

GENRE

READING & VIEWING

SPEAKING & LISTENING

NARRATIVE

NARRATIVE			
<p>Social Purpose Narratives construct a pattern of events with a problematic and/or unexpected outcome that entertains and instructs the reader or listener. Narratives entertain because they deal with the unusual and unexpected development of events. They instruct because they teach readers and listeners that problems should be confronted, and attempts made to resolve them. Narratives incorporate patterns of behaviour that are generally highly valued.</p>	<p>Structure Narratives are usually organised to include:</p> <ul style="list-style-type: none"> • Orientation — this stage ‘alerts’ the listener and/or reader to what is to follow, usually by introducing the main character/s in a setting of time and place. • Complication — in this stage a sequence of events, which may begin in a usual pattern, is disrupted or changed in some way so that the pattern of events becomes a problem for one or more of the characters, eg <i>a visit to a deserted house becomes a serious problem for the narrator when he finds himself locked in a house where there is no handle to the door.</i> The events are evaluated by the character/s, thus making it clear to the reader/listener that a crisis has developed, eg <i>‘I was terrified when the door slammed shut. How was I going to get out? There was no handle on the inside and nobody knew where I was. My heart was racing and I felt sick with fear as I banged on the door’.</i> • Resolution — the problem or the complication is resolved or attempted to be resolved in the resolution. A pattern of normalcy is restored to the events, but the main character/s has changed as a consequence of the experience. • Coda — this stage is optional. It makes explicit how the character/s has changed and what has been learned from the experience. 		
<p>Grammar Common grammatical features of narrative texts include:</p> <ul style="list-style-type: none"> • use of particular nouns to refer to or describe the particular people, animals and things that the story is about; • use of adjectives to build noun groups to describe the people, animals or things in the story; • use of conjunctions and time connectives to sequence events through time; • use of adverbs and adverbial phrases to locate the particular incidents or events; • use of past tense action verbs to indicate the actions in a narrative; • use of saying and thinking verbs to indicate what characters are feeling, thinking or saying. 			
RECEPTION	JUNIOR PRIMARY	MIDDLE PRIMARY	UPPER PRIMARY
<ul style="list-style-type: none"> • <i>listens and responds to stories heard or read</i> • <i>expresses a personal opinion about a narrative heard or read</i> • <i>focuses on narrative staging of orientation, complication, resolution</i> • <i>focuses on descriptions of characters.</i> • <i>jointly constructs retellings of narratives read to class</i> • <i>identifies that narratives are about characters who are represented by nouns/noun groups</i> • <i>uses picture clues to predict a narrative’s content</i> • <i>makes connections between illustrations and written texts</i> 	<ul style="list-style-type: none"> • <i>talks about stages of narratives and their purpose</i> • <i>identifies some of the needs of an audience when listening to a story</i> • <i>responds orally to narrative texts heard or read</i> • <i>locates stages of orientation, complication and resolution in narratives read aloud.</i> • <i>links personal knowledge and experience with information and ideas in narratives</i> • <i>retells and comments on narrative texts viewed or read</i> • <i>records events and ideas from narratives</i> • <i>locates problems and attempts to resolve them</i> • <i>locates words evaluating characters and events</i> • <i>focuses on how orientation and complication are developed.</i> 	<ul style="list-style-type: none"> • <i>retells narratives about familiar and unfamiliar experiences</i> • <i>recognises the main organisational structures and purpose of spoken narratives</i> • <i>responds to spoken, heard or viewed narratives in a variety of ways</i> • <i>uses main organisational structure of narrative when retelling or telling a story</i> • <i>uses direct and indirect speech in retelling narratives</i> • <i>focuses on strategies for developing resolutions</i> • <i>identifies main organisational structure in narratives and its purposes</i> • <i>identifies recurring character types, their traits and the conventions of a variety of stereotypes</i> • <i>justifies choice of book</i> • <i>studies visual features of text to enrich reading</i> • <i>locates quoted and reported speech, noun groups, adjectives describing characters</i> 	<ul style="list-style-type: none"> • <i>participates in group discussions dealing with more challenging issues in narrative texts</i> • <i>signals a personal opinion about a narrative heard or read</i> • <i>rehearses and tells a narrative to peers or younger children using approaches to engage the reader</i> • <i>identifies and uses the main organisational structure and key language features of spoken narratives</i> • <i>identifies themes in narratives such as good vs evil, strong vs weak</i> • <i>identifies ways in which texts appeal to certain readers and viewers</i> • <i>compares the organisational structures of different types of narratives</i> • <i>offers an opinion on aspects of narratives such as characters, ideas, themes, issues, setting, style and mood</i> • <i>identifies language shaping the reader’s attitude to subject matter and characters. Identifies metaphor, idiom, personification.</i>

RECEPTION TEACHING SEQUENCES

Week 2	<ul style="list-style-type: none"> • Read narratives to introduce narrative structure, eg orientation — introduces the characters (who) and setting (where); complication — a problem, something goes wrong; resolution — usually the problem is solved/fixed. Read the same narrative a number of times. • Provide a purpose for listening to a narrative by outlining expected behaviours, eg Listen to decide your favourite part, Who is in the story? What happens? What goes wrong? How is the problem solved? • When retelling a narrative with dialogue, teachers use expression to distinguish different characters' voices.
Week 3	<ul style="list-style-type: none"> • Select a narrative that has some detailed descriptions of the appearance of characters or setting. Read or tell the narrative to the class. <ul style="list-style-type: none"> ○ Point out to students the noun groups that describe the characters/setting. Students listen to the noun groups and then draw what they think the character/setting looks like. ○ After listening to stories, students could be encouraged to discuss what particular characters are like. Students should be encouraged to justify their comments by referring to the visual text or adjectives used in the written text. ○ Discuss the problem in the narrative, and how it is solved. ○ Ask students to jointly construct retellings of favourite or exciting parts of the narrative.
Week 4	<ul style="list-style-type: none"> • Following shared reading experiences, review the stages of a narrative using everyday language to define the terminology, eg <i>orientation — introduces the characters (who) and setting (where); complication — a problem, something goes wrong; resolution — usually the problem is solved/fixed.</i> <ul style="list-style-type: none"> ○ Use questions to focus on the structure of a familiar narrative, eg <i>Who is in the story? Where does it happen? What happens? What goes wrong? How is the problem solved?</i> • Point out dialogue in a narrative by locating speech marks (the 'talking marks'). Have students explain which character is saying what. <ul style="list-style-type: none"> ○ Illustrate sections of a narrative using speech bubbles for the dialogue.
Week 5	<ul style="list-style-type: none"> • Ask students to describe any patterns they notice in the illustrations of a picture book. Demonstrate how to 'read' illustrations by pointing out things like the use of colour, light/dark, which characters are included/excluded, which events are highlighted. • Draw students' attention to reference links in narratives by choosing a character and tracking how it is referred to throughout the narrative, eg <i>The pig ... he ... his ... (beginning of "reference items")</i> • Select a range of books by the same author or illustrator. In shared and guided reading, ask students to look for patterns and common features across the texts. • Encourage students to display pages that show a favourite part of a story. Discuss events, characters, actions on these pages.
Week 6	<ul style="list-style-type: none"> • Jointly construct retellings of narratives read to the class all week
Week 7	<ul style="list-style-type: none"> • Display an excerpt from a familiar narrative, eg <i>folktale</i>, with the names of the characters omitted. Students work collaboratively to select correct words from a set of cards to fill in the spaces. • View a video of a narrative. Students identify who the characters are, where the story is taking place, what the problem is and how the problem is solved.
Week 8	<ul style="list-style-type: none"> • Provide opportunities for students to develop skills as active readers who do things such as question uncertainties, relate stories to their own experience, make connections between stories.

RECEPTION

Text Structure

Orientation

Complication

Resolution

Once there was a little boy who was going for a walk along a bush track near a creek. He stopped by a rock to watch some tadpoles in the creek. As he leant over he fell in with a splash. Luckily his older sister had followed him. She heard the splash and ran to the edge and was able to rescue him.

Language Features

Use of particular nouns to refer to or describe the particular people and things that the story is about, eg bush track, little boy, tadpoles

Use of action verbs, eg stopped, fell

Use of adverbial phrases to indicate place, eg by a rock, to the edge

JUNIOR PRIMARY TEACHING SEQUENCES

Week 2	<ul style="list-style-type: none">• Review narrative stages of orientation, complication, resolution.• Listen to sections of a narrative being told or read aloud. Identify which stage of the narrative has been heard, with reference to details heard, eg <i>It's part of the orientation because it introduces the characters.</i>• Retell an orientation and/or a complication of a familiar narrative
Week 3	<ul style="list-style-type: none">• Create a visual representation of a character, location or scene in a narrative heard read aloud.• Compare representations, discussing reasons for different interpretations with reference to descriptive language included in the text.• Ask students to listen for patterns of sounds such as rhyme, rhythm, repetition and alliteration in narratives.
Week 4	<ul style="list-style-type: none">• Read aloud the same narrative a number of times so that students can listen for different aspects of structure and language in each reading. Provide focus questions for listening.• Read author biographies and jacket blurbs to investigate why authors write narratives. Point out that the social purpose of narratives is to create a view of the world where characters confront problems and attempt to resolve them.• Have students examine familiar narratives to locate events, characters or actions that interest or entertain the reader. Link these to the purpose of narrative to entertain and instruct.
Week 5	<ul style="list-style-type: none">• Make predictions based on shared narrative texts, eg <i>about content, next stage of story, next event, character response, individual words, phrases, sounds, spellings, punctuation.</i>• In shared reading, guided reading and independent reading, read a variety of traditional and contemporary narratives. Focus on how orientation and complication are developed. Focus on action verbs in complication.• Cut up a short narrative text into sentence strips. Have students sort the strips into three groups according to whether they belong to the orientation, complication or resolution. Divide the students into three groups to reconstruct each stage of the narrative
Week 6	<ul style="list-style-type: none">• Develop a class matrix to compare similarities and differences in traditional and contemporary fairy tales. Headings could include title, orientation, complication, resolution.• Investigate the role of illustrations in picture books. Identify ways in which they contribute to or extend meaning, eg <i>fill in gaps in a narrative, indicate point of view of the narrator, show what something looks like.</i>• Have students read a variety of narratives. Encourage them to identify the stages of a narrative, justifying their choices by referring to the purpose of each stage, eg <i>This is the orientation because it tells who is involved and where the story happens</i>
Week 7	<ul style="list-style-type: none">• Explain that the purpose of adjectives is to provide more information about nouns. Delete adjectives from an unfamiliar narrative and ask small groups to supply answers. Compare responses with original version, as a whole class, considering different meanings created by different choices.• Look at the visual images in a text of each particular character. Discuss the strategies used by an illustrator to shape readers' perceptions, eg <i>How is the character positioned in the picture? Is the character looking directly at the viewer or not? What effect does this have? Is the character looking up to the viewer or down on the viewer? What effect does this have?</i>
Week 8	<ul style="list-style-type: none">• Develop and display wallcharts of familiar stories for reading activities.• Locate words that evaluate characters and events, eg <i>It was a terrifying experience, He seemed shy and nervous.</i>

Text Structure

Orientation
(introduces main
character)

Once upon a time there was a girl called Cinderella. She lived with her stepsisters. They were very bossy. She had to do all the housework.

Complication

One day an invitation to the ball came to the family. Her stepsisters would not let her go. Cinderella was sad. The stepsisters went to the ball without her.

Resolution

The Fairy Godmother came and helped her to get to the ball. Cinderella danced with the prince. The bell went when it was 12 o'clock. Cinderella took off her smelly shoes and went to the beach.

She changed her name to Cindersmella.

Language Features

Nouns used to name people, places, things, eg stepsisters, housework, ball

Use of adverbial phrases, eg with her stepsisters, to the ball

Use of action verbs, eg helped, danced

MIDDLE PRIMARY TEACHING SEQUENCES

Week 2	<ul style="list-style-type: none">• Ask students to share with the class narratives they have enjoyed. In addition to a retelling, students could refer to patterns or themes in the text, author's use of language and illustrations.• After reading narratives, have students talk about what puzzles them in the story, any patterns they notice, their likes and dislikes, any questions they would have for the characters and/or the author, their responses to the way the stages, orientation, complication and resolution are developed.• Encourage students to read and retell a variety of narratives focusing on creation of character through noun group choices, intonation patterns in direct speech and a build-up of suspense in complication.
Week 3	<ul style="list-style-type: none">• Have students develop questions to investigate purposes for storytelling in other cultures.• Ask students to tell stories using strategies to 'engage' the audience, eg <i>pause to create tension</i>.• In small groups, have students prepare and present a Readers Theatre. Encourage them to experiment with different vocal expression for different characters
Week 4	<ul style="list-style-type: none">• Read aloud the same narrative a number of times. Provide focus questions so students are listening for different features in different readings.• In shared reading, read a variety of titles by the same author to develop understanding of characteristic features of the author's style.• Have students locate examples of quoted speech and narration in familiar narratives. Describe the effects of quoted speech, eg to make events seem more real or immediate, reveal feelings of characters; and effects of narration, eg to condense time, to reduce importance of events, provide details about characters' thoughts and feelings.
Week 5	<ul style="list-style-type: none">• Locate adjectives in noun groups describing characters for semantic webs and literary sociograms.• Students read a narrative text using different colours to underline the voices of the characters and the narrator. This can then be used to create a Readers Theatre script to perform at a later date.• Students independently select narratives to read and give reasons for their choice, eg 'I like reading about cats', 'My friend said it was good', 'The first chapter sounded interesting'. Students select a narrative for a friend and justify their choice.
Week 6	<ul style="list-style-type: none">• Jointly summarise chapters of narrative text being read to whole class as a serial. Place information under headings to highlight narrative structure, eg Orientation — who, when, where; Complication — sequence of following events; Resolution — how the problem is resolved.• Develop alternative resolutions for complications.• Discuss the role of illustrations in narratives. Consider effects created by colours used, foreground and background figures, positioning of characters in relation to viewers, facial expressions, gestures and movements of characters.
Week 7	<ul style="list-style-type: none">• Ask students, as a whole class to find all of a character's quoted speech in a narrative being studied in class. Classify it according to whether it is a command, question or statement. Discuss how this character's speech influences the reader's perception of them, eg if the character mostly uses commands to talk to other characters, does this influence the reader to think that character is bossy and rude?• Compare the ways various groups of people, eg males, females, children, adults, different cultural groups, are represented in narratives. Point out methods used by authors to represent characters, eg actions, thoughts, relationships, descriptions
Week 8	<ul style="list-style-type: none">• Compile lists of texts that deal with similar issues, eg <i>single parents</i>, <i>themes about good vs evil</i>. Use a matrix to investigate how different texts deal with similar issues. Headings could include orientation, complication and resolution, character adjectives, visual representations.• In shared reading, compare texts by the same author/illustrator to identify common themes, similarities/differences in organisation, language choices.• Read plays that are narratives. Focus on expressive reading

*Text Structure***The Snake***Language Features*

Orientation introduces characters in a setting

In the holidays a few years ago we went to Hawks Nest. We stayed in a house that was opposite a long, white beach with a lot of sand dunes. As we all know they are great to slide down.

Use of word families to build information, eg beach, sand dunes, bushes

Use of action verbs, eg found, went, slid, froze

Initial complication

My brother Chris and I went walking on the beach one sunny day, and we found a little cubby out of overgrown bushes. We went in to get away from the sun and we noticed at one end there was a slippery dip. First Chris tried it out and he slid down and soon came back up saying that it was safe, and that it was great fun. I didn't trust him, (not that I ever do) but still I slid down.

Use of past tense, eg found, came, slid

Use of reported speech, eg saying that it was safe

Use of quoted speech, eg I said, 'Come on ...'

Complication includes evaluation

When I came back Chris was standing as if he was frozen. I said, "Come on Chris, have another slide it's great fun." He still didn't move, so I said, "Come on Chris haven't you had any exercise?"

Use of saying verbs, eg said, saying

Use of thinking verbs, eg trust

Resolution

Then I went for another slide, but I froze too because I saw what he had seen. It was a long snake and it was heading for me. I looked at Chris and he made a rustling sound of wind in the bushes. It worked and the snake stopped and headed for Chris. I didn't waste a second and dived down the slide. As soon as I did the snake headed straight back to the bushes. Then Chris dived down, but slammed into my head as I was stuck half way down. This jolt freed me and gave me a very sore head.

Beginning focus of clause (theme) is often 'we' or 'I' thus focusing reader's attention on main characters

Use of a variety of time conjunctions to sequence events, eg first, when, then

Coda

We never went anywhere near that cubby again.

Use of compound and complex sentences, eg My brother Chris and I went walking on the beach one sunny day and we found ... (compound), When I came back Chris was standing as if he was frozen (complex)

UPPER PRIMARY TEACHING SEQUENCES	
Week 2	<ul style="list-style-type: none"> • Have students listen to stories from a variety of cultures and identify common themes. Discuss those themes that recur across cultural groups, and how they extend the purpose of narrative to include moral or cautionary elements. • Discuss the effectiveness of a narrative's title after reading the text. Does the title reflect the story? Why might the author have chosen the title? What ideas does the title evoke? What effect does the title have on prospective audience for the text? • Ask the students to suggest alternative titles.
Week 3	<ul style="list-style-type: none"> • Identify the purposes of oral storytelling in different cultures and suggest possible reasons why some cultures value oral records more than others, eg Aboriginal Dreaming stories. • After they have listened to oral narratives, have students discuss the effect of different saying verbs used by storytellers and authors. Identify information given by these verbs about characters, eg I know the character didn't want to do it, because the author used the verb 'grumbled'. • Use oral cloze during shared reading or storytelling so that students may predict what might happen next in the story. • Identify aspects of the story that have influenced predictions. After reading, consider how author is using or manipulating narrative organisation to create particular effects.
Week 4	<ul style="list-style-type: none"> • Refer to narrative stages to provide assistance to peers planning an oral narrative, eg 'You need to include more detail about where the story takes place in your orientation.' • Identify idioms used in narratives, eg raining cats and dogs, and brainstorm meanings. Discuss how the meaning and use of idioms vary between cultural and social groups. • Retell narratives through drama, altering the mood of the story through voice, music and sound effects, eg exaggerate a fairytale to have it appear as a melodrama.
Week 5	<ul style="list-style-type: none"> • Have students listen to repeated readings of a text to identify layers of meaning, eg different character's point of view, language choices made to shape reader's opinions. • Provide a variety of narratives, eg science fiction, historical fiction, for students to read in independent and shared and guided reading experiences. Discuss common themes and issues. • Provide shared, guided and independent reading experiences for students to explore a variety of narratives.
Week 6	<ul style="list-style-type: none"> • Read a variety of narratives including fables, myths, parables and consider the purpose of each text. Note that many narratives extend the purpose of entertainment to include moral or cautionary elements. • Have students identify stereotypes and figures of authority or power in narratives. Have students examine strategies used by authors to create power in these characters, eg descriptions of appearance and actions, use of symbols, reactions of other characters. • Have students investigate the organisation of time in narratives by creating a timeline for a narrative they have read. Discuss the effects of the author's choices, eg flashback to explain a character's reactions, long periods of time summarised in a sentence or paragraph to keep story moving.
Week 7	<ul style="list-style-type: none"> • Point out narratives that manipulate the usual structure, eg start with resolution, followed by flashback to events. Discuss the effectiveness of different organisation. • Have students compare the book and film versions of the same narrative by identifying similarities and differences in the setting, storyline and portrayal of characters. Identify different methods used to convey the story, eg descriptive passages in book replaced with scary music, dim lighting in film. • Jointly construct a list of emotive language and exaggeration in a familiar narrative. Discuss the effects of these word choices, eg elicit sympathy, increase tension, identify with a particular character.
Week 8	<ul style="list-style-type: none"> • Compare elements of the visual text such as cover, illustrations, title page in different versions of the same text, eg old/new, different publishers. Identify differences and discuss possible reasons for these, eg to update visual text, production cost. • Justify the selection of the most effective version with reference to particular features of the visual text. • Have students examine picture books in which the illustrations play a symbolic role or convey ideas not directly stated in the text. Discuss understandings of the story and interpretations of the images and identify how the visual text in picture books can allow for different levels of meaning.
Week 9	<ul style="list-style-type: none"> • Give students a selection of picture story books to arrange in order of most realistic illustrations to least realistic illustrations. • Encourage students to justify their choices and to discuss the effect of having highly realistic visuals in a picture book or how highly unrealistic visuals affect the meanings contained in a picture book. • Read a selection of Australian bush ballads and identify character similarities, eg occupation, age, gender, nationality. Discuss which groups are most/least represented and why. • Encourage students to discuss the intended audiences for different narratives, eg young children, boys, girls, teenagers. Critically consider ways in which authors cater for intended audiences, eg cute pictures/characters for young children, choice of subject matter for boys/girls.

Text Structure

The Fight

Language Features

Orientation gives a setting for events and introduces 'I' the narrator

It all happened when I was walking home from school. Two kids from my class decided to pick on me. They started yelling stupid names like spazzo, pigface etc. I didn't mind this. I also didn't mind Kelly punching me in the shoulder. What I did mind was that Kelly kept me occupied while Matthew (better known as Roberts) rode my bike around the cul de sac of the street.

Use of word chains to build topic information, eg pick on, yelling, punching, mind, didn't mind, chased, threw punches

Complication includes evaluation, eg I didn't mind this

Use of complex sentences, eg It all happened when I was walking home from school

Use of action verbs, eg walking, punching

Use of saying verbs, eg yelling

Use of thinking verbs, eg mind

Resolution

This was harmless. But, still riding, he kicked off my bag and jumped off the bike leaving it to fall. This made me sore. I gave in to my temper. When Matthew saw this he took off. So it was me and David Kelly to battle it out. I chased him around and around the street. When I finally caught up to him I threw punches galore.

Use of complex verbal group, eg started yelling

Use of conjunctions to build relations of time and cause between events, eg when, so

Use of past tense, eg chased, caught

Use of saying and thinking verbs to indicate what characters are thinking and feeling, an important aspect of narrative

Coda

Most of them missed. Kelly managed to escape and run home. I think I was the victor, but if I was, I don't think it was worth it.