WHAT IS NARRATIVE FORM?

- Narrative form is the structure in which we use to tell stories.
- When we talk about going to the movies we almost always mean we are going to see a narrative film- a film that tells a story.
- Narrative appear throughout media: in novels, plays, comic books, television shows.
- Narratives do not unfold randomly, but rather as an ordered series of events connected by the logic of cause and effect.
- This logic of cause and effect ties together character traits, goals, obstacles and actions. Pramaggiore and Wallis: "Narrative Form"
- To help people understand how important "narrative text" really is, speech language pathologist and researcher Carol Westby once stated: "We dream, remember, anticipate, hope, despair, love, hate, believe, doubt, plan, construct, gossip and learn in narrative" (Westby, 1991, p. 352).
Feagans & Applebaum (1986) state that narrative ability is the single most important language ability for success in schools. Their study demonstrated that narrative skills are predictive of academic success.

As much as 90% of what is read by elementary school children is in narrative form (Trabasso as cited in Moreau 2008); it’s no wonder that narrative connects speech and writing!

Teaching narrative structure to whole class benefits both low and high risk students.
Story telling provides opportunities for strengthening skills in syntax, semantics, pragmatics, reading and writing while developing listening skills, verbal expression, increased comprehension, and verbal reasoning
Five Areas of Language

- Phonology (sound system)
- Morphology (prefix and suffix)
- Semantics (meaning)
- Syntax (grammar)
- Pragmatics (social)
THE FIVE PILLARS OF READING ARE LANGUAGE BASED

5 Pillars of Reading
Phonemic Awareness
Phonics
Fluency
Vocabulary
Comprehension
STAGES OF NARRATIVE DEVELOPMENT

- **Stage 1: Heap Stories**
  
  Heap stories consist of labels and descriptions of events and actions. There is no central theme or organization. Westby (1984) provides this ex. The gorilla is climbing up the mountain. Snow's comin’ up. And the people are down there and all the houses and all the trees. It's all black and it's all brown.

- **Stage 2: Sequence Stories**
  
  Sequences consist of labeling events about a central theme, character, or setting. There is not plot. The events could be listed in any order without changing the meaning. Ex. The aliens are turning every animal into monsters. They’re turning the fish into flying fish. These ones on the ground – turning them to a big monster. Then he’s turning this one into a big lightbulb monster.

- **Stage 3: Primitive Narratives**
  
  Primitive narratives contain **three** of the story grammar elements: an initiating event, an action, and some result around a central theme. There is no real resolution or ending to the story. Ex. There was a princess and there was a wolf that wanted to eat her but instead he was her friend. The wolf was just looking for the princess to be the friend. And the princess was out in the woods picking flowers and the wolf found princess and the wolf said “hi” and she went back to her castle and she hide in her room and the wolf still found her but then the wolf said “Oh no Princess, don't be afraid”. And then the princess was friends with the wolf.
Stage 4 Chain Narrative

- Chain narratives include four of the story grammar elements: an initiating event, a plan or character motivation, an attempt or action, and some result or consequence around a central theme. There is usually either cause-effect or temporal relationships, but the plot is weak and does not build on the motivations of the characters. Ex. Once upon a time there was kitty, puppy, and my fish and me going to pick apples but they were so high I can't get to them so I used a ladder and I got all the apples then I put them in a basket.

Stage 5 True Narratives

- True Narratives have a central theme, character and plot. They include motivations behind the characters’ actions and include logical and/or temporally ordered sequences of events. Stories at this stage include five story grammar elements: an initiating event, a plan or character motivation, an attempt or action, a consequence and a resolution to the problem. Ex. (Westby, 1982) Story of 6 ½ year old: Both mother and father diplodocus were afraid to leave the valley. Mother Diplodocus was afraid of the great T Rex. So one day little dip went to the rocks. He didn’t have anything to do. Then he began to throw rocks at the mountains. Then the big T Rex heard him. He lumbered forward filled with rage. Little dip was frightened but he was brave. He knew what to do. He began to throw rocks at T Rex. He had no more rocks so he began to hit T Rex with trees. T Rex fell into the water and dip was saved.
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*“Landscape of Action” (Prugue, 1996)*
Culturally Responsive Instruction

Studies done on the efficacy of using Story Grammar Marker® as an intervention with English Language Learners.

Throughout history, Aboriginal societies in North America have relied on the oral transmission of stories, histories, lessons and other knowledge to maintain a historical record and sustain their cultures and identities. According to scholars Renée Hulan and Renate Eigenbrod, oral traditions are “the means by which knowledge is reproduced, preserved and conveyed from generation to generation. Oral traditions form the foundation of Aboriginal societies, connecting speaker and listener in communal experience and uniting past and present in memory.” http://indigenousfoundations.arts.ubc.ca/home/culture/oral-traditions.html
MACRO AND MICROSTRUCTURE

- There are two levels of narrative structure analysis: **macrostructure** and **microstructure**. *Macrostructure* refers to the story grammar components. *Microstructure* refer to syntactic and semantic structures such as noun phrases, verb phrases, connectives, and descriptive vocabulary used to tell the story.

- Story telling provides opportunities for strengthening skills in syntax, semantics, pragmatics, reading and writing while developing listening skills, verbal expression, increased comprehension and verbal reasoning (Cherry-Cruz, 2001)
The most widely used macrostructure analysis system suggested by Stein and Glenn (1979) is story grammar analysis. There are seven story grammar components in story episodes:

1) Setting - includes characters, time, and place for the story
2) Initiating event, problem or complication
3) Internal response, usually an emotional response to the problem
4) Internal plan for problem resolution
5) Attempts or actions taken based on the internal plan
6) Consequences
7) Reactions, problem resolution, story ending
WHAT IS THE STORY GRAMMAR MARKER?

Story Grammar Marker

The Story Grammar Marker® and Braidy The StoryBraid® provide visual helpers and kinesthetic cues to children whose narrative language skills are still developing. It provides a way to tell their “story”, a way to organize their thoughts beyond the Hamburger Paragraph graphic organizer, a way to make connections, a way to comprehend, and a way to ‘free up’ students’ working memory.

• Narratives form the bridge between social language and academic language
Each of the symbols in the visual represent a story grammar element.

The **Character** icon represents a person, animal, or other being.

The **Star** was chosen as the icon for the **Setting**. The star is a good center for a semantic map or web.

The **Shoe** represents the **Initiating Event** because it is the “kick-off” of the story.

The **Heart** represents the “**Feelings**” a Character has in response to the initiating event.

The **Plan** is represented by a **Hand**.

Each of the beads represents a sequence or lists of **actions**.

The **direct consequence** of the story is represented by a **bow** because it ties the story together.

The **Resolution** of the story is how the character feels about the Direct Consequence. It may include a moral or a lesson learned. It is represented by three small hearts.
THE CHARACTER / THE FACE

Who is the story about?
Think about:
- person, animal, or being
- age/gender
- physical description
- likes and dislikes
- personality
THE SETTING / THE STAR

Where and When does the story take place?
Think about the “ho-hum” day in the setting
The Initiating Event:
What good or bad event happened to the Character to cause him/her to do something?
Think about a football game and how the kick-off starts the game.
The Kick-Off is the part of the story that changes the typical or “ho-hum” day.
It’s a “ho-hum” day UNTIL….
The Kick-Off is often something that one does not expect to happen.
FEELINGS / THE HEART

Internal Response:
What are the Character’s feelings about what happened?
Emotions, goals, intentions, or thoughts.
(happy, sad, mad, surprised, disgusted, afraid, embarrassed, proud, lonely)
STOP - THINK
What does the Character want to do?
Think about the kick-off and the internal response?
What does the Character want to achieve?
One of the critical features of Story Grammar Marker is that it supports higher order thinking.

It links the Kick Off or Initiating Event with the character’s internal response or Feelings. This connection drives the character to devise a plan to resolve the ‘problem’ in the story. An effective plan details the steps needed to bring about a desired outcome.

As children are taught about the features of a narrative and how they are connected, their critical thinking skills are enhanced.
CRITICAL THINKING TRIANGLE

Initiating Event

Feeling Words (happy, sad, angry, jealous, surprised, scared)

Planning Words (want, decide, plan, desire, intend, need)

Thinking verbs (know, realize, think, understand, remember, believe)
What action does the Character take to achieve the plan?

- Attempt 1
- Attempt 2
- Attempt 3 ....
- May involve multiple plans, or attempts at the plan.

The DETAILS ...

(To begin with, First, Then, Next, Furthermore, Finally)
DIRECT CONSEQUENCE / THE BOW

What happened as a result of the Character’s plan and attempts?
The “tie-up”
As a result....
How does the Character feel about the direct consequence?

Think about...
- feelings
- lesson learned
- moral of the story
HOW CAN WE USE BRAIDY/SGM TO IMPROVE COGNITIVE STRATEGIES?

- Planning/Goal setting/Procedural Self Talk “How do I get started?”
- Focusing on “Key” information
- Improve vocabulary
- Teach the components of Story (beginning, middle, end, main idea, plot and theme.)
- Improve temporal concepts/use time order words, cohesive ties
- Organize visual information (Graphic organizers, maps)
- Improve comprehension through connections (text, self, world)
- Use kinesthetic/tactile approach (Braidy doll, SGM marker)
- Use rubric as a way to self evaluate/reflect. “Did I…”
- Directly teach the structure of language, build Formal Register “Does that sound right?” Let students write in casual then translate into formal register
- Critical Thinking Triangle, Direct Consequence and Resolution (cause/effect)
CLASSROOM EXAMPLES
POSSIBILITIES ARE ENDLESS!

- Ways to promote oral narratives in young children:
  - Show and Tell
  - Puppet plays
  - Painting or drawing to tell a story
  - Cooking activities
  - Wordless books
Talk to Write, Write to Learn provides graphic organizers utilizing the same symbols as the Story Grammar Marker. It outlines the whole writing process:

1. Plan: Thinking and Prewriting
2. Draft
3. Draft Conference
4. Revise
5. Revision Conference
6. Edit
7. Edit Conference
8. Publish
9. Share
CHECK OUT OTHER MINDWING PRODUCTS

Braidy- Story grammar puppet for young children

Story Grammar Marker- Story grammar for older children

Theme maker for older children and expository text comprehension
ACTIVITY

- Think about a personal narrative that you could share with your students. Practice with your table group.
- Handout Braidy kits to view
THANK YOU