What Your Colleagues Are Saying . . .

Trevor Bryan's *Narrative Know-How* is an essential resource for any elementary classroom, offering a straightforward, bottom-up approach that elevates both reading comprehension and an understanding of author's craft. With a focus on Mood Structures, reading comprehension becomes visually accessible for students and teachers alike, creating a seamless connection between reading and writing. When students have a clear mental representation of text structure, they can easily engage with key components of any narrative piece, both fiction and nonfiction, in order to set a purpose for reading, make predictions, infer, summarize, and draw conclusions about themes and symbolism. The included scaffolded response and planning sheets ensure students are set up for success in both analyzing texts and crafting their own narratives. Backed by heavy research, this approach can be used with any literacy program, bringing joy to teaching and learning. I can't wait to plan with teachers using this book!

—Whitney La Rocca,
author and literacy consultant

Trevor Bryan's *Narrative Know-How: A Fresh Approach to Support Comprehension and Craft in the K–6 Classroom* shows how using a small set of high-utility tools across units, grades, and settings can provide on-ramps to high-level thinking skills across the literacy block. By connecting his classroom-tested tools, including Mood Structures and Access Lenses, to recent and robust research around the sciences of reading, *Narrative Know-How* prepares classroom teachers and instructional specialists to simplify and streamline joyful literacy learning.

—Pam Koutrakos,
pre-K–8 instructional coach and author of *Mentor Texts That Multitask: A Less-Is-More Approach to Integrated Literacy Instruction*, *Word Study That Sticks: Best Practices K–6*, and *The Word Study That Sticks Companion: Classroom-Ready Tools for Teachers and Students*

Fans of Trevor's first book, *The Art of Comprehension*, will find new tools and inspiration here. Mood remains meaningful, but the author offers a bigger and bolder set of intentions. *Narrative Know-How* paves the way for composition as readers are introduced to four essential story principles and practical strategies for applying them.

—Angela Stockman,
instructor in the Department of Education and
executive director of distance education, Daemen University

Narrative Know-How is more than a professional development book. It is an insightful and engaging guide that transforms how we think, talk, and teach stories. With clear strategies, thought-provoking lessons, and supporting tools that stretch across all levels and abilities, this book is a game-changer for educators looking to lift their students' critical thinking.

—Jill Villecco, M.Ed.,
reading specialist

Trevor Bryan has a gift for making complex ideas simple, accessible, and joyful. His work has profoundly transformed my teaching, reshaping how I understand stories and, as a result, reshaping how my students comprehend and craft stories. After engaging with Trevor's work, you'll find yourself viewing every story through the lens of mood—it's the powerful missing piece that educators didn't know they were searching for.

—Shaina Brenner,
educator and Milken Educator Award recipient

Narrative Know-How

Dedicated to Bill Peet, the first writer and illustrator whose work I delighted in.

Narrative Know-How

A Fresh Approach to Support Comprehension and Craft in the K–6 Classroom

Trevor A. Bryan

CORWIN

CORWIN

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Visit the companion website at
https://companion.corwin.com/courses/narrativeknowhow
for downloadable resources.

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ABOUT THE AUTHOR

Trevor A. Bryan loves stories. He has been exploring them for decades. Through this exploration, Trevor has forged some unique insights that help students read and write. These insights have led to collaborations with the Princeton University Art Museum, author and illustrator Jarrett Lerner, and best-selling author and illustrator Peter H. Reynolds and his education company FableVision Learning. Trevor has been an art teacher in New Jersey for more than 25 years. His first book, *The Art of Comprehension: Exploring Visual Texts to Foster Comprehension, Conversation, and Confidence*, was published in 2019 by Stenhouse Publishers. Trevor enthusiastically presents and shares his work with teachers and schools throughout the country whenever he gets the chance.

PART 1

SMALL STEPS INTO STORY

INTRODUCTION

During my lunch one day, I headed down the hall to check on a pull-out group that I had been working with for a few weeks. We'd been focused primarily on narrative writing, and I wanted to see how the students' stories were coming. The class was a small group, made up of five Tier 3 intervention students, all performing at least two grades below their fourth-grade placements. As I walked in, I heard their teacher, Ms. Vitale, say, "Good job, today! You've earned your Friday free time. You can select any of the usual choices."

Shoot. I missed their writing time, I thought.

But then, one student, a boy named Clark, stood up holding his computer. "Can I keep working on my story?" he asked.

"Sure," Ms. Vitale said, while giving me a look that said, *Well, this is different.*

After the kids left, I spoke with Ms. Vitale about Clark's choice to continue to work on his story. I could tell she was surprised and a little excited about his choice, so I wanted to hear the backstory.

She told me that she had worked with Clark for the last two years, since second grade, and that getting Clark to write anything had been a continuous struggle. Requests for him to write consistently resulted in him laying his head on the desk or tears. The best she

ever got from him was a two-sentence story. Never, in her wildest dreams, would she ever have imagined that Clark would independently choose to write, especially during Friday free time.

Later, I had a chance to ask Clark about his free-time choice. "How come you chose writing?" I asked.

"It's fun," he blurted back.

Imagine that! A fourth-grade boy, reading and writing far below grade level, a boy who had almost no success as a writer ever, but then, in a few short weeks, he'd chosen to write because he thought it was fun. What changed?

Well, the short answer is that Clark's understanding about narratives changed, and this new understanding enabled him to engage in the writing process. The longer answer is that *my* understanding of narratives changed, and this understanding has altered the way my colleagues and I think about, talk about, and teach narratives in both reading and writing. This book explains the instructional shift that made it easier for Clark and many other students to "get" story.

Our approach to teaching narrative represents 15 years of professional reading, conversations, as well as action research. It's also built on research, some old, some new, from writing experts including Steve Graham, Shawn Coyne, and Natalie Wexler and reading experts including Walter Kintsch, Timothy Shanahan, and Nell K. Duke. It's been based on evidence from the students, like Clark, who sit before us and respond to our teaching with impressive growth as readers and writers. After years of refining, we arrived on a path that not only feels good for everyone involved but also does good for everyone involved. And it's for these reasons that I'm so excited to share. I think you'll find our approach to teaching narrative is simple. I think you'll find it efficient. And, hopefully, as with Clark, you might even find it fun.

Foundations of This Approach

Over the last decade or so, literacy instruction has gotten complicated. The demands on teachers and students have been raised substantially (remember rigor being all the rage?). There is a constant stream of assessments and grade-level goals, often I might add, that are tied to teacher performance evaluations. There has been a steady rise in student mental health issues (teacher mental health issues as well). Teachers are quitting in large numbers. Many budgets continue to be cut, whereas class sizes have increased. And on top of all of this, especially in the arena of reading (and sometimes writing too!), teachers have

been subjugated to a public drumbeat telling them that they are ineffective and teaching all wrong. Teaching feels like a lot right now. Teaching *is* a lot right now.

It is for this reason that *Narrative Know-How* provides an uncluttered, flexible approach. It's meant to be that resource you turn to no matter what writing or reading program you use. The reading and writing lessons work for literacy learners who are soaring and those who may be struggling. Collectively, they lay down a foundation that enables you and your students to meaningfully and joyfully begin to engage in the kinds of big thinking that today's reading and writing curriculums demand. The operative word here is *begin*—the lessons are starting points. They give children kid-friendly entryways to discovering the essence of any story based on two fundamental, long-standing bodies of research:

1. **Teaching text structure enhances understanding.** We all embrace the concept that narratives have a structure. We think of this structure as the arc, the spine, the skeleton of the story (Field, 2005). But structure doesn't support only the story; it also supports proficient readers' thinking.

   In a 2020 meta-analysis on the benefits of text structure instruction, research showed that proficient readers actively use text structure to organize texts, which helps them with comprehension and recall (Bogaerds-Hazenberg et al., 2020). The researchers also concluded that teaching text structures has shown to benefit kindergarteners' comprehension as well as for students with learning disabilities. Furthermore, the meta-analysis showed that readers who are aware of text structure are better situated to apply other comprehension strategies such as making predictions, asking questions, monitoring understanding, and summarizing.

   Educational writer and author Natalie Wexler made a few similar points to the meta-analysis about the usefulness of teaching text structure in an interview she gave to Tiffany Peltier (2024) for NWEA. Wexler stated,

   > The most recent research suggests we use three strategies to help students learn the content of the texts they are reading. . . . We can teach students to:
   >
   > 1. Identify the text structure
   > 2. Using the text structure, identify the main idea
   > 3. Summarize a text by expanding on the main idea

   If students can summarize a text, they now have a situation model to work from. Think of it like helping them build a web of Velcro that all the details in the text can stick to.

Teaching students to use these steps will help them build the metacognitive muscles they'll need to do this type of understanding on their own. By helping students arrive at a coherent understanding, teachers position readers to do the deep work of making inferences, generating questions, and making connections.

Scan the QR code to read the metanalysis that Wexler is pulling from. qrs.ly/ctgkpt6

2. **Reading and writing are reciprocal processes.** Both are forms of communication. Reading (decoding) and writing (encoding) both require explicit teaching. Recent neuroscientific research has shown that although we are hard-wired for spoken language, we are not for written language. We have been speaking for tens of thousands of years, maybe even as many as 200,000 years, but reading and writing for only about 5,000 (Strom, 2024). Educators often refer to reading and writing as "two sides of the same coin" but it's more useful to think about them as two sides of the same code (Strom, 2024). When children first learn to read and write, it's about learning the code of connecting meaningful words to individual sounds and letters on the page. As learners develop, they rely on the same system in their brains to build vocabulary, sentence knowledge, command of text structures, and so on. It stands to reason that instruction that develops "like" skills in reading and writing will make the most sense to children. Furthermore, by pairing these companion skills, we enhance the learner's automaticity, which is the goal with both reading and writing skills. Timothy Shanahan (2023) asserted, "In both processes, automaticity provides the 'cognitive energy' for comprehension and composing."

We'll explore more about the reading and writing connection later in this book, but next, in Chapter 1, we'll delve deeper into text structure to explain why it's so helpful—and why it's been difficult to teach. I'll also present a simpler, more student-friendly approach to teaching it.

CHAPTER

1

TEACH TEXT STRUCTURE WITH MOOD STRUCTURE

This book's reading lessons, reading response graphic organizers, and writing lessons are all designed to help students in grades K–6 understand what makes a story work. Although they can be used flexibly, I like to think of them as stepping stones, taking kids along a continuum from simple to complex, building background knowledge and deep understanding as we go.

As my colleagues and I played with these lessons, we arrived at a sequence that has a lot of built-in synergy between common reading strategies and writing strategies. Additionally, as we used the lessons with students at various grade levels, one constant rose to the surface: students caught on more quickly when we started with text structure. But we weren't teaching text structure the traditional way.

The idea of successful narratives having a consistent structure is literally thousands of years old.

Traditional Text Structure Teaching

The idea of written texts having common and predictable structures has been around a long time. Freytag's Pyramid, sometimes referred to as a story arc or story mountain, was introduced in 1863. Freytag based his pyramid on Aristotle's work on plot structure from 350 BCE and Horace's work on plot structure from 19 BCE. The idea of successful narratives having a consistent structure is literally thousands of years old.

Virtually all written works rely on structure. From ancient Greek poetry and plays to modern movies, novels, and songwriting,

writers use established structures to make their meaning clear and compelling. In the early 1970s, researchers and theorists began to talk about and teach patterns of organizing ideas that occurred within genres. These include, for example, the common text structures like chronological, cause and effect, and problem and solution. Dr. Bonnie Meyer, one of the first to conceptualize these text structures, first shared them around 1971, well north of 50 years ago. Since then, we've have been teaching them pretty much the same way. Unfortunately, teaching structure as a reading and writing strategy hasn't been a magic bullet.

Although studies have shown that considering text structures within narrative and expository texts can assist in stronger comprehension (Bogaerds-Hazenberg et al., 2020), it may be an approach best suited to students at the secondary level. In a paper published in 2011, Meyer and Ray "reported that over 70% of 5th graders showed no understanding about using the problem-and-solution structure after reading a newspaper article of this type." Furthermore, in the same paper, Meyer and Ray explicitly cautioned, "In adapting structure strategy instruction to younger learners, careful thought of readers' needs and capabilities is needed in order to avoid creating instructional tasks that are too difficult or confusing for young readers to complete."

What Meyer and her colleagues who researched structure strategy instruction did was basically say, "Hey! We got these text structures that are known to benefit college, adult, and high school readers; if we teach these text structures to elementary, upper elementary, and middle-school readers, will they benefit?" It's certainly a reasonable, well-intentioned question to pursue. But, as with any number of complex concepts taught to college students, trying to introduce them to elementary students is likely going to present some challenges. To see these challenges, I didn't have to look far. Right down the hallways in the school where I teach, the majority of our grade 3, 4, and 5 students struggle to fully internalize and utilize text structures meaningfully. So unlike Meyer and her colleagues, my colleagues and I took a slightly different approach.

A Bottom-Up Approach

Our journey for a more kid-friendly approach to text structure began in earnest in 2020 after reading an article in *Reading Research Quarterly* titled "A Meta-Analysis on the Effects of Text Structure Instruction on Reading Comprehension in the Upper Elementary Grades" by Suzanne T. M. Bogaerds-Hazenberg, Jacqueline Evers-Vermeul, and Huub van den Bergh. In it, the

authors beautifully laid out why and how understanding text structure or story structure supports reading comprehension. My colleagues and I discussed the article and mapped out our takeaways:

- Texts have structure.
- Helping students see text structure aids their comprehension because it helps them organize information in their brains during and after reading.
- This sorting, synthesizing, and organizing of a text's concepts free up their brain to construct a coherent mental representation of the text.
- Having an accurate mental model of a text leads to recall, comprehension, and the ability to apply learning in new situations.
- The application of textual knowledge can be virtually anything—any thinking or producing done as a result.
- Most directly, the ability to create mental models of a text's information leads a learner to create organized mental models of writing.

How can we best introduce our young, elementary readers to the idea of text structure in the least confusing way?

Based on these understandings, we asked ourselves, "How can we best introduce our young, elementary readers to the idea of text structure in the least confusing way? What would that look like?"

Instead of taking ideas that were successful with older readers and seeing if they could be successful with young readers, essentially a top-down model, our approach started from the ground up. And what we came up with, our solution, had immediate benefits that quite honestly surprised us.

The Solution: The Mood Structures

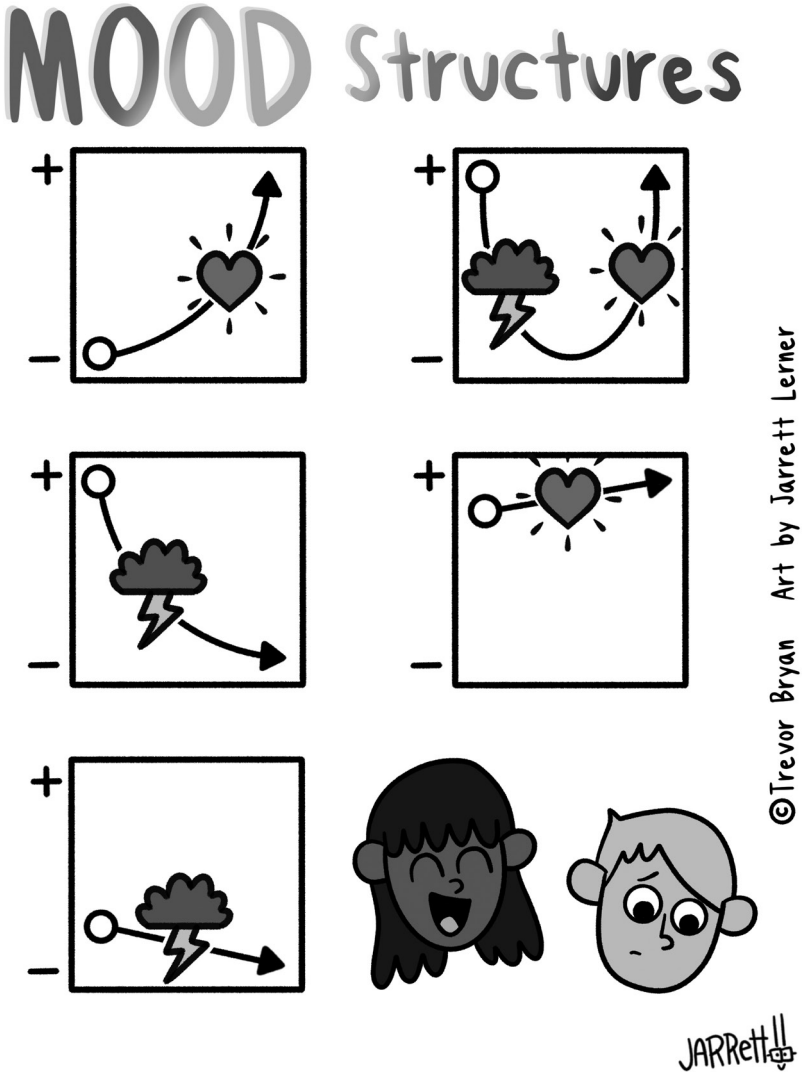
When my colleagues and I looked at narrative structures (there are over a dozen) and stories, we quickly realized that they all have one major thing in common: mood changes. Every narrative that we read (or watched) with our students—regardless of the narrative structure, regardless of the age group the story was written for, regardless of whether it was fictional or nonfiction—had at least one emotional change. And this simple, consistent commonality became the basis of our instruction regarding text structures. We called these mood changes Mood Structures, and they immediately gave us and our students the kind of handhold we needed to get a firm grasp on text structure.

Besides being simple, we liked the Mood Structures because we could present the mood changes that we saw visually in one clear chart that even kindergarteners could understand (see Figure 1.1). Once we started using the Mood Structures, the benefits were immediate.

Figure 1.1

The Mood Structures: A student-friendly visual that even kindergarteners can use to understand story.

Illustrated by the amazingly generous writer and illustrator Jarrett Lerner.



It Was Surprisingly Simple. Even our youngest and weakest readers were easily beginning to see and work with text structure to deeply think about and talk about the narrative texts that they read and wrote. Our solution allowed us to present a clear, understandable, and most importantly, actionable way to help our kindergarteners and intervention students to work with text structure. As is so often the case with education, once we found ways to break apart and explicitly teach complex concepts to our youngest students and special education students, the mode of instruction benefited all students.

Concepts like making predictions, summarizing, and finding themes suddenly all seemed to connect to one another.

It Was Also Surprisingly Efficient. Not only was it easy to present, but once we introduced the Mood Structures into our classrooms, we realized it created a solid foundation that made a whole slew of literacy skills and concepts phenomenally easier to work with. Concepts like making predictions, summarizing, and finding themes suddenly all seemed to connect to one another. These skills and concepts no longer felt isolated or siloed. Instead, they all kind of snapped together.

The Reading and Writing Connection Became Easier to See. At times, it was difficult to tell if we were in the midst of a reading or a writing lesson. Reading concepts and writing concepts merged together like two bubbly streams. Students were able to bring their knowledge of text structure into their reading and, just as easily, into their writing.

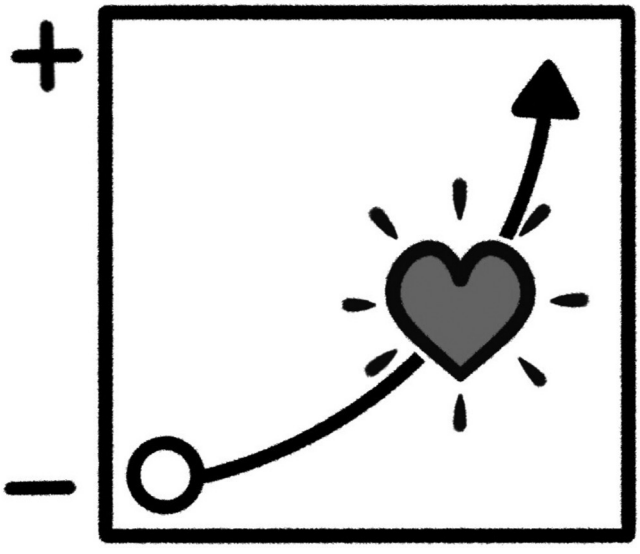
Literacy Instruction Felt Joyful Again. Perhaps the most surprising aspect of our new approach to text structure was how easy everything felt for both the teachers and the students. Thoughts and ideas about texts flowed freely. Literacy teaching didn't feel like pulling teeth; it felt more like a stroll down a park path. This caused engagement to go up and frustration to go down. Classrooms and literacy instruction felt joyful.

Mood Structure: A Closer Look

Figure 1.2 is the negative to positive Mood Structure icon. This Mood Structure is a common structure for picture books and other shorter stories. It's also a common structure for chapters or scenes in longer stories. Because this structure is so prevalent in short picture books, it's the first Mood Structure we share.

Figure 1.2

The very common negative to positive Mood Structure



When we share this visual with students and put it to words, it sounds something like this:

At some point, the main character will be in some sort of negative mood.

But then a Helper shows up that helps them.

So then, the main character winds up in a better, more positive mood.

Having this graphic to explain how basic narratives work, introduced at the beginning, transformed our teaching and students' learning. It gave kids the mental model they needed.

TRY IT!

Take a few minutes and think about the stories that you love to share with your students or even the stories that you love in your personal life. Maybe they are books, TV shows, or movies. Think about the main character, and jot down your responses to the following questions:

What was the negative space they were in?

Why were they in that negative space?

Who or what helped them out of it?

How did they help?

Pretty easy, right? That's because just about all the stories you love operate with an established structure. And that's why students can answer these questions easily too. When they do, it puts them right smack in the heart of the story. Knowing these not-so-basic basics places them in a position to think about the "rigorous" *why* and *how* questions that reflect the kind of big thinking and talking that current curriculums demand.

A MOOD STRUCTURE EXAMPLE

The following story was created by Josie, a kindergartener. It utilizes the simple story formula that follows the negative to positive Mood Structure. Josie came up with the idea when I asked her to put a character, in her case, her cat named Simba, in a negative mood. Once a negative mood was established, I asked her who could help Simba out of that negative mood and how they would help. And that's how "One Sad Simba," the story on the next page, was created. Although I cleaned up some of the sentences, asked some probing questions, and made a couple of suggestions (like any good editor would), I basically transcribed Josie's oral storytelling.

"One Sad Simba"

Simba the cat was sad, sad, sad.

Nobody was around to play with him.

Nobody was around to pet him.

And worse of all, it was raining outside, so he couldn't even nap in the warm sunshine.

Simba just laid in his bed and stared at the ceiling.

"This is the worst day ever!" thought Simba.

Then there was a knock at the door.

When Simba opened the door . . . he couldn't believe his eyes!

Rebecca was standing there with all of Simba's favorite cat buddies!

There was Max, Ava, Avery, Uriah, and Milton.

"We're having a dance party!" Rebecca said.

"Oh, *me-ow*!" replied Simba as he let his friends in!

Simba and his friends danced all afternoon and into the evening.

The music blared. The disco ball spun. Lights blinked.

The cats shook their tails, moved their paws, and wiggled their whiskers.

It was the best dance party ever!

That night, as Simba drifted off to sleep, he thought, "This was the best day ever!"

Simba the cat was happy, happy, happy! ●

My time conferring with students isn't spent trying to figure out what the heck their actual story is—it's spent helping them make their stories better.

My guess is that "One Sad Simba" is not the greatest story that you've ever read. But it probably felt like a story, it read like a story, and if you read it out loud, it would sound like a story. Because Josie and her classmates had a clear structure to work from, not one single student struggled to generate an idea or to elaborate on their idea. Additionally, because I have a sound story structure to work from, my time conferring with students isn't spent trying to figure out what the heck their actual story is—it's spent helping them make their stories better.

ISN'T THIS JUST THE PROBLEM AND SOLUTION STRUCTURE?

It's a fair question. So, let's answer it by thinking of two scenarios:

Let's imagine that a kid is about to start math class, but when they go to get their pencil, they realize that it's not in their desk—their pencil is missing.

Now let's imagine that another kid is cleaning their room, and they realize that the pencil their favorite uncle gave them before he died is missing.

If we think of these two scenarios through a problem and solution lens and ask students, "What's the problem?" an appropriate answer for both stories would be that their pencils are missing. However, for the second scenario, this answer probably feels a little weak and incomplete.

If we instead ask students about how each of these kids feel right now and why they feel that way, you can imagine a much more robust discussion that gets to the heart of the story. Although the first story may very well be about a missing pencil, the second story, which also *has* a missing pencil, is about much more. If students can't pick up on the different emotional impact that the missing pencils are having, they are not comprehending the stories.

AND THEY LIVED HAPPILY EVER AFTER

Another way to think about Mood Structure is through the familiar fairytale ending: *and they lived happily ever after*. Buried in this phrase is the idea that prior to the ending, there was a feeling of unhappiness. Although, every story ever told doesn't have a happy ending, the vast majority of them do, especially the ones created for children and adolescents. Happy endings are not only a common reality in fairytales but nearly any genre.

The mystery gets solved.

The bad ghost gets defeated.

The shy kid finds their voice.

The underdog comes out on top.

The crush turns into a couple.

Furthermore, it is rarely a surprise when things come together and work out in the end. As adults, we inherently understand that this is how the majority of stories work. We are conscious that this is how most stories are structured, and it's this mental model that informs and influences our thinking around every narrative we engage. Although students may have a sense that this is how stories work, they are not always conscious of it. What my colleagues and I have found is that the more students are conscious of the way stories tend to work, the easier it is for them to respond to the narratives they read in thoughtful ways.

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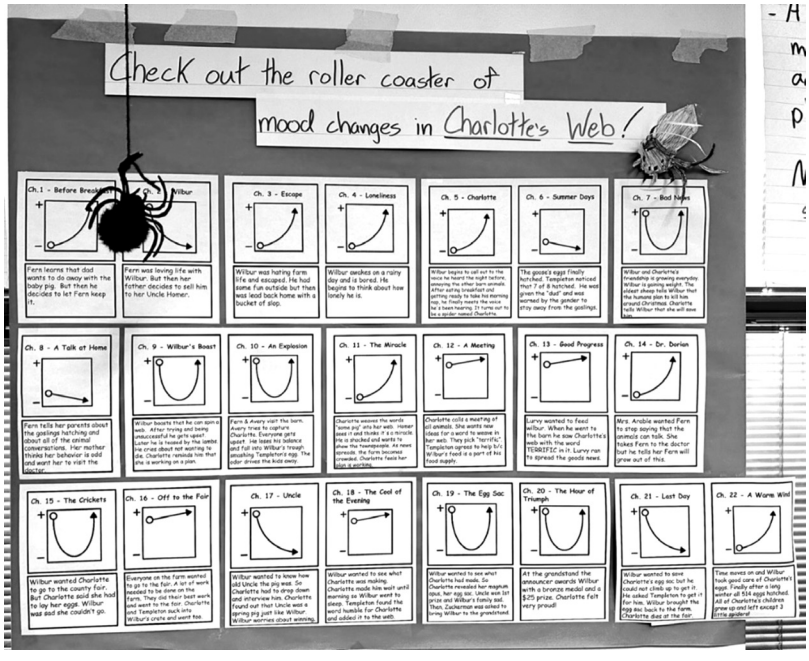
WHAT THE EMOTIONAL ROLLER COAST ER LOOKS LIKE

All in all, there are five Mood Structures. Although short stories may consist of only one Mood Structure, longer stories, chapters, or scenes may consist of multiple Mood Structures.

For example, when my colleague Nick Paradise read *Charlotte's Webb* by E. B. White to his class, he and his students tracked the Mood Structure of each chapter. As a result, they had mapped the emotional roller coaster of the story. Figure 1.3 shows what that roller coaster looks like:

Figure 1.3

One class created a Mood Structure for E. B. White's *Charlotte's Web*. Notice the happy ending in Chapter 22.



Nick Paradise

One of the benefits of trying to identify the Mood Structures within stories or chapters is that it gives students a clear, understandable job to do, which helps them be active readers. Another benefit is that the more students notice the Mood Structures in the narratives they read, the easier it is for them to use Mood Structures in the narratives they write.

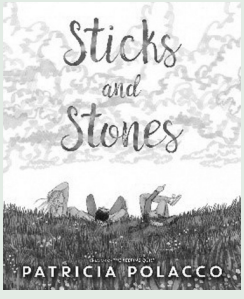
ONE MORE MOOD STRUCTURE EXAMPLE

This time, let's look at an example of Mood Structure from the opening of the book *Sticks and Stones* by the well-loved and

award-winning writer and illustrator Patricia Polacco. In the first paragraph, Polacco establishes one mood, and then in the second, she changes mood. When you're done reading, think about what Mood Structure visual matches this opening.

It was almost fall. I had spent the summer with my dad and gramma as always, and normally I would be getting ready to fly back to California to be with my mother and go back to school. But this summer it was decided by my parents that I could stay in Michigan for the school year. I had always wanted to spend a winter with my dad, and I couldn't believe my luck! Maybe at this school I'd be popular, and no one would know that reading was so hard for me. My best summer friends, Helen and Marty, seemed happy that I'd be going to school with them.

When my first day of school came, I broke out into a red rash all over my face. Of all times to have my face full of big red blotches! Marty and Helen stopped to pick me up to walk me to school. The three of us had ridden horses together all summer,



and I felt so happy knowing that they were my good friends. But when we got to the entrance of Williamston School, they ran squealing up to a group of other girls, and then they all snubbed me. They left me standing there all alone! ●

Once you and your students start looking for Mood Structures, you'll see them in every single narrative you read because they literally exist in every single narrative. And because they exist in every narrative, noticing and understanding them gives students a stable foundation upon which to build other skills of critical reading, analytical writing, and creative writing.

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THE MOOD STRUCTURES CAN BE APPLIED TO NARRATIVE FICTION AND NARRATIVE NONFICTION

It's important to remember that *narrative* can refer to either fictional stories or nonfiction stories. For instance, the narrative "One Sad Simba" is a completely fictional account, but the story told in *Sticks and Stones* is a personal narrative based on the real-life experiences of author Patricia Polacco.

If you study any historical topics such as the Holocaust, slavery, Civil Rights, or the American Revolution, it's likely that you'll read at least a few nonfiction narratives about the significant people or events that changed the course of history. Pause for a second and think of how the people who were experiencing those events in those times felt—there was a mood about them. And the people

we read about are often the people who showed up and *helped* change the mood: The Allies, Harriet Tubman, Rosa Parks, and George Washington all fought to change the negative mood to a more positive one. These people were Helpers. Understanding how they helped is often the key takeaway students need to, well, take away.

Even the shorter nonfiction articles you read with your students will normally have a Mood Structure. You might read about an endangered species that was helped to be brought back or an oil spill that was cleaned up or a community that had been helped after being negatively affected by a natural disaster. Although there are numerous types of writing that students encounter, much of it is in the form of a narrative. This is why understanding how stories work, how their Mood Structure was crafted, is such a valuable literacy tool.

In the next chapter, we'll look at how to help students enter a narrative text purposefully and how to start identifying the Mood Structure so that they can begin to build a mental model of the text.