

Teaching Pack

Narrative structure

Cambridge IGCSE™ / IGCSE (9-1)

First Language English



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Introduction: Narrative structure

This *Teaching Pack* focuses on supporting learners to develop the skills they will need in order to write engaging and effective narratives in which the ideas are organised and structured for deliberate effect.

The passages that the first lesson focuses on are:

- *Rebecca*, Daphne du Maurier
- *1984*, George Orwell
- *A Scandal In Bohemia*, Sir Arthur Conan Doyle
- *The Great Gatsby*, F. Scott Fitzgerald
- *Lord of the Flies*, William Golding

A summary of these texts can be found in the Lesson 1 Teacher's notes.

The lessons presented here are designed for learners that have some understanding of narrative writing. This means they will be expected to have some knowledge and understanding of the narrative terms: genre, character, plot, setting, tension, beginning, middle and end.

Learners are also expected to have prior knowledge of the terms: characterisation, setting, range of sentences, appropriate vocabulary, and punctuation for specific effect.

Learners will be familiar with writing in Standard English and should also have an understanding of how to write for different audiences and purposes.

In this *Teaching Pack* we have suggested resources you may like to use as well as some worksheets and teacher notes to print off and use in the classroom with your learners.



Lesson plan 1: Narrative hooks

Resources

- **Worksheet 1 (A–E):** Narrative hooks (to be printed on A3 paper)
- **Worksheet 2:** Plan for narrative writing
- **Worksheet 3:** Examples of narrative hooks
- **Video 1:** The Narrative Arc

Learning objectives

By the end of the lesson learners will be able to:

- understand the purpose of the literary term: narrative arc
- understand the purpose of the literary term: narrative hook
- apply their learning of the terms to create a narrative hook

Timings

Activity



Starter / Introduction

Task: In pairs, learners discuss the following question: *What makes an interesting and engaging opening to a story?*

Encourage learners to share their ideas with the rest of the class. An effective way to do this might be to use mini-whiteboards and have learners show you these so that you can quickly assess learner's prior knowledge.

Optional AfL: Individually, learners RAG rate their confidence levels about writing a good opening for a story (red = not confident, amber = some confidence, green = confident).



Main lesson

Task: As a class, learners watch **Video 1** which explains the Narrative Arc and how this is used to structure writing.

Remind learners that today's focus is going to be on narrative hooks and effective story openings.

Divide the class into five groups and give each group a copy of [Worksheet 1 \(A–E\)](#). It would be useful for these worksheets to be printed on A3 paper so that there is enough space for learners to write their responses. Alternatively, you could print two copies per group. Each group should have a different copy to the other groups. In their groups, learners complete the A3 worksheet to analyse the opening of a story.

When the groups have completed their worksheet, learners stick the worksheets at intervals around the walls of the classroom. Alternatively, learners could leave their work on their desks and learners could circulate to look at each other's work.

Each group of learners then moves around the room to look at the responses of the other groups. Encourage learners to discuss the comments and decisions made by others and to decide whether they agree or disagree. They should also be prepared to justify (explain why) they agree or disagree, using evidence from the narrative hooks.

Give learners time to share their comments with the whole class. Groups can select a representative to explain their analysis by using evidence from the work they have seen on the A3 posters.



Timings	Activity
	Plenary Task: Introduce the task to learners that they are going to write a narrative hook of their own for a story titled '<i>Stolen</i>'. Using Worksheet 2 learners need to complete the first two sections of the worksheet to plan their opening and hook. Optional AfL: Learners could reflect on their RAG confidence levels about writing a narrative hook to now consider how confident they feel about writing narrative hooks. Homework: Using their ideas from the plan, learners should write the opening and narrative hook for their story and bring their work to the next lesson. It could be in the style of one of the narrative hooks they have seen during the lesson but learners can of course be as creative as they like. It may be useful for you to give learners a copy of Worksheet 3 so that they can see the different styles of narrative hook they could use.



Lesson 1 Teacher's notes

Key words / concepts you could highlight during lesson 1, or have pre-taught before the lesson:

- Genre: a style or category of art, music or literature.
- Plot: the main events of a play, novel or film.
- Exposition: the introduction to background information, events, settings and characters. This is usually at the start of a novel.

Starter:

The starter is an opportunity for learners to think about their own knowledge of story openings or narrative hooks and reflect on what they think makes an effective story opening. This could be a useful time to define the term *exposition* and explain that a *narrative hook* is the start of a story and that an exposition can be a longer, more extended introduction to the story as a whole. You could do this activity as a flipped learning task where learners prepare or research their answer or ideas before the lesson.

The AfL (Assessment for Learning) activity is an opportunity for you to see how confident your learners are at this stage in the lesson. They can either use a red, amber, green (RAG) rating or you could use any other method to quickly assess your learners' confidence.

Video

The video focuses on five key terms: *exposition*, *rising action*, *climax*, *falling action*, *resolution*. It explains each of these terms and why they are useful for planning narrative writing. Learners may also be familiar with other terms such as '*beginning*' instead of '*exposition*' and '*end*' instead of '*resolution*'. It is fine to use both terms so long as learners understand how they relate to the structure of a narrative. The video describes the five stages of a narrative and explains how each stage is important for writing an effective story.

The video compares the structure of a story (narrative arc) to a mountain and sometimes uses the term 'the story mountain'. The word 'narrative' and 'story' are both used in this video and have the same meaning in this context.

It may be useful for you to pause the video after each stage of the narrative so that you can allow your learners to ask questions or make notes. Alternatively, you may only want to watch the first part of the video (until rising action) so that learners only need to focus on narrative openings in this lesson.

Texts

Worksheet 1 (A-E) has a selection of short narrative openings from a range of different novels of different genres. The summaries below give a short overview of what each text is about.

1a) *Rebecca*, Daphne du Maurier

This is a novel written in the form of flashbacks. The narrator is a young woman who is very self-conscious. She is newly married and is tormented by the ghost of her first husband's wife, who was called Rebecca. Manderley is the name of the narrator's husband's country house which is in rural Cornwall.



Lesson 1 Teacher's notes – *continued*

1b) *1984*, George Orwell

1984 is a dystopian novel (a novel set in a future that shows a society where the people are controlled by an oppressive government or political regime) and is set in the year 1984. In this novel, the world population have become victims of surveillance, propaganda and constant war.

1c) *A Scandal In Bohemia*, Sir Arthur Conan Doyle

A detective novel about Sherlock Holmes and his sidekick Watson. In this story, Sherlock Holmes is asked by the King of Bohemia to stop Irene Adler from publishing some damaging photographs and letters because it may ruin his engagement to the Princess of Scandinavia who would not be pleased to hear that he had had a love affair with Irene Adler.

1d) *The Great Gatsby*, F. Scott Fitzgerald

This novel is set in New York at the height of the roaring 1920s. The narrator, Nick, becomes friends with Jay Gatsby who is a millionaire and who throws wild parties every weekend in his enormous mansion. Nick's cousin Daisy is Jay Gatsby's ex-girlfriend and over the course of the summer they meet again with disastrous consequences!

1e) *Lord of the Flies*, William Golding

This is an action/adventure novel about a group of boys who have become stranded on an unnamed island in the Pacific Ocean. This story is an allegory (a story that has a hidden moral or political meaning) and shows how the boys try to live peacefully without adults and rules but eventually become savage and wild without the constraints of society.

Worksheet 2

Worksheet 2 is a planning table with prompt questions and spaces for learners to record their answers. Learners need to complete the first two sections to make decisions about the type of story they are going to write. This is a useful activity for learners to reflect on their choices before they begin to draft their extended response. The writing task asks learners to write a narrative opening to a story titled 'Stolen' and learners are free to make their own decisions about the type of story they are going to write.

Glossary

The Glossary is designed to be used with all three of the lessons in this Teaching Pack and gives some accessible definitions for key words or vocabulary that your learners may find challenging or need to revise. You can give your learners a copy of this glossary before the lessons as a pre-learning activity.



Lesson plan: Lesson 2

Resources

- **Worksheet 4:** Exposition, rising action, climax
- **Worksheet 5:** *Oh how I regret it!* Part 1

Learning objectives

By the end of the lesson learners will be able to:

- understand the literary terms: exposition, rising action and climax
- apply their understanding of the terms to their own writing
- start to create and develop their own narratives

Timings	Activity
	Starter Task: In pairs, assign learners one of the following questions to consider: 1. What are the five stages of the narrative arc? 2. Why do writers use narrative arcs to structure their stories? 3. What is the purpose of the narrative hook? When learners have discussed their ideas, ask learners to share their answers with the rest of the class and encourage learners to offer any alternative suggestions or comments on the answers if needed.
	Main lesson Divide the class into pairs and give each pair a copy of Worksheet 4. Explain to your learners that this narrative has been written by a student in response to the task: <i>'Write a story which involves breaking a rule'</i> and that the texts in the boxes are the first six paragraphs of a story. Learners should read the text in the boxes and decide: 1. Which order do the paragraphs go in? What features made you think this? 2. Which paragraph/s form the exposition, rising action and climax? Learners rank order or number the text in the order they think the paragraphs might appear in the story and then share their thoughts with the whole class. Encourage learners to consider: • Which paragraphs explained the background of the characters? • Which paragraphs described the scene? • In which paragraph was the tension highest? • Which features helped you to understand the structure of the text? During this discussion, encourage learners to explain <u>why</u> they have made their decisions by referring to evidence from the text. When learners have discussed their ideas, you should give out Worksheet 5 and encourage learners to read the text as a whole.
	Development: Ask learners to swap the exposition that they wrote for homework with a partner to peer-assess their work. Learners should find evidence in their partner's work to support the statements below and answer the question in the third bullet point.

Timings	Activity
	• Your partner has written an interesting narrative hook that makes you want to know what happens in the rest of the story. • Your partner has started to write an exposition which begins to develop the story. They introduce the setting and/or characters. • Do you think that your partner's work is leading towards the climax that they have planned? Why/why not? Alternatively, learners could use the self and peer assessment grids from the <i>Figurative Language Teaching Packs</i>. When learners have reflected on their own writing and their partner's writing, they should redraft their opening to make this more effective. Using Worksheet 2 from Lesson 1 (Narrative Writing plan) learners should complete the next two sections of their plans which are about 'rising action' and 'climax'. Encourage learners to apply their knowledge from this lesson. When this is completed, learners could continue writing the story from the narrative hook that they produced for their homework for Lesson 1.
	Plenary Task: Ask learners the following two questions. Learners could either respond using post-its that they post to the board or they could use mini-whiteboards. Encourage learners to justify and explain their ideas with evidence from the text. 1. What do you think happens next? Why? 2. What do you think happens at the end of the story? Why? Homework If learners did not continue writing their rising action and climax part of the story then they could do this for homework. If learners did complete this in the lesson then they could revise and edit their 'rising action' and 'climax' sections that they wrote in class to redraft these pieces. They should bring their ideas to the next lesson. It might be useful to set a word limit for this task.



Lesson 2 Teacher's notes

Key words / concepts you could highlight during Lesson 2, or have pre-taught before the lesson:

- Characterisation
- Climax
- setting
- range of sentences
- appropriate vocabulary
- punctuation for specific effect

Starter

This starter is an opportunity for learners to revise their knowledge of the narrative arc and to reflect on why this makes stories effective. They can do this verbally, on mini-whiteboards or using any other AfL techniques that you use for quick revision.

Main lesson

The text that this lesson focuses on, *'Oh how I regret it!'*, is a response written by a student to the task: 'Write a story which involves breaking a rule'. This story describes two learners who decide to take revenge on a particularly nasty teacher that they both hold a grudge against. The narrator describes how he and his best friend Harry attempt to break into Mr. Tom's classroom but we have paused the narrative at the point where they appear to have been caught. This is the climax or the most tense part of the story. We have provided the second half of the story in Lesson 3 but it would be useful if you didn't share this with your learners until Lesson 3 so that they have a chance to focus on the structure of each half independently.

The first task in this part of the lesson asks learners to put the paragraphs in the correct order thinking about how they might be able to identify the exposition, rising action and climax from clues in the text. This activity should allow learners to reflect on why structure is important and how this can be done effectively. You could also ask learners to consider other features of the narrative such the sentence types or the characterisation.

The next part of the lesson provides learners with the opportunity to peer assess each other's work and offer feedback to one another. You could use the self and peer assessment grids from the *Figurative Language Teaching Pack* to do this peer assessment activity.

Plenary

The plenary is based around developing prediction skills and should maintain your learners' interest in finding out what is going to happen next in the story.



Lesson plan 3: Falling action and resolution

Resources

- **Worksheet 7:** Falling action and resolution
- **Worksheet 8:** Narrative endings
- **Worksheet 2:** from Lesson 1 (Narrative writing plan)

Learning objectives

By the end of the lesson learners will be able to:

- understand the literary terms: falling action and resolution
- apply their understanding of the terms to their own writing
- plan, create and write a narrative of their own

Timings

Activity



Starter

Task: Give out [Worksheet 7](#) (*Oh how I regret it!* Part 2) and ask learners to read this. You could select learners to read this aloud to the whole class or learners could read this independently.

In pairs, learners think about what they learnt in Lesson 2 to answer the following questions:

- What sort of characterisation can you identify in the rest of the story?
- What do you think it shows about the relationship between the two boys?
- Why do you think this?
- Do you like Foley? Why?
- Do you like Harry? Why?



Main lesson

Task: In pairs, learners read the five examples of story endings on [Worksheet 8](#). They then decide which ending matches which text (e.g. *Epiphany* and Text C). Encourage learners to pay attention to the details in the text so that they can justify their ideas.

When learners have completed their worksheet, they can share their ideas with the rest of the class.



Development: Learners revisit their plan for their narrative ([Worksheet 2](#) from Lesson 1 'Plan for narrative writing') and complete the final two boxes ('falling action', 'resolution') of their plans.

Write the three bullet points below on the whiteboard. In pairs, learners peer assess each other's plans and adapt or edit their work depending on the feedback given by their partner. Peer assessment can be given verbally or written down.

Find evidence in your partner's work to support the statements below and answer the question in the third bullet point.

- Your partner has planned falling action that will develop the story and move the reader towards a resolution.
- Your partner has planned an effective ending that will satisfy the reader.
- Can you suggest ways of improving the plan even further?

After reflecting on their planning, learners could then write the falling action and resolution of their story.

Timings	Activity
	If learners complete their initial draft then they should check and edit their work to redraft some sections and make their writing more effective. Learners can also identify in their own work which parts of the narrative arc they've included and developed well and which parts need more attention.
	Plenary In pairs learners should discuss the following questions and share their thoughts on their narrative writing. • Which part of your narrative do you feel is most effective? • Which sentence are you most proud of and why? Learners could share their ideas with the rest of the class. Homework If learners have not completed their narratives and/or proofreading and editing during the lesson they should complete this for homework. They hand in the completed narratives to you for feedback. If learners have completed their narrative they can complete the following extension task to find an example of an effective opening and an effective ending to a short story or novel and identify some of the features of narrative structure that they have looked at over the last three lessons. Next Steps Learners could now write their own narrative using the tips and techniques they have learnt in this Teaching Pack and some of the language techniques from the <i>Figurative Language Teaching Packs</i>. Alternatively, you could give learners one of the narratives from the <i>Developing ideas and Opinions in a text Teaching Pack</i> and ask learners to analyse the structure of the text, considering the exposition, rising action, climax, falling action and resolution.



Lesson 3 Teacher's notes

Key words / concepts you could highlight during Lesson 3, or have pre-taught before the lesson:

- characterisation
- falling action
- climax
- resolution.

Starter

Worksheet 7 (summarised below) is the second part of the text that learners will have read in Lesson 2. This part of the story happens just after the boys seem to have been caught and describes them running away from the guards that are pursuing them. At the end of the story, we find out that Harry has left his backpack at the school and the reader is left guessing as to what might happen to the two boys.

Text Summary: *Oh How I Regret It!*

In this narrative, the writer has chosen not to just end the story with the boys outrunning the guards and getting away with their crime. The writer could have ended the story in that way, but to make their story more interesting and to maintain the attention of the reader for a little longer, the writer has chosen to end the story with a cliff-hanger. This leaves the reader wondering what happens to the boys and if they were eventually caught and punished.

It is important that learners understand that there are many ways in which writers choose to end a story. After reading the rest of the story, learners may think that the action and tension in this story continue for a short time after the climax. They may also think the action and tension starts to rise again at the end when Harry realises he has left his backpack and the boys understand that they are likely to be found out.

A definite ending to the story happens in the single short paragraph in which the narrator exclaims, "Oh how I regret my actions!" This phrase is very similar to the title and reminds the reader of how the story started. So although a reader not know what eventually happens to the boys, they do understand that the character Foley regrets his actions of going along with Harry's plans and realises that he has made a mistake.

This example of a narrative ending illustrates how the resolution to a story does not necessarily have to come at the end of a story and that it can be structured to occur at the end of the falling action instead.

Main lesson

Worksheet 8 gives learners a range of different types of story endings. Learners need to match the story endings to the type of ending that is described. For example, Text A is a cliff-hanger. This helps learners to see a range of different styles of story endings and how they are different from one another, but it also allows learners to use some of these texts as models for their own writing.

After this activity, learners should plan their own falling action and resolution and can of course use the texts from Worksheet 8 as inspiration for their own. Learners then need to peer assess their partner's plan before learners write to offer some positive feedback and some areas for development. Following this peer assessment, learners then write their own ending to their story.



Lesson 3 teacher's notes – *continued*

Text summaries

The Bermuda Triangle – short story written by a student for the narrative assignment of their coursework portfolio.

The narrator of this short story is experiencing the holiday of a lifetime on a luxury cruise ship. At first, all goes well but the action starts to rise as the ship enters the Bermuda Triangle. The tension continues to rise to the climax of the story when there is an explosion and the narrator is knocked unconscious and sustains a serious leg injury. The narrator eventually wakes up and is able to make his way to the ship's bridge. However, the writer here chooses not to tell the reader whether the narrator survives or not, but instead leaves us guessing by ending with a cliff-hanger which leaves the narrator in a serious and worrying situation.

The Search – short story written by a student for the narrative assignment of their coursework portfolio.

This short story follows the narrator's experiences of searching in a wood for what the reader thinks is the narrator's lost brother or child. The action and tension rises as time passes and the woods get darker. The climax comes when the narrator begins to think that they will never find their loved one and they decide to give up their search. At the very end of the story, the resolution is provided when the narrator finds who they've been searching for and we find out that the loved one is in fact a puppy and not a human being.

The Winter Oak – Yuri Nagibin

This is a short story about a teacher named Anna Vasilevna. Anna teaches a boy named Savushkin who she originally thinks is unintelligent and unimportant. Anna is quite arrogant as a teacher, believing that no one else can teach as well as she can. The story develops with Savushkin taking Anna Vasilevna on a journey through the woods to see a special tree that he calls 'the winter oak'. During this journey, Anna Vasilevna learns from Savushkin about how wonderful the wood and the winter oak are. At the end of the story Anna Vasilevna has an epiphany and realises that she was wrong about Savushkin and that he is just as important and intelligent as everybody else.

The Copper Beeches – Sir Arthur Conan Doyle

This is a detective story about a mystery involving the detective Sherlock Holmes. Sherlock Holmes solves the mystery of 'the sinister house with copper beeches' and explains this to the other characters. The final paragraph here gives the reader a definite and satisfactory ending for the reader by confirming that the mystery was solved and then gives information about what happens to the rest of the characters in the book.

Secrets of the Deep – short story written by a student for the narrative assignment of their coursework portfolio.

In this short story the narrator describes their experience of falling out of a sailing boat in a storm. As the action rises, the reader is led to believe that narrator is going to drown, but then the storm passes and the narrator survives. Throughout the story the narrator repeatedly mentions a turtle and the reader begins to understand that the turtle is an important part of the story. The resolution comes with the ending of the storm and the narrator's survival. In the last paragraph the reader is left guessing as to whether the narrator's survival was because of luck, or because of the spirit of the sea in the shape of the turtle.



Lesson 3 teacher's notes – *continued*

Next steps

Learners could now write their own narrative using the tips and techniques they have learnt in this Teaching Pack and some of the language techniques from the *Figurative Language Teaching Packs*.

Alternatively, you could give learners one of the narratives from the *Developing ideas and Opinions in a text Teaching Pack* and ask learners to analyse the structure of the text, considering the exposition, rising action, climax, falling action and resolution.

Lesson resources



Worksheet 1 (A–E): Narrative hooks (to be printed on A3 paper)

Worksheet 2: Plan for narrative writing

Worksheet 3: Examples of narrative hooks

Worksheet 4: Exposition, rising action, climax

Worksheet 5: *Oh how I regret it!* Part 1

Worksheet 6: *Oh how I regret it!* Part 2

Worksheet 7: Narrative endings



Worksheet 1 (A): narrative hooks

This is a narrative hook from a well-known novel. Use the prompts to analyse why this is an effective opening to a story.

Last night I dreamt I went to Manderley again. It seemed to me I stood by the iron gate leading to the drive, and for a while I could not enter, for the way was barred to me. There was a padlock and a chain upon the gate. I called in my dream to the lodge-keeper, and had no answer, and peering closer through the rusted spokes of the gate I saw that the lodge was uninhabited.

What genre do you think this book is?

.....

Write down the evidence from the text that makes you think this and justify your choices.

.....

Identify the features listed below in the narrative hook

First person narrative. Unusual imagery. Figurative language. Third person narrative. Dialogue. Setting. Introduction to character(s). Humour. Reported speech. Introduction to themes. Sense of danger. Supernatural elements. Flashback. Tension.

Choose three of the features you have identified that you think will make a reader want to read more of the story.

1.

2.

3.

Explain why you think these features will make a reader want to read more of the story.

1.

2.

3.

What is the overall effect of this narrative hook on you?

Give this narrative hook a mark out of 10 (10 = highest mark).....

Explain why you think this. Give suggestions for improvement if you have given the narrative hook a low mark.

.....

Worksheet 1 (B): narrative hooks



This is a narrative hook from a well-known novel. Use the prompts to analyse why this is an effective opening to a story.

It was a bright cold day in April, and the clocks were striking thirteen.

What genre do you think this book is?

.....

Write down the evidence from the text that makes you think this and justify your choices.

.....
.....
.....
.....
.....

Identify the features listed below in the narrative hook

First person narrative. Unusual imagery. Figurative language. Third person narrative. Dialogue. Setting. Introduction to character(s). Humour. Reported speech. Introduction to themes. Sense of danger. Supernatural elements. Flashback. Tension.

Choose three of the features you have identified that you think will make a reader want to read more of the story.

1.
.....
2.
.....
3.
.....

Explain why you think these features will make a reader want to read more of the story.

1.
.....
2.
.....
3.
.....

What is the overall effect of this narrative hook on you?

Give this narrative hook a mark out of 10 (10 = highest mark).....

Explain why you think this. Give suggestions for improvement if you have given the narrative hook a low mark.

.....
.....
.....



Worksheet 1 (C): narrative hooks

This is a narrative hook from a well-known novel. Use the prompts to analyse why this is an effective opening to a story.

*To Sherlock Holmes she was always **the** woman. I have seldom heard him mention her under any other name.*

What genre do you think this book is?

.....

Write down the evidence from the text that makes you think this and justify your choices.

.....

Identify the features listed below in the narrative hook

First person narrative. Unusual imagery. Figurative language. Third person narrative. Dialogue. Setting. Introduction to character(s). Humour. Reported speech. Introduction to themes. Sense of danger. Supernatural elements. Flashback. Tension.

Choose three of the features you have identified that you think will make a reader want to read more of the story.

1.

2.

3.

Explain why you think these features will make a reader want to read more of the story.

1.

2.

3.

What is the overall effect of this narrative hook on you?

Give this narrative hook a mark out of 10 (10 = highest mark).....

Explain why you think this. Give suggestions for improvement if you have given the narrative hook a low mark.

.....

Worksheet 1 (D): narrative hooks



This is a narrative hook from a well-known novel. Use the prompts to analyse why this is an effective opening to a story.

In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since.

"Whenever you feel like criticising anyone," he told me, "just remember that all the people in this world haven't had the advantages that you've had."

What genre do you think this book is?

.....

Write down the evidence from the text that makes you think this and justify your choices.

.....
.....
.....
.....
.....

Identify the features listed below in the narrative hook

First person narrative. Unusual imagery. Figurative language. Third person narrative. Dialogue. Setting. Introduction to character(s). Humour. Reported speech. Introduction to themes. Sense of danger. Supernatural elements. Flashback. Tension.

Choose three of the features you have identified that you think will make a reader want to read more of the story.

1.
.....
2.
.....
3.
.....

Explain why you think these features will make a reader want to read more of the story.

1.
.....
2.
.....
3.
.....

What is the overall effect of this narrative hook on you?

Give this narrative hook a mark out of 10 (10 = highest mark).....

Explain why you think this. Give suggestions for improvement if you have given the narrative hook a low mark.

.....
.....



Worksheet 1 (E): narrative hooks

This is a narrative hook from a well-known novel. Use the prompts to analyse why this is an effective opening to a story.

The boy with fair hair lowered himself down the last few feet of rock and began to pick his way towards the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead. All around him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another.

What genre do you think this book is?

.....

Write down the evidence from the text that makes you think this and justify your choices.

.....

Identify the features listed below in the narrative hook

First person narrative. Unusual imagery. Figurative language. Third person narrative. Dialogue. Setting. Introduction to character(s). Humour. Reported speech. Introduction to themes. Sense of danger. Supernatural elements. Flashback. Tension.

Choose three of the features you have identified that you think will make a reader want to read more of the story.

1.

2.

3.

Explain why you think these features will make a reader want to read more of the story.

1.

2.

3.

What is the overall effect of this narrative hook on you?

Give this narrative hook a mark out of 10 (10 = highest mark).....

Explain why you think this. Give suggestions for improvement if you have given the narrative hook a low mark.

.....



Worksheet 2: Narrative writing plan

Plot and narrative structure	Plan
Genre What genre do you think you will use: romance, mystery, science- fiction, action, fantasy?	
Exposition (beginning) - Which narrative perspective do you plan to use: first, second or third person? - What type of narrative hook are you planning? - What is your setting? - Who are your character/s (no more than 3)?	
Rising action (development) - Do you plan to create a sense of mystery, tension or intrigue? How do you plan to do this? - Do you plan to create a problem or complication for your characters? How do you plan to do this? - How do you plan to show the reader what your character/s' personality/ies are like?	



Worksheet 2: Narrative writing plan – *continued*

Plot and narrative structure	Plan
Climax (continuing development) - What do you plan to be happening when the tension/intrigue of your story is at its highest point? - What makes the problem or complication seem too difficult for your character to overcome?	
Falling action (moving towards a resolution) - How do you plan to lessen the tension? - What solutions to your character/s' problem or complication do you plan to share with the reader? - How are you planning to show the reader what your character/s are really like and why they may have acted as they have?	
Resolution (and ending) – needs to be effective and interesting. - What solution to the problem or complication do you plan to use? - Do you plan to use a cliffhanger ending which leaves the reader guessing? What is this? - Do you plan to use a twist in the plot or surprise? What is this? - Will your character experience an epiphany or sudden realisation? What is this?	



Worksheet 3: Example narrative hooks

Last night I dreamt I went to Manderley again. It seemed to me I stood by the iron gate leading to the drive, and for a while I could not enter, for the way was barred to me. There was a padlock and a chain upon the gate. I called in my dream to the lodge-keeper, and had no answer, and peering closer through the rusted spokes of the gate I saw that the lodge was uninhabited.

Rebecca, Daphne du Maurier

It was a bright cold day in April, and the clocks were striking thirteen.

1984, George Orwell

To Sherlock Holmes she was always **the** woman. I have seldom heard him mention her under any other name.

A Scandal in Bohemia, Sir Arthur Conan Doyle

In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since.

"Whenever you feel like criticising anyone," he told me, "just remember that all the people in this world haven't had the advantages that you've had."

The Great Gatsby, F. Scott Fitzgerald

The boy with fair hair lowered himself down the last few feet of rock and began to pick his way towards the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead. All around him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another.

The Lord of the Flies, William Golding



Worksheet 4: Exposition, rising action, climax

The man in question was Mr Tom. He was a terrible man who always wore a disgusted frown on his face. We considered it our great misfortune that he was our form teacher. Every day we had to see him; a tall man with a hunched back watching and waiting to make sure we arrived to school on time, taking great pleasure if we were so much as a few seconds late. His whole demeanour was one of anger and irritation, which he took out on all of his learners, but particularly on Harry and I.

As we walked out of the examination hall having just finished our last exam Harry, my best friend, had the most brilliant idea. He had decided it was time to get revenge on the man who had made our lives a misery for the last twelve months.

Although it was pitch black we didn't dare to use our torches because we would be spotted by the school guards who continuously monitored the school grounds. It took some time, and a few falls, to navigate our way across the dark muddy playing fields towards our goal; Mr Tom's classroom. This was conveniently situated at the far end of the school away from the other classrooms and out of sight of the guards. Harry looked at the half glass, half wood classroom door which bore Mr Tom's name in bold gold letters across the top. The evil grin he wore on his face was one that even I had never seen before. I watched in fascination, and then with growing horror as he pulled out a hammer from his backpack, raised it high above his head and brought it down on the door with a force I would have never thought possible from anyone, let alone a skinny 16-year-old boy! My heart thumped and I gulped as he gained momentum with his destruction. Pieces of innocent glass shattered and scattered across the floor and a hole big enough for both of us to pass through into the classroom appeared.

"Hey you! Stop right there!"

"Come on Foley! Don't be a wimp!" Harry whispered three hours later as he leapt over the school fence into the darkened grounds of the deserted school. I had begun to reconsider the wisdom of carrying out the plan and was contemplating calling the whole thing off. But Harry's urgent exclamation of "Come on man, you only live once!" spurred me into action. I took a deep breath and leapt over the fence to land panting and gasping on the other side; much to Harry's great amusement. This was it. It was time for us to carry out our plan.

Harry disliked Mr Tom even more than I did. He had never got over Mr Tom telling his parents about the incident with the bread rolls in the canteen (that is another story!). Harry's parents had been furious and he was grounded for over two weeks. Ever since then Harry had been plotting his revenge against Mr Tom and now seemed to be the time for action. As usual, he convinced me that his plan was fool proof. I reluctantly, then with enthusiasm, joined Harry in carrying out his devilish plan.



Worksheet 5: *Oh How I Regret It!*

As we walked out of the examination hall having just finished our last exam Harry, my best friend, had the most brilliant idea. He had decided it was time to get revenge on the man who had made our lives a misery for the last twelve months.

The man in question was Mr Tom. He was a terrible man who always wore a disgusted frown on his face. We considered it our great misfortune that he was our form teacher. Every day we had to see him; a tall man with a hunched back watching and waiting to make sure we arrived to school on time, taking great pleasure if we were so much as a few seconds late. His whole demeanour was one of anger and irritation, which he took out on all of his learners, but particularly on Harry and I.

Harry disliked Mr Tom even more than I did. He had never got over Mr Tom telling his parents about the incident with the bread rolls in the canteen (that is another story!). Harry's parents had been furious and he was grounded for over two weeks. Ever since then Harry had been plotting his revenge against Mr Tom and now seemed to be the time for action. As usual, he convinced me that his plan was fool proof. I reluctantly, then with enthusiasm, joined Harry in carrying out his devilish plan.

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"Hey you! Stop right there!"



Worksheet 6: *Oh How I Regret It! (Part 2)*

We both froze for a second, then Harry dropped the hammer and made for a run for it. Feeling absolutely terrified, I bolted straight after him. We blindly ran back across the darkened grounds, desperately hoping we were going in the direction of the fence that we had so fearlessly crossed what seemed like only moments earlier. The fence loomed up out of the darkness. Adrenaline surged through my body as I took the biggest jump of my life and vaulted over the fence with only inches to spare. Harry was already on the other side gasping for breath; but we weren't out of danger yet. The guards had slipped through a nearby gate and their booted feet shook the ground as they ran towards us. Fortunately for us their older, heavier, frames were no match for us lithe, fast youngsters; within minutes we had successfully evaded capture and had run off into the distance.

Panting like animals we stopped to catch our breath. Unexpectedly, Harry started to laugh. He seemed to have had a good time! "Are you crazy! We almost got caught there!" I shouted at the top of my voice.

"Not a chance." he laughed, "They didn't see our faces. They have no idea who we are." This calmed me a little and we started our long trek home.

As we turned the corner into our street, Harry suddenly stopped dead. "The backpack!" he exclaimed. My heart sank. We were doomed! Both Harry and I knew that his backpack had his name on it, and wherever Harry went, everybody knew I was always close behind. The guards were sure to find the bag. They would know it was us. Gloomily I thought to myself: what could save us now? A prayer? Definitely not after what we had done.

Oh how I regret my actions!



Worksheet 7: Narrative endings

Text A: The Bermuda Triangle

As I leant down, the pain from the wound on my thigh reminded me of how fragile I was and how serious my predicament was. Despite the pain, I slowly but surely started to make my way down the corridor leading to the boat's bridge. I desperately hoped that there would be other survivors. Ones who did not have the dreadful injuries I had. With the light from the torch clenched between my gritted teeth, I located the door to the bridge. I placed my trembling hands on the cold metal handle and tentatively opened the door. A cold shiver rushed down my spine; I felt that it would not be the solution I was looking for. Drawing a deep breath I pushed the door wide open and scanned the room. My heart sank below the deepest depths of the sea. The room was empty. There was a broken radio on the floor and there was no Captain or crew in sight...

Text B: The Search

Suddenly, my feet nudged against something small, soft and warm. The 'something' moved against my leg and made a small sound, a slight whimper, a faint cry.

"Freddie!" I exclaimed. He licked my hand and wagged his tail as I scooped him up and clutched him close to my chest. I had found him! My little brown puppy was finally safe in my arms.

Text C: The Winter Oak

When she had gone a little way, Anna Vasilevna turned round to have a last look at the oak, rosy white in the setting sun, and at its foot she saw a small, dark figure. Savushkin had not gone home. He was guarding his teacher from afar. And suddenly Anna Vasilevna understood that the most amazing thing in the forest was not the winter oak, but the small human being in the worn felt boots, a mysterious and wonderful future citizen.

She waved to him and quietly went off along the twisting path.

Text D: The Copper Beeches

And thus was solved the mystery of the sinister house with the copper beeches in the front of the door. Mr Rucastle survived, but was always a broken man, kept alive solely through the care of his devoted wife. They still live with their own servants, who probably know so much of Mr Rucastle's past life that he finds it difficult to part from them. Mr Fowler and Miss Rucastle were married, by special licence, in Southampton the day after their flight, and now he is the holder of a Government appointment in the Island of Mauritius. As to Miss Violet Hunter, my friend Holmes, rather to my disappointment, manifested no further interest in her when once she ceased to be the centre of one of his problems, and she is now the head of a private school at Walsall, where I believe that she has met with considerable success.

Text E: Secrets of the Deep

At that precise moment the wind died down and the storm changed its direction, choosing a different course within a matter of a surreal split-second. I could still see the grey clouds racing by, but it was far off now and the waves were calmer, allowing me to swim safely to the boat. The vivid colours of the magnificent reefs had returned after the storm, as did the horrendous image of grey skeletons engraved on my mind, a reminder of how beautiful yet intimidating nature is. The ocean bears its own secrets and immense unknowable power, and as I was being pulled up onto the boat I caught sight of a single turtle nodding in my direction and swimming away. No one else seemed to have noticed it and I smiled. Maybe it was no more than a trick of the light, yet somehow I was convinced that the spirits of the ocean, embodied in the body of a turtle, had spared me.

Text	Type of ending
	Epiphany/ realisation
	Solution
	Cliffhanger
	Surprise/twist
	Leaves the reader guessing



Worksheet 8: Narrative endings – *answers*

Text A: The Bermuda Triangle

As I leant down, the pain from the wound on my thigh reminded me of how fragile I was and how serious my predicament was. Despite the pain, I slowly but surely started to make my way down the corridor leading to the boat's bridge. I desperately hoped that there would be other survivors. Ones who did not have the dreadful injuries I had. With the light from the torch clenched between my gritted teeth, I located the door to the bridge. I placed my trembling hands on the cold metal handle and tentatively opened the door. A cold shiver rushed down my spine; I felt that it would not be the solution I was looking for. Drawing a deep breath I pushed the door wide open and scanned the room. My heart sank below the deepest depths of the sea. The room was empty. There was a broken radio on the floor and there was no Captain or crew in sight...

Text B: The Search

Suddenly, my feet nudged against something small, soft and warm. The 'something' moved against my leg and made a small sound, a slight whimper, a faint cry.

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She waved to him and quietly went off along the twisting path.

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Text	Type of ending
Text C	Epiphany/ realisation
Text D	Solution
Text A	Cliffhanger
Text B	Surprise/twist
Text E	Leaves the reader guessing

Cambridge Assessment International Education
The Triangle Building, Shaftsbury Road, Cambridge, CB2 8EA, United Kingdom
t: +44 1223 553554 f: +44 1223 553558
e: info@cambridgeinternational.org www.cambridgeinternational.org

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