English narrative workbook Stage 3

Name:  
Class:

# Overview

During this sequence of learning you will explore what narrative is and why it is important to understand it both for your writing, reading and in everyday life.

## Resources

Everyday you:

* will need an adult so you have the opportunity to discuss elements of your work. Your adult can debate elements of the tasks with you, and you can explain concepts and tasks to them. Your adult will also check your work and can help you if you need it. Adults come in handy at many times, and when you are working, your adult can bounce ideas around with you and critically question your current thoughts and ideas. Adults can be good like that.
* will need access to stationery. This will include pens, coloured pencils, textas, highlighters, scissors and glue.
* will need to use the workbook your teacher has sent home with you, or some paper.
* are expected to engage in a reading task, and a writing task.
* are expected to write legibly and present your work just as well as you would to your teacher in school. Your teacher’s bookwork expectations are also expected here too.
* are encouraged to engage, read and critically think about texts from a wide range of sources. This means your teacher wants you to read a range of non-fiction and fiction, across a variety of subjects, with different forms and features. This means texts like: plays, movies, comics, novels, novellas (that’s fancy for short stories), picture books, poems, and everyday texts like: ads that are print and digital, text messages, menus and timetables. It has been said reading opens a whole world to you from your chair, and there may be some truth in that – go and test that theory!

### Texts

Printed and accompanying this workbook

* ‘The Flying Test’ by Sarah Matson from The School Magazine
* ‘Midnight in Gnome City’ by Terry Lavelle
* ‘The Sea’ by Paula Stevenson from The School Magazine
* ‘End of Term’ by Anne Bell in The School Magazine
* ‘The Barber Shop: Scissor Twister, Episode 1 –The Undercut’ by Andrew Cranna from The School Magazine
* ‘April Fool’ by Katherine Battersby from The School Magazine (optional)

Included in this booklet

* ‘A picnic for the tortoise family’ a jumbled narrative

### Resources

* Stationery (pens, pencils, coloured pencils, highlighters)
* Blank workbook
* Adult support (writing, spelling, discussion)

# Activity 1

During this activity you will explore what narrative is and why it is important to understand it both for your writing and in everyday life.

 Resources – vocabulary list and activities, a pencil or pen, adult support (spelling and discussion), narrative video script (Alternatively, if you can access a computer but not the internet. Ask your teacher for a USB copy of the video. If you have access to the internet you may wish to watch the video using this link <https://vimeo.com/398136873>.)

## Warm up game

 Play a vocabulary game. This has been selected from the Teacher Resource pack, by your teacher.

## Tuning in

 Think about what you know about narrative. What is narrative? Why is narrative useful? How can knowing about this help me? Read this script of the video on narrative.

NARRATIVE VIDEO SCRIPT

**INT. CLASSROOM – DAY**

MR CRANNA is drawing in his sketchbook as STUDENT 1 runs in shocked and horrified, clutching their head.

STUDENT 1

Help! It’s drawn blood!

Mr Cranna looks up from his sketch book.

MR CRANNA

What has?

STUDENT 1

Out there!

STUDENT 1 points O/S. MR CRANNA looks in the direction STUDENT 1 is pointing.

MR CRANNA

Where?

STUDENT 1

It flew down!

MR CRANNA

What flew down? From where? You’re not making any sense.

STUDENT 1

Why not?

MR CRANNA

Because you haven’t told me what’s happened in a way I can understand. Your thoughts aren’t organised and I can’t make sense of them.

STUDENT 1

How do I make you understand?

MR CRANNA

Why don’t you try telling me what happened in a narrative form?

SFX: record scratch. STUDENT 1 looks to camera, thoroughly confused.

STUDENT 1

Er, what’s narrative?

CLOSE ON MR CRANNA as he addresses camera.

MR CRANNA

Narrative is the way we organise thoughts and make sense of things that happen to us or to other people.

WIDE ON MR CRANNA.

STUDENT 1

Can you help me make what happened to me into a narrative?

MR CRANNA

Sure. Why don’t you start by telling me where you were when this happened?

STUDENT 1

I was in the park.

MR CRANNA

Okay, So the narrative takes place in the park.

Mr Cranna draws a picture of Student 1 in the park. He blue tacks it on the wall behind him.

MR CRANNA

Got it! What where you doing in the park?

STUDENT 1

I was skipping with the skipping rope under the big gum tree.

MR CRANNA

Okay…

Mr Cranna draws a picture of Student 1 skipping with a rope under a big gum tree. He blue tacks the picture on the wall.

MR CRANNA

Okay, what happened next?

STUDENT 1

Something hit me on the head. I was bleeding. It really hurt.

Mr Cranna draws a picture of Student 1 clutching their head and blue tacks it on the wall behind him.

MR CRANNA

How did you feel?

STUDENT 1

I was freaked out. It was such a shock. I didn’t know what had hit me!

Mr Cranna draws a picture of Student 1 looking up at the tree in shock and blue tacks it on the wall behind him.

MR CRANNA

Hmm, did you hear anything before you were hit?

STUDENT 1

I heard a swooshing, wooshing, flapping sound. Then a squawk and smack! Something hit me on the skull!

MR CRANNA

Interesting…

Mr Cranna draws a picture of Student 1 hearing a swooshing flapping sound while skipping the rope. He blue tacks the picture on the wall behind him.

Mr Cranna looks at all the pictures on the wall and starts arranging them into order.

MR CRANNA

So you were in the park, skipping with a rope under the big gum tree. Then you…

He moves the picture of STUDENT 1 hearing the flapping sound to be third in the sequence.

MR CRANNA

…heard a swooshing, wooshing flapping sound and smack, something hit you on the head but we don’t know what. It hurt, so you clutched your head and then you felt shocked because you didn’t know what had hit you.

STUDENT 1

That’s right!

MR CRANNA

I wonder what it was… When did this happen?

STUDENT 1

Today. At lunchtime.

MR CRANNA

Today, at lunch… what’s special about today? (thinks) Well, it’s spring… you were under a tree… you heard a flapping sound… oh I know!

Mr Cranna draws a picture of a magpie dive bombing STUDENT 1. He blue tacks it on the wall in between the picture of STUDENT 1 hearing the swooshing, and STUDENT 1 clutching their head.

MR CRANNA

You must’ve been pecked by a magpie! It’s spring, which means its nesting season for magpies. They often swoop unsuspecting humans who they think are a threat to their babies. There must have been a magpie nest in the tree you were skipping underneath!

STUDENT 1

Wow, it’s all making sense now!

MR CRANNA

Because you’ve organised your thoughts in a narrative form. You’ve made a story.

Mr Cranna admires his drawings.

MR CRANNA

If it’s spring, someone else might get swooped by a magpie. We should put this narrative in the magazine.

STUDENT 1

But don’t narratives usually have a meaning? Or a moral?

MR CRANNA

Yes…

STUDENT 1

So I guess the moral of my narrative is don’t forget to wear your zip tie hat during magpie season!

STUDENT 1 puts on a helmet covered in zip ties.

MR CRANNA

Excellent!

Mr Cranna looks at his drawings again.

MR CRANNA

This is good inspiration for my next comic. If it hadn’t been a magpie that hit you, I wonder what it could have been…

Mr Cranna takes down the drawing of the dive bombing magpie. They all start thinking…

## Task 1

 Think about what you know about narrative. What questions do you have? Write them here.

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Some of the words are missing from this definition of ‘narrative’. Can you use the words in the box below to complete this passage? Once you have filled in the missing words read the passage out loud to make sure it makes sense. Check to make sure you have spelt all the words correctly.

Narrative is the way we \_\_\_\_\_\_\_\_\_\_\_\_ our thoughts and \_\_\_\_\_\_\_\_ sense of things that happen to us or to other \_\_\_\_\_\_\_\_. Narrative is a part of \_\_\_\_\_\_\_\_\_\_\_\_ life and also helps us to create texts by using a recognisable \_\_\_\_\_\_\_\_\_\_\_\_. Narratives usually have a meaning or a \_\_\_\_\_\_\_\_\_.

When we use the word ‘\_\_\_\_\_\_\_\_\_\_\_\_\_’ we can be talking about a \_\_\_\_\_\_ itself or the conventions used to create it. These \_\_\_\_\_\_\_\_\_\_\_\_\_\_ conventions are adapted for different text forms such as a novel, \_\_\_\_\_\_\_ or advertisement.

narrative, people, organise, recognisable, moral, everyday, make, comic, structure, story

## Task 2

 Using a variety of sentence structures create texts that are more interesting and paint a vivid picture in the reader’s head. You can enhance your writing by using sentence structures (simple, compound or complex) for effect.

One way to create a complex sentence is to begin the sentence with a word that ends with ‘ing’ or ‘ed’

For example:

* **Slithering** down the trunk of the tree, I ripped my best pants.
* **Hoping** to escape the teacher's attention, Matt crawled into the classroom.
* **Impressed** by the ceremony, we left the room in silence.
* **Overjoyed** with his present, Omar hugged his grandmother.

Use your vocabulary words to write 3-5 complex sentences.

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## Check your work

 Tick each activity that you have completed

* Vocabulary task
* Read the ‘Narrative video script’
* Task 1 – narrative definition
* Task 2 – complex sentences

## Reflection

Think about what you have learnt in this activity. Use this structure to guide your reflection.

|  |  |
| --- | --- |
| 3  things I learnt today |  |
| 2  things I want to know more about |  |
| 1  question I still have |  |

## Extension activity

If you would like to continue learning you can read a story of your own choice. Think about how what you have learn about narrative might connect to the text you are reading. Discuss your connections with someone else, giving them examples from your reading.

# Activity 2

During this activity you will explore what narrative is and how we can recognise and identify narrative conventions and language conventions.

 Resources – The Flying Test’ by Sarah Matson (provided with the workbook), narrative video script (in Activity 1), pencil/pen, highlighter or coloured pencils, adult support (writing and discussion).

## Warm up game

 Play a vocabulary game (from the resource as selected by your teacher).

## Tuning in

 Think about what you know about narrative. What questions do you still have?

Record them here.

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Read ‘The Flying Test’ by Sarah Matson from The School Magazine. This narrative came separately with your workbook. You may want to compare the ‘Narrative video script’ and ‘The Flying Test’ by placing them side by side as you read. Consider the following questions while you read.

Compare this narrative to the script you read yesterday? How are they different? Why?

## Task 1

 Write your answer to these questions and highlight parts of ‘The Flying Test’ that are evidence for your answer.

What do you notice is different about this narrative from the script you read yesterday?

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Why do you think they are different?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

### What are conventions?

You will have noticed that these two narratives, the ‘Narrative video script’ and ‘The Flying Test’, look very different. Some parts remain the same; they each have an orientation, series of events, complication and resolution. However, somethings are different because scripts and short stories use some different conventions

Let’s create a definition for conventions together.

Some of the words are missing from this definition of ‘narrative’. Can you use the words in the box below to complete this passage? Once you have filled in the missing words read the passage out loud to make sure it makes sense. Check to make sure you have spelt all the words correctly.

Narratives use conventions that are \_\_\_\_\_\_\_\_\_\_\_\_ across different kinds of texts. We recognise an orientation, \_\_\_\_\_\_\_\_\_\_\_ and resolution in written text, comics and film even though they might be constructed in different ways.

Conventions can be thought of as elements of speech, \_\_\_\_\_\_\_\_\_ and visual language that \_\_\_\_\_\_\_\_\_ in recognisable patterns. We recognise a wave as a way to say \_\_\_\_\_\_\_\_\_, a paragraph as a grouping of one idea and CAPITALISATION as \_\_\_\_\_\_\_\_\_ in writing.

These shared ways of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ are conventions that change as the way we communicate adapts to our \_\_\_\_\_\_\_ over time.

complication, recognisable, yelling, communicating, different, writing, combine, hello, needs

## Task 2

 Use your vocabulary words to write a paragraph in your workbook. A paragraph is a common text convention! Make sure your work is written neatly and the spelling is correct. Ask an adult to check your work.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

## Check your work

 Tick each activity that you have completed

* Vocabulary task
* Read ‘The Flying Test’ by Sarah Matson
* Task 1 – questions and conventions
* Task 2 – paragraph activity

## Reflection

Think about what you have learnt in this activity. Use the two stars and a wish structure to guide your reflection.

|  |  |  |
| --- | --- | --- |
| Star Something that went well! | Star  Something that went well! | Wish A goal for next time… |
|  |  |  |

## Extension activity

If you would like to learn more, you can read a narrative of your own choice and see if you can identify some conventions in your reading.

Title of narrative:

What conventions did you notice? If you don’t know how to describe them just copy them here.

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# Activity 3

During this activity you will explore the structure of narratives and rhetorical questions.

 Resources: scissors, glue, copy of ‘Midnight in Gnome City’ by Terry Lavelle from The School Magazine (included separate from this workbook), jumbled narrative ‘A picnic for the tortoise family’, copy of ‘April Fool’ by Katherine Battersby from The School Magazine (optional).

## Warm up game

 Play a vocabulary game (from the resource as selected by your teacher).

## Tuning in - Reading

## Think or brainstorm your ideas.You will read in this activity.

Read ‘Midnight in Gnome City’. Consider these questions as you read.

What has been included in the orientation?

How are the characters developed throughout the text?

What are the complications?

How are the complications resolved?

Why has the author started with a question?

Is there a sequence of events that are logical?

## Task 1 – Structure of a narrative

 Read the information below.

### Structure of a narrative

#### Purpose

A narrative’s purpose is to entertain, stimulate, motivate, guide or teach.

#### Structure

**Orientation** – Introduce the characters and describe the setting (time and place).

**Complication** – Introduce a situation that changes the events and causes a problem for one or more of the characters.

**Resolution** – Resolve the problem so things are back to normal even though changes have occurred.

**Optional** – show how the character has changed and what has been learnt.

#### What could be included?

* Hook – to capture the reader’s attention
* Descriptive language - Show, don’t tell
* Conversation
* Variety of sentence beginnings
* Figurative language, could include similes, metaphors, alliteration, onomatopoeia, personification

### Jumbled Narrative

Place the jumbled narrative text, ‘A Picnic for the Tortoise Family’ from The School Magazine, in the correct order, looking at orientation (setting, time, characters), complication and resolution. Cut and glue in correct order or label paragraphs.

**A Picnic For the Tortoise Family from The School Magazine**

**English folktale retold by Karen Jameyson**

Baby Tortoise went to find a blanket to go on the ground. Father and Mother Tortoise got the picnic hamper out. Then they filled it with all their goodies: lemonade, strawberries, grapes, hard-boiled eggs, sandwiches, carrots, cheese, bread and tinned applesauce. They added some carrot cake and chocolate brownies too. After about three months, they were finally ready to go.

Off they went. They walked. They walked. They walked some more. (Did I mention that tortoises aren’t too quick?) They kept walking. After about a year, they needed a break and stopped under a shady old tree.

Once they were rested, they set off again and walked and walked and walked.

Finally, in a few years, they got to the pretty little park and put the hamper down.

ONCE UPON A TIME Mother Tortoise, Father Tortoise and Baby Tortoise decided to have themselves a lovely picnic. Now tortoises are not known for speed, so it took them some time to plan where to have the picnic. But finally they decided on a pretty little park, even though it was quite a way away. Then they organised the things they needed to take along.

As they’d said, Mother and Father waited. They waited a month. They waited a year. They waited three years!

‘My goodness, my tummy is rumbling,’ said Mother Tortoise. ‘But I know we promised to wait.’

So they waited some more. After five years, Father Tortoise said, ‘I wonder if he decided to have a snack at home before coming back? Well, we’re hungry too. Perhaps we can have just a few strawberries while we wait.’

‘Yes,’ agreed Mother Tortoise. ‘Surely a few strawberries won’t matter.’

So they reached for the strawberries. But just as they were about to pop a few in their mouths, they heard a familiar voice.

‘I knew you wouldn’t wait for me!’ It was Baby Tortoise, who’d been hiding behind a rock all that time. ‘Just as well I didn’t go back to get those plates!’

‘Whew!’ said Father. ‘All that walking has made me very hungry.’

‘Well, it won’t be long now,’ Mother Tortoise told him.

‘We’ll just get these delicious things unpacked.’

So they took everything out and put it all on the picnic blanket. Did I say everything? Well, almost everything. Unfortunately, they’d forgotten to bring the plates.

‘Oh dear!’ exclaimed Mother Tortoise. ‘Well, Baby Tortoise, you’ll just have to go fetch them for us. We can’t enjoy our picnic without plates.’

‘But I don’t want to go back all the way!’ whined Baby Tortoise. ‘You’ll eat everything before I get back!’

## Task 2 – Rhetorical questions

 **Rhetorical questions**

A rhetorical question is a question that is asked, but there is no need to reply. An author will use rhetorical questions to make a point, engage the reader and to get the audience thinking.

**Examples of rhetorical questions:**

Do I look like I was born yesterday?

How would you feel if your house was full at rats?

Why don’t kids wear their helmets?

**Task: Identify and record four rhetorical questions in Midnight in Gnome City**

## Check your work

 Tick each activity that you have completed

* Vocabulary Game
* Reading of Midnight in Gnome City
* Identifying characters, setting, complication and resolution in Midnight in Gnome City
* Unjumbling narrative
* Read information on rhetorical questions
* Identifying rhetorical questions

## Reflection

 Reflect on your learning so far using these questions to structure your thinking.

Think of a book that you have enjoyed reading.

Think about the characters and setting in this book.

Are the characters, time and setting introduced at the start or throughout the story?

Are the problems resolved at the end of the story?

Record your thoughts below.

## Extension activity

If you wish to keep learning, read ‘April Fool’ by Katherine Battersby from The School Magazine.

Can you identify the orientation, complication and resolution for this text?

Write on the story to show your thinking about the structure of this text.

Explain below why you think the author has structured their narrative this way?

# Activity 4

During this activity you will explore the structure of a narrative and apostrophe of possession.

 Resources – copy of ‘Midnight in Gnome City’ by Terry Lavelle from The School Magazine (included separate from this workbook), highlighters, pen/pencil.

## Warm up game

 Play a vocabulary game (from the resource as selected by your teacher).

## Tuning in

 Continue reading or re-read Midnight in Gnome City.

Consider these questions as you read:

How has the author engaged you through the characters, events and place?

Is there a moral to the story?

What has the character learnt from the events?

## Task 1 – Structure of a narrative



Using Midnight in Gnome City, as the stimulus,

* Highlight the characters, time and setting in one colour
* Highlight the problems faced by the character in a different colour
* Highlight the resolution in a third colour

## Task 2 – apostrophe of possession

 An apostrophe of possession is normally used with the letter s to show ownership or possession.

Examples:

 Most of the library’s books were destroyed by fire. (The library owns the books)

 Mary’s paintings are amazing. (Mary owns the painting)

**Your turn**

1. Using the text ‘Midnight in Gnome City’, highlight and rewrite below 5 examples of apostrophe of possession in the text. Example: neighbour’s.



2. Write two sentences that use an apostrophe of possession. Example: Declan’s birthday is tomorrow.



3. Explain why is it important to include apostrophe of possession?

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## Check your work

 Tick each activity that you have completed

* Vocabulary game
* Reading of ‘Midnight in Gnome City’
* Identifying how the author has engaged you, moral to the story and any lessons the character has learnt
* Highlighting orientation, complication and resolution
* Read information on apostrophe of possession
* Write 2 sentences using apostrophe of possession

## Reflection



The beginning of a story usually introduces main characters, the setting, and a possible problem.

This ‘hooks’ the reader and they want to read on. However, the start of this story hooks the reader by asking direct questions, then describes a sensation caused by something crawling over the main character’s ankle.

This makes the reader sit up and take notice!

Can you think of a text that has hooked you from the start?

How did the author hook you? Discuss with someone else and record your thoughts below.

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## Extension activity

If you would like to learn more, you can experiment writing 'hooks' that will grab the reader's attention.

Have a look at texts you have at home to see what hooks the author has used.

Does the author always include the setting and introduction of characters at the beginning of the text?

Practise writing a few ‘hooks’ below

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# Activity 5

During this activity you will apply what you have learnt about narrative structure and conventions to your own writing.

 Resources – pen/pencil

## Warm up game

 See how many questions you can answer in this quiz. Select the answer that is the most correct.

The word narrative can be used to describe

* + a story
  + the conventions used to communicate a story
  + a movie
  + all of the above.

Narrative structure might be described as

* + a beginning, middle and end
  + an orientation, complication and resolution
  + a way to organise your story to help your audience
  + all of the above.

An orientation usually includes

* + the problem and the resolution
  + characters and setting
  + setting and resolution
  + all of the above.

Authors may use rhetorical questions to

* + find out the answer to something they don’t understand
  + get their audience thinking and interested in the story
  + get the audience to talk out loud as they read
  + all of the above.

## Tuning in

 Respond to this writing stimulus (from the downloadable ‘writing stimulus’ resource with the lesson sequence materials or as selected by your teacher).

## Task 1

 Apply what you have learnt about narrative. You may use to image above to inspire your story. Remember to include an orientation, complication and resolution.

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## Check your work

 Tick each activity that you have completed

* Warm up quiz
* A short story

## Reflection

Think about what you have learnt in this activity. Use the two stars and a wish structure to guide your reflection.

|  |  |  |
| --- | --- | --- |
| Star Something that went well! | Star  Something that went well! | Wish A goal for next time… |
|  |  |  |

## Extension activity

If you would like to rework the story you have written into a play consider some of these changes to the conventions that you use.

|  |  |
| --- | --- |
| Written in prose | Written as a play |
| Mr Cranna sits quietly drawing as the sun streams in through the window. This quiet classroom an unusual moment in his day. Jacinda runs in holding her head, with her clothing and hair rumpled.  “Help! It’s drawn blood!” Jacinda cried shocked and horrified.  “What has?” Mr Cranna replies, looking up from his sketch book.  “Out there!” Jacinda looks confused and points outside. | **INT. CLASSROOM – DAY**  MR CRANNA is drawing in his sketchbook as STUDENT 1 runs in shocked and horrified, clutching their head.  STUDENT 1  Help! It’s drawn blood!  Mr Cranna looks up from his sketch book.  MR CRANNA  What has?  STUDENT 1  Out there!  STUDENT 1 points O/S. MR CRANNA looks in the direction STUDENT 1 is pointing. |

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# Activity 6

During this activity you will explore the mood and atmosphere created by the poet.

 Resources – ‘The Sea’ text, workbook, writing equipment

## Warm up game

 Play a vocabulary game (from the resource as selected by your teacher).

## Tuning in



Read the poem ‘The Sea’ by Paula Stevenson from The School Magazine.   
 As you are reading, think about the following:

* What is the author’s intention of this poem?
* what does Paula want the reader to feel and think?
* Consider how the use of imagery helps creates the scene and assist students to identify the language features that create this.

## Task 1 - Short response



Compose a short response using the previous discussion questions in relation to the poem ‘The Sea’.

## Check your work

 Tick each activity that you have completed

* Warm up game
* Read the poem ‘The Sea’
* Task 1- response to the poem

## Reflection



How has the poet created mood and atmosphere?

|  |  |  |
| --- | --- | --- |
| Star Something that went well! | Star  Something that went well! | Wish A goal for next time… |
|  |  |  |

## Extension activity

If you would like to learn more you can choose a poem of your choice and write a response, discussing the author’s intention and techniques of creating mood.

# Activity 7

During this activity you will explore the importance of imagery.

 Resources: ‘End of Term’ by Anne Bell from The School Magazine (included separately with this workbook)

## Warm up game

 Play a vocabulary game (from the resource as selected by your teacher).

## Tuning in

 Think about what you know about narrative. List two things you know about narrative below. List any questions you may also have.

## Task 1 - ‘End of Term’ by Anne Bell

 Read the poem ‘End of Term' by Anne Bell from The School Magazine.

Think about and record your thoughts:

* What language devices has the poet chosen to create interest for the reader?
* How has the setting influenced the success of the poem?
* What connections can be made to the poem?
* How does character ‘voice’ effect the way we interpret a text, why has the poet done this and how can we use this in our own compositions?

## Task 2 - Imagery

 Complete a few sentences using magery.

## Check your work

 Tick each activity that you have completed

* Warm up game
* Things you know about narrative
* ‘End of term’ by Anne Bell questions
* Imagery sentences

## Reflection

Think about what you have learnt in this activity. Use the two stars and a wish structure to guide your reflection.

|  |  |  |
| --- | --- | --- |
| Star Something that went well! | Star  Something that went well! | Wish A goal for next time… |
|  |  |  |

## Extension activity

If you would like to learn more you can choose a poem of your choice and write a response, discussing the author’s intention and techniques of creating mood. Record thoughts below. You may like to write their own poetry, free choice of subject matter.

# Activity 8

During this activity you will explore how recognisable conventions in narrative are adapted to different modes and media. We will look at how conventions from short stories are adapted for comics.

 Resources – pen, colour pencils, highlighter, ‘The Barber Shop: Scissor Twister, Episode 1 –The Undercut’ by Andrew Cranna from The School Magazine (included separately with this workbook), adult support (discussion).

## Warm up game

 Play a vocabulary game (from the resource as selected by your teacher).

## Tuning in

 Read ‘The Barber Shop: Scissor Twister, Episode 1 –The Undercut’ by Andrew Cranna from The School Magazine. Consider what conventions are different between a comic and a novel? Why are their conventions different?

## Task 1

 After reading ‘The Barber Shop: Scissor Twister, Episode 1 –The Undercut’ write your response to the questions below. You can circle the differences you see on the text itself as evidence of your thinking.

What conventions are different in a comic to conventions in a novel?

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Why do you think they are different?

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Why do you think an author might chose to share their narrative through a comic rather than a novel?

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## Task 2

 What are the conventions of speech?

There are recognisable **conventions** in narrative that adapt to different modes and media. An example of a convention that adapts between written text and comic is direct speech. Comic include speech bubbles instead of speech marks. See these examples before you try to create your own.

|  |  |
| --- | --- |
| Written | Comic |
| “Let’s open shop and start the ball rolling. Switch on those clippers and sharpen those scissors!” said Mr Wally as he reached to open the door. |  |
| Wally and his apprentice, Marg, prepare the shop.  “Should be busy today, Mr Wally!” said Marg.  “Oh yes, Marg. There will be queues of hairy customers as far as the eye can see. Just the way I like it!” gloated Mr Wally. |  |
| “Ahhaaaaa” screamed the customer as he ran out of Polly’s shop. |  |
| “Take this superglue and this packet of thumbtacks.” Mr Wally said to Marg.  “Wait in the line outside Polly’s. Once inside, here’s what you do…” |  |

### Your turn!

Complete the empty boxes to show direct speech in either the comic or written form.

|  |  |
| --- | --- |
| Written speech | Comic speech |
|  |  |
| “We’ve got competition, Marg…and they’re right across the road, stealing our customers!” Mr Wally cried in despair. |  |
|  |  |
| “I need to know what’s going on inside that place. I need to know EVERYTHING! Now GO!” yelled Mr Wally as he pushed Marg out the door. |  |

## Check your work

 Tick each activity that you have completed

* Warm up game
* Read ‘The Barber Shop: Scissor Twister, Episode 1 –The Undercut’ by Andrew Cranna from The School Magazine
* Task 1 – conventions in comics
* Task 2 – conventions of speech

## Reflection

Think about what you have learnt in this activity. Use the two stars and a wish structure to guide your reflection.

|  |  |  |
| --- | --- | --- |
| Star Something that went well! | Star  Something that went well! | Wish A goal for next time… |
|  |  |  |

# Activity 9

During this activity you will explore how recognisable conventions in narrative are adapted to different modes and media. We will look at how conventions from short stories are adapted for comics.

 Resources – ‘The Barber Shop: Scissor Twister, Episode 1 & 2’ by Andrew Cranna from The School Magazine (available as a separate resource provided with this workbook), blank workbook, pencil/pen, highlighter, coloured pencils, adult support (spelling and discussion).

## Warm up game

 Play a vocabulary game (from the resource as selected by your teacher).

## Tuning in

 Read ‘The Barber Shop: Scissor Twister, Episode 2’ by Andrew Cranna

## Task 1

 In this task you will identify narrative structure (orientation, complication and resolution) in a comic.

Identify the specific comic panels you believe show the orientation, complication and resolution for both episode 1 and episode 2 of ‘The Barber Shop: Scissor Twister’.

Using a pencil or highlighter circle and label the orientation, complication and resolution on the text itself.

Explain your selection

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

## Task 2

 Write a paragraph using your vocabulary words. Remember to write neatly and check your spelling is correct.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

## Check your work

 Tick each activity that you have completed

* Warm up game
* Read ‘The Barber Shop: Scissor Twister, Episode 2’
* Task 1 – Identifying the narrative structure in ‘The Barber Shop: Scissor Twister’ Episode 1 & 2
* Task 2 – vocabulary paragraph

## Reflection

 Think about what you have learnt in this activity. Use this structure to guide your reflection.

|  |  |
| --- | --- |
| 3  things I learnt today |  |
| 2  things I want to know more about |  |
| 1  question I still have |  |

## Extension activity

If you would like to learn more you can read a comic of your own choice. Locate and identify the orientation, complication and resolution to show you understand how narrative conventions work in comics. Explain your selection.

Comic title: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

# Activity 10

During this activity you will apply your understanding of narrative and language conventions to create your own comic.

 Resources – cpen/pencil, colour pencils, blank paper, ‘The Barber Shop: Scissor Twister, Episode 1 –The Undercut’ by Andrew Cranna, adult support (writing and discussion).

## Warm up quiz

 See how many questions you can answer in this quiz. Select the answer that is the most correct.

A narrative is

* + stories
  + comics
  + advertisements
  + all the above.

Narrative structure

* + must always begin with an orientation
  + must always begin with a complication
  + there is no structure
  + can begin with an orientation, complication or resolution

How is dialogue conveyed in comics?

* + there is no dialogue in comics
  + speech bubbles
  + quotation marks (speech marks)
  + paragraphs

The main purpose of a narrative is to

* + persuade
  + inform
  + entertain
  + there is no purpose

Narratives don’t need

* + characters
  + facts
  + sequence of events
  + complications

When an author describes a setting, gives background information and introduces characters, it is the called the

* + narrator
  + exposition
  + narrative
  + orientation

## Tuning in

 What might happen next? Experiment with some possible endings!

A comic strip "A sense of anticipation drifts through the air..." "...because everyone knows what's on its way."
The sun yawns as it goes down on the horizon. The moon rises. 
"A full moon!"  
Image copyright of Andrew Cranna and The School Magazine <https://theschoolmagazine.com.au/magazine/orbit>.

## Task 1

 Create a comic strip narrative that **continues** this story in your own way

Remember to plan your story:

|  |  |
| --- | --- |
| **Orientation (setting, time, character)**  In a city …At night, on a full moon… | |
| **Events** | **Complication** |
| **Resolution** | |

**Include:**

* + **punctuation conventions for comic strips (such as square boxes, or speech bubbles)**
  + **draw the box size and shape that best tells your story**
  + **an orientation, complication, resolution**

**Continue this story as a comic.**

**Your title: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

A comic strip "A sense of anticipation drifts through the air..." "...because everyone knows what's on its way."
The sun yawns as it goes down on the horizon. The moon rises. 
"A full moon!"

**Your title: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_(continued)**

**Your title: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_(continued)**

**Your title: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_(continued)**

## Check your work

 Tick each activity that you have completed

* Warm up quiz
* Task 1 – Create your own comic

## Reflection

Think about what you have learnt in this activity. Use the two stars and a wish structure to guide your reflection.

|  |  |  |
| --- | --- | --- |
| Star Something that went well! | Star  Something that went well! | Wish A goal for next time… |
|  |  |  |

## Extension activity

If you would like to learn more you can experiment with rewriting ‘The Barber Shop: Scissor Twister, Episode 1 –The Undercut’ by Andrew Cranna as a written short story rather than as a comic. Before you write remind yourself how the information is now included in words instead of pictures. Reflect on the examples below.

|  |  |
| --- | --- |
| Written | Comic |
| “Let’s open shop and start the ball rolling. Switch on those clippers and sharpen those scissors!” said Mr Wally as he reached to open the door. |  |
| Wally and his apprentice, Marg, prepare the shop.  “Should be busy today, Mr Wally!” said Marg.  “Oh yes, Marg. There will be queues of hairy customers as far as the eye can see. Just the way I like it!” gloated Mr Wally. |  |
| “Ahhaaaaa” screamed the customer as he ran out of Polly’s shop. |  |
| “Take this superglue and this packet of thumbtacks.” Mr Wally said to Marg.  “Wait in the line outside Polly’s. Once inside, here’s what you do…” |  |

### ‘The Barber Shop: Scissor Twister, Episode 1 –The Undercut’ retold by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_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Note – All comic images from [The School Magazine](https://theschoolmagazine.com.au/magazine/orbit)