

Conferring and Small Group Work: Meet with struggling writers to discuss how endings tie up beginnings. Meet with higher level writers to talk about how endings can mirror beginnings.

ENLs: Have students act out their endings.

Assessment:

Self-Have students use the class created checklist to assess their success during active engagement, midworkshop interruption, and share.

Teacher-conferring, collect a table's notebooks for reading, and listen to student's partner conversations.

Provide strategy sheets detailing today's steps to those students who need further support organizing their notebooks.

