Narrative Writing:

What happens IF...

* You’re a deaf person playing in the park, and guess what? You find a shiny gold envelope! What do you think happens next in this exciting adventure?
* One day, you become the very first Deaf Prime Minister of Australia. What awesome things would you want to do after getting this super cool job?

**Deadline for entries:** 18 October 2024 at 11.59pm AEST

The Dot Shaw Young Writers Competition (DSYWC):

The writing competition is in memory of Dorothy Evelyn Shaw, whose advocacy for deaf children to have equitable access to learning literacy is legendary.

She is a source of inspiration for many and contributed significantly to the Deaf Community, not least her final request that donations be made in lieu of flowers to Deaf Resources Australia (DRA). DRA decided to establish this writing competition as a tribute to her memory.

Since its inception in 1992, the response to this competition has been very popular.

All entrants are issued with a certificate of recognition and winners receive cash prizes.

The Dot Shaw Young Writers’ Competition Theme for 2023 is: A World Where Everyone Can Sign Everywhere.

Prep – Year 2: Writing a Simple Narrative

Narrative texts tells the reader imaginative stories and they can be written in a variety of ways. The purpose of narrative writing is to entertain and engage the reader into an imaginative experience.

There are opportunities for cross curriculum areas to encourage the development of writing narratives. You could, for example, include Humanities, focusing on why it would be ideal to have a world where everyone signs, everywhere. You could, for example, include Health, focusing on resilience when encountering barriers.

The basic structure of a narrative is thus:

Orientation: the setting, time, main character and minor characters (sometimes, yet not always) are introduced here. The purpose for establishing the orientation is to give the reader the opportunity to become drawn into the story and continue reading.

Events: things that happen to the main character or things that the main character sets in motion unfolds here.

Complication: the character is involved in some type of conflict. There is a build up to this conflict, creating tension until it reaches a climax.

Resolution: the conflict is resolved to (almost!) everyone’s satisfaction and loose ends are tied up.

Writers in the early years of primary school need to be exposed to a range of stories daily. They will need the opportunity to talk about stories, retell familiar stories, tell stories of their own and have good quality texts available to read. They will also need encouragement to have a go at writing their own stories and sharing them to an audience.

There is Australian research to demonstrate that when drawing is valued and given priority as a meaning making system, the written texts created when they write are longer and more complex, than when conventional writing is introduced without the support of drawing and talking.

The structure of the unit of work is adaptable, as is the rubric.

Students will:

* Demonstrate knowledge of the three aspects of a narrative: a beginning, middle and end.
* Identify significant events in a narrative they read or hear.
* Explore different texts of interest.
* Compose sentences demonstrating emerging understanding of how a narrative works.

G.R.A.S.P.S: Use this as a poster if you like, to remind students of the term’s process

Goal: To write a story about a world where everyone can sign everywhere.

Role: You decide if you are the narrator or a character in the story.

Audience: the judges of the Dot Shaw Young Writers’ Competition and the public (who will be able to read the winners’ submissions)

Situation: You’re in a world where everyone can sign everywhere.

Purpose: your story needs to show what access to language anywhere you go looks like. What does your life look like? What does society look like?

Standards: See rubrics below.

Australian Curriculum:

The following are the key elements and skills related to narrative writing in the Australian Curriculum for students in Prep to Year 2. These guidelines provide a general overview, and it's important to consult the specific curriculum documents for each state or territory for more detailed information.

|  |  |  |
| --- | --- | --- |
| Prep | Year 1 | Year 2 |
| **Text Structure and Organization:** | **Text Structure and Organization:** | **Text Structure and Organization:** |
| Begin to understand the concept of a narrative as a sequence of events. | Develop narratives with a clear beginning, middle, and end. | Develop narratives with an orientation, complication, and resolution. |
| Use pictures, drawings, or simple sentences to tell a story. | Use simple sentences and basic punctuation to convey meaning. | Use paragraphs and cohesive devices to organize ideas and events. |
| Develop awareness of the beginning, middle, and end of a story. | Begin to use paragraphs or sections to organize ideas in narratives. | Experiment with different narrative structures, such as narratives with a twist or surprise ending. |
| **Language Features:** | **Language Features:** | **Language Features:** |
| Use simple descriptive language to express ideas and details. | Use descriptive language to add detail and engage readers. | Use descriptive language to create detailed and engaging descriptions. |
| Use basic vocabulary related to characters, settings, and events. | Incorporate dialogue or speech bubbles to represent characters' words. | Incorporate dialogue to reveal character traits and advance the plot. |
| Experiment with using words that rhyme or have repetitive sounds. | Experiment with using adjectives and verbs to enhance descriptions | Experiment with using adverbs, adjectives, and interesting vocabulary choices. |
| **Narrative Techniques:** | **Narrative Techniques:** | **Narrative Techniques:** |
| Create simple narratives with a focus on personal experiences or familiar events. | Create narratives with a clear problem and resolution. | Create narratives with clear story arcs and character development. |
| Use basic story elements, such as characters, settings, and key events. | Develop simple storylines with cause and effect relationships. | Use descriptive language to convey emotions, actions, and sensory details. |
| Begin to understand the concept of a problem and solution in a story. | Begin to use story language and basic narrative devices, such as sequencing words (e.g., first, next, then) or time markers | Experiment with narrative techniques, such as using figurative language (e.g., similes or metaphors) or descriptive sound words |

Possible Texts – the following are books about books and imagination.

The Pencil by Allen Ahlberg & Bruce Ingman

What do you do with an Idea? By Kobi Yamada

Henry has Imaginitis by Nick Bland

We Are in a Book! By Mo Willems

The Boy on the Page by Peter Carnavas

Possible Author Study: Peter H Reynolds

Purpose: the developing of creativity – both art and the written word

Ish

The Dot

Sky Color

Say Something!

The Word Collector

Happy Dreamer

Suggested Outline of Term Planner:

|  |  |  |  |
| --- | --- | --- | --- |
| Learning Intentions | Introduction | Main Activity | Conclusion |
| Week 1  What are narratives?  Learning Intention: I can explain what a narrative is. |  |  |  |
| Week 2  Introducing simple narrative structures  Learning Intention: I can identify what is included in a simple narrative structure. |  |  |  |
| Week 3  Exploring Simple Narrative Structures  Learning Intention: I can explain what a simple narrative structure is. |  |  |  |
| Week 4  Exploring Characters  Learning Intention: I can describe a character. |  |  |  |
| Week 5  Creating a Character  Learning Intention: I can create an interesting start (a sizzling start!). |  |  |  |
| Week 6  Creating a setting  Learning Intention: I can create a setting from imagination. |  |  |  |
| Week 7  What’s the Problem?  Learning Intention: I can identify the problem and a resolution in a story. |  |  |  |
| Week 8  Dressing Up Sentences for Narrative Writing  Learning Intention: I can expand upon my sentences in my story. |  |  |  |
| Week 9  Writing a Story  Learning Intention: I can write a very simple story. |  |  |  |
| Week 10  Proofreading and editing  Learning Intention: I can put full stops and capital letters in the right places. |  |  |  |

Prep to Year 2 Rubrics:

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| --- | --- | --- | --- |
| Prep Rubric |  |  |  |
| Needs Improvement | Satisfactory | Good | Excellent |
| Cannot comment and share personal experiences to a story being read. | Can comment to a story being read. | Can share comments and personal experiences to a story being read. | Can comment and share own and others’ personal experiences to a story being read. |
| Cannot make connections with the text. | Can make connections to the text at least once. | Can make connections to the text regularly. | Can make connections and share others’ connections to the text. |
| Cannot demonstrate a preference for favourite stories. | Can demonstrate a preference for favourite stories. | Can demonstrate a preference for favourite stories and illustrations. | Can demonstrate a preference for favourite stories, illustrations and authors. |
| Cannot share thoughts and feelings about the events and characters in the text. | Can share thoughts about the characters or events in the text. | Can share thoughts and feelings about both characters and events in the text. | Can share thoughts and feelings about both characters and events in the text and explain why. |
| Cannot write more than one sentence in a narrative. | Can write at least connected sentences in a narrative. | Can write a story with some structure (e.g. has a beginning and an end, may miss the middle) | Can write a story with clear structure of a beginning, middle and ending. |
| Cannot edit spelling, full stops and/or capital letters. | Can edit at least one of the three: spelling, full stops or capital letters. | Can edit with at least two of the three: spelling, full stops or capital letters. | Can edit spelling, full stops and capital letters. |
| Cannot produce upper and/or lower case letters correctly. | Can produce both upper and lower case letters with some support. | Can produce both upper and lower case letters with minimal support. | Can produce upper and lower case letters correctly with no support. |
| Is beginning to use word processing programs with support. | Can use word processing programs to publish a final copy with some support. | Can use word processing programs to publish a final copy with minimal support. | Can use word processing programs to publish a final copy with no support. |

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| Year 1 Rubric |  |  |  |
| Needs Improvement | Satisfactory | Good | Excellent |
| Cannot share personal experiences to a story being read. | Can share at least one personal connection to a story being read. | Can share comments and personal experiences to a story being read. | Can comment and share own and others’ personal experiences to a story being read. |
| Cannot comment on how writers create characters using language and images. | Can comment on how writers create characters using language. | Can comment on how writers create characters using language and images. | Can comment on how writers create characters using language and images and elaborate further. |
| Cannot demonstrate a preference for favourite stories. | Can demonstrate a preference for favourite stories and illustrations. | Can demonstrate a preference for favourite stories, authors and illustrations. | Can demonstrate a preference for favourite stories, illustrations and authors and listen to the opinion of others. |
| Cannot comment on more than one if at all features of plot, characters and settings in favourite stories. | Can comment on at least two features of plot, characters and settings in favourite stories. | Can comment on the features of plot, characters and settings in different types of literature. | Can comment on the features of plot, characters and settings in different types of literature and explore some features of characters. |
| Cannot write more than two sentence in a narrative. | Can write connected sentences in a narrative. | Can write a story with some structure (e.g. has a beginning and an end, may miss the middle) and demonstrate some level of correct grammar e.g. correct spelling and punctuation. | Can write a story with clear structure of a beginning, middle and ending with appropriate sentence level grammar and adding elements like illustrations. |
| Cannot edit spelling, full stops and/or capital letters. | Can edit at least two of the three: spelling, full stops or capital letters. | Can edit with at least two of the three: spelling, full stops or capital letters and can make changes with support to improve the meaning of the text. | Can edit spelling, full stops and capital letters and make changes to improve the meaning of the text. |
| Cannot produce upper and/or lower case letters correctly. | Can produce both unjoined upper and lower case letters with some support. | Can produce both unjoined upper and lower case letters with minimal support. | Can produce both unjoined upper and lower case letters correctly with no support. |
| Is beginning to use word processing programs with support. | Can use word processing programs to publish a final copy with some support. | Can use word processing programs to publish a final copy with minimal support. | Can use word processing programs to publish a final copy with no support. |

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| Year 2 Rubric |  |  |  |
| Needs Improvement | Satisfactory | Good | Excellent |
| Cannot make links between the setting and characters. | Can make a comment on how the settings and contexts impact on a character with some support. | Can comment on how depictions of characters in print, sound and images reflect the settings/contexts in which they were created with minimal support. | Can comment on how depictions of characters in print, sound and images reflect the settings/contexts in which they were created. |
| Cannot give an opinion of one of the following: characters, events and settings in texts. | Can give an opinion of one of the following: characters, events and settings in texts. | Can give an opinion of characters, events and settings in texts. | Can give opinions about characters, events and settings in and between texts |
| Cannot demonstrate why they enjoy the books they read. | Can choose aspects of narratives that they enjoy e.g. funny illustrations | Can pick out an aspect in a text that entertains them and attempt to explain why. | Can explain how different types of literary texts can entertain e.g. use humour, clever wording, and give reasons for why they can entertain. |
| Cannot comment on more than one if at all features of plot, characters and settings in favourite stories. | Can comment on at least two features of plot, characters and settings in favourite stories. | Can comment on the features of plot, characters and settings in different types of literature. | Discuss the characters and settings of different texts and explore how language is used to present these features in different ways |
| Cannot write more than two or three sentences in a narrative. | Can write a story with connected sentences in a narrative. | Can write a story with clear structure (e.g. has a beginning middle and end) and demonstrate a level of correct grammar e.g. correct spelling and punctuation. | Can create a short imaginative, text using growing knowledge of text structures and language features for familiar and some less familiar audiences, selecting print and multimodal elements appropriate to the audience and purpose |
| Cannot edit two or more of the following:   * Full stops * Commas * Capital letters * Spelling * Add question marks * Add exclamation marks * Add apostrophes | Can edit at least three or more of the following:   * Full stops * Commas * Capital letters * Spelling * Add question marks * Add exclamation marks * Add apostrophes | Can edit with most of the following:   * Full stops * Commas * Capital letters * Spelling * Add question marks * Add exclamation marks * Add apostrophes | Can re-read and edit text for spelling, sentence-boundary punctuation and text structure with minimal support. |
| Cannot write legibly at least 50% of a produced work. | Can produce mostly legible writing. | Can write legibly with minimal support and with growing fluency using unjoined upper case and lower case letters. | Can independently write legibly and with growing fluency using unjoined upper case and lower case letters |
| Is beginning to use word processing programs. | Can use word processing programs to publish a final copy with some support. | Can use word processing programs to publish a final copy with minimal support. | Construct texts featuring print, visual and audio elements using software, including word processing programs |

Note: The specific criteria and descriptors in the rubric can be adjusted to align with the learning objectives and outcomes of your curriculum or specific classroom needs.

Year 3 – 6: Using comic strips to create a narrative

A narrative cannot stand on its legs without a clear plot supporting it. This unit of work will assist students in understanding that the concept of plot is different to the series of events that happen in a story. Reading comic books is a valid form of literacy; it has been found across peer-reviewed research that comics are a strategy to draw reluctant readers in. They also make significant and positive impacts on comprehension skills and can be a tool to developing and shaping writing skills. As comics grow in popularity researchers in education have demonstrated how they can be used in different ways in teaching literacy and writing narratives is one example. By using comic strips as a storyboard to assist with developing understanding of a series of events connected makes sense.

This unit of work can be shaped and modified to suit the high school years as well. Keep in mind that it is important to choose age-appropriate comic books for this unit of work to be implemented well.

Students will

* Demonstrate knowledge of the characteristics of narratives (e.g., sequence, storytelling).
* Identify significant events in a narrative they read or hear.
* Explore the differences between random or background events and events that are significant to the story.
* Compose a series of events for a traditional plot (introduction, rising action, climax, falling action, and resolution).
* Write an original narrative that combines a series of plot events

The structure of the unit of work is adaptable, as is the rubric.

G.R.A.S.P.S: Use this as a poster if you like, to remind students of the term’s process.

Goal: To write a story about a world where everyone can sign everywhere.

Role: You decide if you are the narrator or a character in the story.

Audience: the judges of the Dot Shaw Young Writers’ Competition and the public (who will be able to read the winners’ submissions)

Situation: You’re in a world where everyone can sign everywhere.

Purpose: your story needs to show what access to language anywhere you go looks like. What does your life look like? What does society look like?

Standards: See rubrics down below

Australian Curriculum:

The following are the key elements and skills related to narrative writing in the Australian Curriculum for students in Year 3 to Year 6. These guidelines provide a general overview, and it's important to consult the specific curriculum documents for each state or territory for more detailed information.

|  |  |  |  |
| --- | --- | --- | --- |
| Year 3 | Year 4 | Year 5 | Year 6 |
| **Text Structure and Organization:** | **Text Structure and Organization:** | **Text Structure and Organization:** | **Text Structure and Organization:** |
| Introduce and develop characters, settings, and events in narratives. | Use paragraphs and cohesive devices to organize ideas and events in narratives. | Develop narratives with a clear orientation, complication, and resolution. | Develop narratives with well-defined story arcs and coherent sequencing. |
| Use simple and compound sentences to sequence ideas and events | Develop characters and settings in more depth. | Use paragraphs, chapters, or sections to structure longer narratives. | Use paragraphs, dialogue, and descriptive language to create rhythm and pacing. |
| Begin to use paragraphs to organize writing | Experiment with different narrative structures, such as chronological and non-linear narratives | Incorporate narrative devices, such as flashbacks or multiple perspectives | Incorporate effective transitions to guide readers through the narrative |
| **Language Features:** | **Language Features:** | **Language Features:** | **Language Features:** |
| Use descriptive language to create vivid images. | Use a variety of descriptive language techniques to engage readers. | Use a range of precise and vivid language to engage readers. | Use sophisticated language choices to convey meaning and engage readers. |
| Incorporate dialogue and character speech tags | Incorporate dialogue to reveal character and advance the plot | Develop character voice and use dialogue effectively. | Craft authentic and distinct character voices. |
| Begin to use adjectives, adverbs, and verbs to add detail and create a mood. | Experiment with figurative language, such as similes and metaphors | Experiment with literary devices, such as personification or onomatopoeia | Employ a range of literary devices to enhance the narrative's impact |
| **Narrative Techniques:** | **Narrative Techniques:** | **Narrative Techniques:** | **Narrative Techniques:** |
| Develop narratives with a clear beginning, middle, and end. | Build more complex storylines with multiple events and complications. | Create narratives with complex plots, including subplots and twists. | Create narratives with depth, complexity, and multiple perspectives. |
| Create simple storylines with a problem and resolution | Develop characters with distinct traits, emotions, and motivations. | Show character development and relationships through actions, dialogue, and inner thoughts. | Explore themes and moral dilemmas within narratives. |
| Use basic story elements such as setting, characters, and plot | Use strategies to create suspense, tension, or surprise in narratives. | Experiment with narrative techniques, such as foreshadowing or suspenseful pacing | Experiment with narrative techniques, such as symbolism or juxtaposition. |

Suggested Outline of Term Planner:

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| --- | --- | --- | --- |
| Learning Intentions | Introduction | Main Activity | Conclusion |
| Week 1  What is a plot?  Learning Intention: I can explain what a plot is. |  |  |  |
| Week 2  Introducing more complex narrative structures  Learning Intention: I can identify what is included in a simple narrative structure. |  |  |  |
| Week 3  Exploring more complex Narrative Structures  Learning Intention: I can explain what a simple narrative structure is. |  |  |  |
| Week 4  How to create comic strips  Learning Intention: I can create a comic strip. |  |  |  |
| Week 5  Brainstorming and creating a draft comic strip  Learning Intention: I can draft a comic strip with a coherent sequence. |  |  |  |
| Week 6  Creating a narrative based on the comic strip  Learning Intention: I can write a narrative that shows the sequence of the story in the comic strip. |  |  |  |
| Week 7  Proof reading & Editing  Learning Intention: I can proof-read and edit my draft narrative. |  |  |  |
| Week 8  Publishing  Learning Intention: I can use publishing software to publish my work. |  |  |  |
| Week 9  Final Presentation  Learning Intention: I can produce a final draft as presentation |  |  |  |
| Week 10  Follow up & Reflection  Learning Intention: I can share my thoughts about the process of writing a narrative and comic strip. |  |  |  |

Rubric for Years 3 to 6:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Criteria** | **Excellent** | **Good** | **Satisfactory** | **Needs Improvement** |
| Content & Creativity | The comic strip demonstrates a clear and engaging story with a creative and original concept. The content is well-developed and effectively conveys the intended message or theme. | The comic strip has a clear story with a creative concept. The content is mostly developed and conveys the intended message or theme. | The comic strip has a basic story, but the content lacks depth and creativity. The intended message or theme is somewhat conveyed. | The comic strip lacks a clear story or creativity. The content is weak and fails to convey the intended message or theme. |
| Visual Elements | The comic strip effectively uses visuals to enhance the story. The illustrations are detailed, visually appealing, and demonstrate a strong understanding of comic design elements. | The comic strip uses visuals to support the story. The illustrations are clear and demonstrate an understanding of comic design elements. | The comic strip includes basic visuals, but they lack detail or creativity. The illustrations may not effectively support the story. | The comic strip has weak or poorly executed visuals. The illustrations lack clarity and do not support the story. |
| Text & Dialogue | The text and dialogue are well-written, engaging, and effectively contribute to the story. The dialogue demonstrates an understanding of appropriate speech bubbles and font choices. | The text and dialogue are clear and contribute to the story. The dialogue is mostly appropriate and uses speech bubbles and font choices effectively. | The text and dialogue are basic and may lack some clarity or relevance to the story. There may be inconsistencies in the use of speech bubbles or font choices. | The text and dialogue are unclear or irrelevant to the story. The use of speech bubbles and font choices is inconsistent or inappropriate. |
| Organization & Layout | The comic strip is well-organized and follows a logical sequence. The panels are laid out effectively, allowing for smooth reading flow. | The comic strip is mostly organized and follows a sequence. The panels are mostly well-placed, allowing for a reasonable reading flow. | The comic strip has a basic organization and sequence, but some transitions may be unclear or abrupt. The panel layout may disrupt the reading flow at times. | The comic strip lacks organization and a clear sequence. The panel layout hinders the reading flow and understanding of the story. |

Note: The specific criteria and descriptors in the rubric can be adjusted to align with the learning objectives and outcomes of your curriculum or specific classroom needs. Feel free to adapt and modify where required to suit your classroom needs; the prep to year 2 rubrics is more detailed and could be used to guide your rubric as well.

Years 7 – 12: Using artworks to tell a story – ekphrasis

Ekphrasis is a route to storytelling by way of the vivid description of or expression of a visual work of art through words. It can be poetic when describing the essence, details and emotions brought up by the viewing of a painting, sculpture, photograph or any other form of visual medium. In ekphrastic writing, the writer uses words to bring the artworks to life, providing a written representation of the visual experience. The language used in this form of writing is designed to appeal to the audience’s senses; it can create a vivid and immersive depiction of the artwork.

This approach to writing narratives can achieve multiple goals by deepening the understanding of a chosen form of artwork by offering additional layers of interpretation and insight. It can equip the writer with the ability to think more critically about their emotional responses to an artwork. It can also encourage personal reflection of what utopia would look like for a Deaf signing person where everyone can sign: everywhere. It can encourage the writer to explore different ways of creating a story that offers an unique and engaging experience for the reader.

There are many accomplished Deaf and hard of hearing artists across Australia as well as the world. Here in Australia, we have:

* Dancer Anna Seymour
* Artist Elizabeth Reed
* Printmaker Luke King
* Artist & writer Asphyxia
* Artist Irene Holub
* (any more?)

Students will

* Explore artworks created by Deaf people.
* discuss the methods artists use to reflect their thoughts about Deaf identity.
* use Internet searching techniques to find several inspiring art pieces created by Deaf people.
* write stories inspired by the artwork of their choosing.

Keep in mind that whatever artworks the students choose, it must align with the theme of the Dot Shaw Young Writer’s Competition: A World Where Everyone Signs Everywhere.

G.R.A.S.P.S: Use this as a poster if you like, to remind students of the term’s process.

Goal: To write a story about a world where everyone can sign everywhere.

Role: You decide if you are the narrator or a character in the story.

Audience: the judges of the Dot Shaw Young Writers’ Competition and the public (who will be able to read the winners’ submissions)

Situation: You’re in a world where everyone can sign everywhere.

Purpose: your story needs to show what access to language anywhere you go looks like. What does your life look like? What does society look like?

Standard: see suggested rubric below.

Australian Curriculum:   
In the Australian Curriculum, the following are the key elements and skills related to narrative writing for students in Years 7 to 12. These guidelines provide a general overview, and it's important to consult the specific curriculum documents for each state or territory for more detailed information:

|  |  |  |
| --- | --- | --- |
| Year 7 & 8 | Year 9 & 10 | Year 11 & 12 |
| **Text Structure and Organization:** | **Text Structure and Organization:** | **Text Structure and Organization:** |
| Develop narratives with a clear and coherent structure, including orientation, complication, and resolution. | Create narratives with a well-developed structure, including effective use of orientation, complication, and resolution. | Create narratives with a sophisticated and refined structure, using narrative techniques to engage and surprise the reader. |
| Use paragraphs and cohesive devices to organize ideas and create smooth transitions. | Use paragraphs and varied sentence structures to create emphasis, rhythm, and coherence. | Use paragraphs and varied sentence structures to create rhythm, pacing, and emphasis. |
| Experiment with different narrative structures, such as nonlinear narratives or multiple perspectives | Experiment with different narrative techniques, such as framing narratives or multiple storylines. | Experiment with narrative structures and techniques, such as nonlinear narratives, fragmented narratives, or metafiction. |
| **Language Features:** | **Language Features:** | **Language Features:** |
| Use a range of descriptive language techniques to create vivid and engaging descriptions. | Use sophisticated descriptive language to create vivid and sensory-rich descriptions. | Use highly developed descriptive language to create evocative and nuanced descriptions. |
| Incorporate dialogue to reveal character traits, advance the plot, and create authentic conversations. | Craft dialogue that reveals character development, relationships, and conflicts with authenticity. | Craft dialogue that reflects character depth, motivations, and conflicts, and explores complex emotions or power dynamics. |
| Experiment with literary devices, such as imagery, symbolism, or figurative language, to enhance the narrative | Employ literary devices effectively to enhance the narrative, such as irony, metaphor, or rhetorical devices | Employ advanced literary devices to enhance the narrative, such as allegory, intertextuality, or unreliable narrators |
| **Narrative Techniques:** | **Narrative Techniques:** | **Narrative Techniques:** |
| Develop complex characters with depth and complexity, including their motivations, conflicts, and growth. | Develop complex and multi-dimensional characters with authentic voices and motivations. | Develop fully realized and complex characters with rich internal worlds and layered motivations. |
| Build narratives that explore themes, issues, or moral dilemmas in a thought-provoking and nuanced manner. | Create narratives that explore complex themes, ethical dilemmas, or social issues with depth and critical insight. | Create narratives that explore profound and philosophical themes, challenging conventions and assumptions. |
| Use narrative techniques, such as foreshadowing, flashbacks, or suspense, to engage and captivate the reader. | Use narrative techniques, such as dramatic tension, subtext, or narrative voice, to engage and challenge the reader. | Utilize advanced narrative techniques, such as narrative experimentation, interweaving storylines, or nonlinear storytelling, to engage and provoke the reader. |

Suggested Outline of Term Planner:

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| --- | --- | --- | --- |
| Learning Intentions | Introduction | Main Activity | Conclusion |
| Week 1  Getting into it: what is a narrative and its purpose?  Learning Intention: Students will be able to explain and elaborate on what a narrative is and its purpose. | Begin by defining what a narrative is and discussing its purpose, which is to tell a story. Talk about what ekphrasis is; explore the various forms of narratives based on artwork. Explore various forms of Deaf artworks and discuss what they represent and mean for you. |  |  |
| Week 2  Elements of a narrative:  Learning Intention:  Students will learn to structure their narratives with a clear beginning, middle, and end, including a well-developed plot and a satisfying resolution. | Choose one piece of Deaf Art and focus on the character/s. Focus on characters (protagonist, antagonist, supporting characters), setting (time and place), plot (sequence of events), conflict (struggle or problem) and resolution (outcome or solution). |  |  |
| Week 3  Plotting a plot:  Learning Intention:  Students will learn to introduce conflict, build suspense, and develop a compelling plot with rising action, climax, and resolution. | Students to choose their own Deaf artwork for this week: emphasise that this will be the motivation to create a narrative over the term. Introduce concept of plot structure i.e. story arc or plot diagram. Discuss the different parts of a plot – the exposition (introduction), rising action (build up of events) and climax (turning point or highest point of tension), falling action (events following the climax) and resolution (conclusion). |  |  |
| Week 4  Character development:  Learning Intention: Students will learn to develop well-rounded characters by describing their physical appearance, personality traits, motivations, and relationships with other characters. | Show students how authors develop and portray characters. Discuss the importance of character traits, motivations, conflicts, and character arcs (changes or growth throughout the story). Analyse how characters interact with each other and how they drive the narrative forward. How does this apply to your chosen artwork? |  |  |
| Week 5  Setting and atmosphere:  Learning Intention: Students will understand the importance of setting in storytelling and learn to create vivid and immersive settings through descriptive language and attention to detail | Explore the significance of setting in narratives. Discuss how the time, place and atmosphere of a story can influence the plot and characters. Encourage students to use descriptive language to create vivid settings that enhance the reader’s understanding and immersion in the story. Think about the setting in your artwork and use this to create descriptive language. |  |  |
| Week 6  Point of view:  Learning Intention: Students will learn to develop a narrative using a chosen perspective to draw the reader into their story. | Discuss different narrative perspectives, such as a first person (narrator as a character), third person limited (narrator focuses on one character’s thoughts and experiences) and third person omniscient (narrator knows the thoughts and feelings of multiple characters).  Discuss impact of point of view on the reader’s understanding and connection to the story. |  |  |
| Week 7  Theme and message:  Learning Intention: Students will explore how narratives can convey deeper meanings or messages and learn to incorporate themes or moral lessons in their writing. | Explore the underlying themes and messages conveyed in narratives and Deaf artworks. Help students identify and analyse the central ideas or moral lessons that the author/artist intends to communicate.  Encourage critical thinking and discussion about the significance and relevance of these themes in students’ own lives. |  |  |
| Week 8  Literary devices:  Learning Intention: Students will enhance their descriptive writing skills by incorporating sensory details, vivid imagery, and figurative language to bring their narratives to life. | Introduce literary devices commonly used in narratives, such as simile, metaphor, imagery, symbolism, foreshadowing and irony. Discuss how these devices enhance the storytelling and contribute to the overall meaning and impact of the narrative. |  |  |
| Week 9:  Reading and analysing:  Learning Intention: Students will reflect on their own writing, identify strengths and areas for improvement, and set goals for future narrative writing. | Provide students with a variety of narrative texts to read and analyse. This can include short stories, excerpts from novels or even multimedia narratives. Encourage close reading, discussion and written responses to deepen understanding of narrative elements and techniques. |  |  |
| Week 10  Narrative Writing:  Learning Intention: Students will engage in peer feedback and revision processes, providing constructive criticism and suggestions to improve their narratives. | Allow students to apply their knowledge by engaging in narrative writing. Provide prompts or opportunities for students to create their own narratives, focusing on elements like plot, character development, setting, and theme. Encourage creativity, revision, and peer feedback to foster growth as storytellers |  |  |

Rubric for Years 7 to 12:

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| **Criteria** | **Excellent** | **Good** | **Satisfactory** | **Needs Improvement** |
| Content & Creativity | The narrative demonstrates a deep understanding of the artwork and creatively builds upon its themes, symbols, or elements. The story is engaging, original, and effectively conveys a clear message or interpretation. | The narrative shows a good understanding of the artwork and incorporates its themes, symbols, or elements. The story is interesting and conveys a message or interpretation. | The narrative connects to the artwork but lacks depth or creativity in exploring its themes, symbols, or elements. The story is somewhat engaging and conveys a basic message or interpretation. | The narrative does not effectively connect to the artwork or lacks creativity in exploring its themes, symbols, or elements. The story may be weak or fails to convey a clear message or interpretation. |
| Characterization | The characters are well-developed, complex, and demonstrate a deep understanding of the artwork. They exhibit realistic motives, emotions, and interactions that contribute to the narrative's depth. | The characters are developed and show an understanding of the artwork. They exhibit believable motives, emotions, and interactions that contribute to the narrative. | The characters are basic and may lack depth or consistent development. Their motives, emotions, and interactions are somewhat believable and contribute to the narrative to some extent. | The characters are weakly developed and do not demonstrate a clear understanding of the artwork. Their motives, emotions, and interactions may be unclear or unrealistic. |
| Writing Craft | The writing demonstrates exceptional craft and skill. The narrative is well-structured, with a strong introduction, clear plot progression, and a satisfying conclusion. The language is precise, vivid, and effectively engages the reader. | The writing shows good craft and skill. The narrative is structured well, with a clear introduction, coherent plot progression, and a satisfactory conclusion. The language is mostly precise, vivid, and engaging. | The writing is satisfactory but may lack some polish or refinement. The narrative's structure is basic, with some inconsistencies in plot progression or conclusion. The language is functional but lacks precision or vividness. | The writing lacks craft and skill. The narrative may lack structure or coherence, with a weak introduction, unclear plot progression, or an unsatisfactory conclusion. The language is dull or imprecise, failing to engage the reader. |
| Interpretation | The narrative provides a deep and insightful interpretation of the artwork, exploring its underlying themes, messages, or artistic techniques. The connection between the narrative and the artwork is profound and well-supported. | The narrative offers a solid interpretation of the artwork, highlighting its themes, messages, or artistic techniques. The connection between the narrative and the artwork is evident and supported. | The narrative demonstrates a basic interpretation of the artwork, touching on some of its themes, messages, or artistic techniques. The connection between the narrative and the artwork is present but may lack depth or consistency. | The narrative's interpretation of the artwork is weak or unclear. The connection between the narrative and the artwork is lacking or unsupported. |

Note: The specific criteria and descriptors in the rubric can be adjusted to align with the learning objectives and outcomes of your curriculum or specific classroom needs. Feel free to adapt and modify where required to suit your classroom needs; the prep to year 2 rubrics is more detailed and could be used to guide your rubric as well.