STAGE 1 ENGLISH

UNIT PLAN

Aimee Shattock

Text production: Narrative
Text Production Task

Narrative Writing

Stage 1 English Design Assessment Criteria

<table>
<thead>
<tr>
<th>KU1</th>
<th>KU2</th>
<th>KU3</th>
<th>AN1</th>
<th>AN2</th>
<th>AP1</th>
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Task Description:

Choose one of the following topics and write up to 800 words using the features associated with the narrative genre.

1. "How did that get there?" she asked, with a look of panic on her face...
2. A weekend to remember.
3. A turn for the worse.
4. My life would never be the same...
5. A turn for the worse...
6. From then on, he became a hero of his people.
7. They knew they had to escape.
8. A topic of your choice negotiated with the teacher.

This unit runs for approximately three weeks.

**Long Term Plan:** See LAP on following page
<table>
<thead>
<tr>
<th>WEEK IN UNIT</th>
<th>LESSON 1</th>
<th>LESSON 2</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>Introduce narrative genre</strong></td>
<td><strong>Review previous lesson</strong></td>
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<tr>
<td></td>
<td>➢ Brainstorm what they already know about narratives</td>
<td>➢ Ask quiz-like questions to be answered as a class on narrative structure and language features (eg. What is onomatopoeia?)</td>
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<td></td>
<td>➢ Hand out work pack</td>
<td>➢ Discuss homework as a class</td>
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<tr>
<td></td>
<td>➢ Go through task sheet</td>
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<tr>
<td></td>
<td><strong>Go through narrative structure</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>➢ See work pack</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Read Ursula LeGuin's <em>The Ones Who Walk Away from Omelas</em> and complete worksheet</strong></td>
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<tr>
<td></td>
<td><strong>Identifying the Structural Components of a Short Story</strong> in small groups</td>
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<tr>
<td></td>
<td><strong>Go through narrative language features</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>➢ See student work pack</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Homework:</strong> go through Ursula LeGuin's short story again and write dot points on her use of language features outlined in the work pack</td>
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<tr>
<td>2</td>
<td><strong>Narrative planning</strong></td>
<td><strong>Opening paragraphs</strong></td>
</tr>
<tr>
<td></td>
<td>➢ Go through narrative planning guided by the student work pack</td>
<td>➢ Go through how to create a good beginning for the narrative</td>
</tr>
<tr>
<td></td>
<td>➢ Complete worksheet: <em>Planning your Narrative</em></td>
<td>➢ Small group activity: complete worksheet <em>Opening Paragraph</em> by reading opening page of Khaled Hosseini's <em>The Kite Runner</em> and describe the features of orientations seen in the text</td>
</tr>
<tr>
<td></td>
<td><strong>Write detailed plan, with what will be included in each paragraph</strong></td>
<td>➢ Individual activity (homework): students write their own opening paragraph and swap with their neighbour</td>
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<tr>
<td></td>
<td><strong>Discuss plan individually with teacher to ensure students are on right track</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Submit plan for marking (if not discussed with teacher in class)</strong></td>
<td></td>
</tr>
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</table>
3 Work on assignments in computer room/laptops
   - Students work independently
   - Check student progress
Read through sentence structure in work pack
Individual activity: complete worksheet 'Identifying and Graphing Tension in Narratives'

Finish off assignments
   - Final drafting and proof reading
Narrative due at the end of class

Short Term Lesson Plans: (Examples)

Total lesson duration: 90 minutes each

Lesson Plan 1: Introducing Narrative Genre

Lesson one of the unit involves re-familiarising students with the narrative genre. They will be given the task sheet for the assessment task, a rubric for assessment and a student work pack with detailed information about the components of narrative writing. This booklet will particularly benefit students with learning difficulties such as Aspergers, who generally work best when they understand the broader scope of units and the components required for assessment. Classes in this unit will follow the basic structure of the student work pack, working through different components in each lesson, and participating in both small group and independent work, with the expectation that students are working on their narrative for homework. This lesson is broken down into small activities to increase student engagement with the new unit and get them thinking creatively.

Part 1

Starter

At the start of the lesson, I will ask students what they know about narratives and create a brainstorm on the board. This gets students to draw on previous knowledge and engage with the unit from the very beginning. I will then hand out their task sheet, assessment rubric and their student work packs, and go through each.

Part 2

Narrative Structure:

In this component of the class, we will go through narrative structure elements outlined in the student work pack, discussing any questions as a class along the way.

Part 3

Small Group Activity

In groups of 4-5, students will read through Ursula LeGuin's short story The Ones Who Walk Away from Omelas and complete worksheet 'Identifying the Structural Components of a Short Story'.
**Part 4**

**Class Discussion**

We will then discuss the students’ answers to the worksheet as a class and identify any issues related to narrative structure.

**Part 5**

**Narrative Language Features**

I will now go through the language features found in narratives by going through the work pack. This will give students a good idea of what is expected and how to create a rich and interesting story.

**Part 6**

**Whole-Class Activity**

As a whole class, students will now go through Ursula LeGuin's short story and discuss the language features she uses. I will put headings of the language features on the board for the class to copy into their books.

**Part 7**

**Summary**

I will now summarise the lesson, ask if there are any questions about the assessment and outline the homework.

**Homework**

Students need to decide on a topic, or create their own for approval by myself next lesson.
Text Production Task

Narrative Writing Task Sheet

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Remember:

- Your narrative must be under 800 words. Please put the word count at the bottom of your last page.
- Double space your work and place your name in the header. Include page numbers and present your text in a plain font (eg. Times New Roman, Arial etc) in size 12.
- Ensure your tense and point of view are consistent throughout the narrative.
- Be creative! This is an opportunity for you to write about something that interests you, and to make me interested in it too by writing well.
<table>
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<th>Knowledge and Understanding</th>
<th>Application</th>
<th>Communication</th>
</tr>
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<tbody>
<tr>
<td><strong>A</strong> Detailed knowledge and understanding of the ideas, values, and beliefs in familiar and unfamiliar texts. Comprehensive knowledge and understanding of the ways in which familiar and unfamiliar texts are composed for a range of purposes and audiences.</td>
<td>Use of a range of sophisticated language skills to analyse and solve simple and complex problems, and to demonstrate creativity.</td>
<td>Fluent and precise writing and speaking. Use of appropriate style and structure for a range of mainly unfamiliar audiences and for varied purposes.</td>
</tr>
<tr>
<td><strong>B</strong> Knowledge and understanding of some ideas, values, and beliefs in familiar, and some unfamiliar, texts. Knowledge and understanding of the ways in which mainly familiar texts are composed for some purposes and audiences.</td>
<td>Use of a range of language skills to solve simple and complex problems, and to demonstrate creativity.</td>
<td>Mostly fluent and precise writing and speaking. Use of appropriate style and structure for a range of mostly familiar audiences and purposes.</td>
</tr>
<tr>
<td><strong>C</strong> Knowledge and understanding of some simple ideas, values, or beliefs in familiar texts (e.g. identifies relevant information from a range of written texts). Knowledge and understanding of the ways in which familiar texts are composed for familiar purposes and audiences (e.g. identifies purpose and audience of texts).</td>
<td>Use of language skills to solve routine problems in familiar contexts or to demonstrate creativity (e.g. writes a short formal letter, outlining instructions for a particular purpose such as closing a bank account).</td>
<td>Generally fluent and functional writing and speaking. Use of an appropriate style and structure for familiar audiences and purposes (e.g. produces a range of familiar text types, with appropriate structures; uses vocabulary with increasing precision to show how words carry particular shades of meaning).</td>
</tr>
<tr>
<td><strong>D</strong> Identification of some simple ideas, values, or beliefs in some familiar texts. Knowledge of the ways in which familiar texts are composed for personally relevant purposes and familiar audiences.</td>
<td>Use of a restricted range of language skills to solve simple problems in familiar contexts or to demonstrate some creativity.</td>
<td>A level of fluency in writing and speaking in personally relevant situations. Use of appropriate style and structure for a narrow range of familiar audiences and purposes.</td>
</tr>
<tr>
<td><strong>E</strong> Identification of a simple idea in a highly familiar text. Knowledge of the ways in which highly familiar texts are composed for personally relevant purposes and highly familiar audiences.</td>
<td>Use of a restricted range of language skills to solve simple problems in highly familiar contexts or to demonstrate creativity.</td>
<td>Beginning of development of fluent writing and speaking in personally relevant situations. Use of appropriate style and structure for a narrow range of highly familiar audiences and purposes.</td>
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Text Production Task

Narrative Writing

Definition of narrative:

Narrative writing tells a story and aims to entertain the reader. It can also inform or challenge the reader, and usually presents characters involved in some kind of conflict or action. Narrative writing can be imagined, factual or a combination of the two. The reader should relate closely to the story and is usually able to identify with the characters.

Purpose:

To tell a story.

Structure:

Orientation  ➔ This is where you orient your reader by describing who, what, where and when?

Complication/conflict  ➔ This necessitates action within your story. It drives the plot and keeps your reader interested.

- Types of conflict: person v self, person v person, person v society, person v machine/technology, person v nature, person v group, person v law
- Good to have multiple complications/twists/developments

Resolution  ➔ This is the response to the complication by the characters. It can resolve the story or it can be a cliffhanger.

Optional coda  ➔ This is a comment that can be put at the conclusion of the story and it usually moral in nature (ie. What has been learnt from the story? How have the characters or fictional world of the story changed?)

The story can be linear, or use flashbacks or multiple plots.

Language features:

Theme

It is important that your narrative has an overall theme and this is often linked to genre. Think about the topic you chose and create the central idea of your story. Eg. For Harry Potter, the overall theme of the story is the lives of Witches and Wizards. This is supported by the setting of Hogwarts and the Wizarding world, the characters of the story who are witches and wizards and it involves various conflicts that are bound up in the wizarding world.

Voice

Voice shows your personality when writing, and like your personality, it will be different to everyone else’s. It must have feeling and emotion to avoid being boring, and should impact the reader to feel a certain way.
Point of view

Who will tell your story? Will they be a character in the story narrating events as they happen? Or will they be an outsider, giving the reader insight into events that the characters don’t know about, and the inner thoughts of all the characters?

First-person:

- This is when a character in the story (usually the protagonist) is the narrator and uses pronouns such as \textit{i, me} and \textit{we}. The reader learns about events as the narrator learns about them. Remember, that no one has perfect self-knowledge, so often the reader will know more than the narrator (this is particularly the case with child narrators whose life view and experiences are limited, so even when they don’t understand events that happen to them, the reader often will).
  - Eg. “I yelled at her, and told her she was a liar.”

Third-person:

- This is when the story is told by an outside observer; someone not in the story. The narrator uses pronouns such as \textit{she}, \textit{he} and \textit{they}.
  - \textit{Third-person limited}
    - The author narrates the story from the outside looking in on the events, or back on the events looking into the past. In this narration, we only enter the thoughts and insights of one character, and it is different from first person narration because it is the author’s voice we are reading, not the character’s.
    - Eg. “He yelled at her and told her she was a liar.”
  - \textit{Third-person omniscient}
    - The author narrates the story from the outside looking in on the events, but can also narrate the thoughts, actions and feelings of other characters. They can even narrate events that don’t involve the characters, and speak directly to the reader.
    - "He called her a liar, though he knew she was telling the truth."

Characterisation

It is important to describe your characters well so your story is believable. Here are some things to consider when you are creating your characters:

- Appearance: size, posture, clothing, hairstyles, way of walking, talking etc
- Personality features: way they express themselves, how they interact with others, their thoughts, secrets, fears, prejudices, values, religious beliefs etc.

You can develop character through:

- Dialogue, action, reactions, relationships and how they respond to situations. Quite often, crises in stories reveal true character.
  - Eg. Think about hero figures from books and films (eg. Batman, Superman, Harry Potter, Wonderwoman, Catniss Everdeen etc). They usually have to overcome challenges that test their strength/courage/determination in order for the reader/viewer to see them as heroes.
Setting descriptions

Setting is the location or situation where the action of the story takes place. This could be a place, time of day, date in history, fantasy world etc. And it provides the story with atmosphere and mood. Setting can play an important role in affecting how the reader feels and how they connect with the underlying theme of your story.

- Eg. For a tragic story, you might consider making the setting a place where it always rains, it dark and dreary, and where the characters’ moods are impacted by the weather.
- Eg. For a romance, you might consider making the setting of your story a field of flowers or a park on a sunny day.
- Eg. For a sci-fi, you might consider creating an entirely new world, with different lands, weather and places.

Effectively creating a setting involves a rich description of the setting, making the reader feel like they are there. This can be achieved through:

- **Clear description**: This involves creating a clear description of the setting, where things are located, when they were built etc.
- **Imagery**: This involves creating a word picture, by making the description so rich, the reader can imagine exactly what it looks like.
  - Eg. “A giant of a man was standing in the doorway. His face was almost completely hidden by a long, shaggy mane of hair and a wild, tangled beard, but you could make his eyes out, glinting like black beetles under all the hair.” (J.K Rowling describing the character of Hagrid, p39 of Harry Potter and the Philosopher’s stone)
- **Elaboration**: This involves giving the setting meaning and relevance within the story. Eg, why are the characters there? What is the importance of the place to the characters, does it bring back memories? Is it a place with a specific purpose?

Dialogue

This is where the characters speak to one another, and it allows the reader to learn a lot more about the characters.

- Remember to use quotation marks, identify who is speaking, indent when the speaker changes and use commas correctly.
- Don't finish every piece of dialogie with "she/he said". Instead of “said”, you could use: questioned, exclaimed, shouted, whispered, muttered, claimed, asked, responded, declared, replied, repeated etc. Try to be creative and give your story some variety.

Descriptive language

Descriptive language makes the story much more interesting.

- **Similes**: comparing things by saying something is like another. Eg. She is like a rose.
- **Metaphors**: comparing things by saying something is another. Eg. All the world’s a stage.
- **Personification**: when you give human qualities to an object or idea. Eg. Life dealt her a heavy blow, the car purred, the wheels grabbed the road, the Australian dollar had a good day.
Onomatopoeia: words that imitate sounds. Eg. The pitter-patter of rain on the roof.

Imagery.

“If your eyes could speak, what would they say?” –Markus Zuzak, The Book Thief

Your narrative must be written with sensory details and vivid descriptions to involve the reader in your story. These details all relate in some way to the main point or theme of your narrative.

Planning to Write your Narrative

Good Beginnings

In order to capture your reader’s attention, your beginning must be interesting and make them want to keep reading. You need to introduce the characters, setting and give hints about the plot or overarching theme.

Plot development

The plot of a narrative will always be carefully planned out by the author to maximise interest, flow and good plot development. Some authors use a flow chart to plan their ideas, and others write notes on characters, setting, each crisis and climax and how it will be resolved. How you plan your narrative is up to you, but you must make sure that the tension within the story changes. This will naturally happen if you set up your story correctly according to the orientation → complication → resolution frame.

How to improve your plot

Who are your main characters and what are their strengths/weaknesses/motivators (eg. Money, love, danger etc) What stops them from achieving their needs (this is usually the conflict) and do they succeed or fail? How to they fail/succeed (this is the resolution).

Good Endings

Good endings need to resolve the complication of the story, or provide the reader with a cliff hanger or open ending. The characters usually show some growth or development as a result of the plot and complication. It may end in a different place, time or with different relationships. Consider the topic you chose, and how you want the resolution to fit in with your overall theme.

Codas

Codas are optional additions to narratives, and you don’t need to include it in yours. It is often included in short stories as a note on the moral development of the characters and the wider implications of the story.

Sentence Structure

Sentence length

Consider your sentence length and the advantages/disadvantages of using both. Sometimes authors utilise short sentences for added emphasis. Others are long and seemingly unending to increase tension and anxiety within the reader. They are sometimes used to make a character seem frazzled or irritated, or maybe overwhelmed. Try reading your story aloud to determine whether the pauses caused by sentence length are appropriate for the narrative.

Smooth transitions
Conjunctions are a useful way of joining words, phrases or sentences, and expand them into more interesting and richer writing. Examples of conjunctions are: after, and, although, because, as, but, for, though, until, when, while, yet and many more.

**Impact**

When reading books or watching movies, we often make judgements about characters or events without being told explicitly by the narrator what to think or how to feel. This is known as having an impact on your reader and one of the ways we can do this is to use the “show, don’t tell” method. It involves alluding to something without saying it explicitly.

Eg. She was happy.

**Versus**

She lit up every room she entered and her smile was so contagious people couldn’t help but join in.

From the first sentence we know she was happy, but from the second sentence we get a greater picture of her happiness and it creates a much bigger impact on us, the readers. She second sentence also didn’t mention the word happy once, however we know that she was happy.

You can also create impact through **repetition**. When a particular word is repeated, it draws attention to itself and emphasises its meaning.