Assignment No.2

Q.1 what are the major differences in write-up of a textbook and a non-textbook? Discuss the whole procedural steps of write-up.

Writing is a complex combination of skills which is best taught by breaking down the process. The writing process involves a series of steps to follow in producing a finished piece of writing. Educators have found that by focusing on the process of writing, almost everyone learns to write successfully. By breaking down writing step-by-step, the mystery is removed and writer's block is reduced. Most importantly, students discover the benefits of constructive feedback on their writing, and they progressively master, and even enjoy, writing.

Although they will often overlap, and sometimes students will move back and forth between them, the writing process can generally be broken down stages. When a student learns to internalize the 5 steps of the writing process, he or she will likely produce a logical and well-written composition.

Stages of the Writing Process

1. **Prewriting:** This is the planning phase of the writing process, when students brainstorm, research, gather and outline ideas, often using diagrams for mapping out their thoughts. Audience and purpose should be considered at this point, and for the older students, a working thesis statement needs to be started.

2. **Drafting:** Students create their initial composition by writing down all their ideas in an organized way to convey a particular idea or present an argument. Audience and purpose need to be finalized.

3. **Revising:** Students review, modify, and reorganize their work by rearranging, adding, or deleting content, and by making the tone, style, and content appropriate for the intended audience. The goal of this phase of the writing process is to improve the draft.

4. **Editing:** At this point in the writing process, writers proofread and correct errors in grammar and mechanics, and edit to improve style and clarity. Having another writer's feedback in this stage is helpful.

5. **Publishing:** In this last step of the writing process, the final writing is shared with the group. Sharing can be accomplished in a variety of ways, and with the help of computers, it can even be printed or published online.

The writing process because it emphasizes the value of dialogue as a teaching technique. Teaching the writing process empowers students by asking them to talk about their writing at every step of the writing process. Students submit work according to a set schedule of lessons and assignments, and instructors provide feedback on the work, mixing encouragement with constructive criticism. Students apply these comments to the next step in that assignment. Both exchange comments about the writing, creating a conversation between instructor and student — both about the content of the writing and about the process of doing the work.

Historically, educators have struggled with the challenge of teaching students how to write well, traditionally focusing on the finished product. Since the 1970s, writing instruction has been changing. Teachers no longer emphasize the finished product; instead, they teach the "writing process." One of the strengths of the structure of the writing process is its usefulness for a wide range of diverse learners. Students are taught a variety of styles to structure their thinking, ranging from analytical outlines to highly visual graphic organizers. Students explore ways for organizing and visualizing their ideas that is the most effective for them. For instance, many right-brained visual thinkers find the highly-graphical spatial bubble-diagram organizers most effective in the pre-writing stage. Verbal thinkers may like to use lists, charts and free writing to organize their thoughts.

At Time4Writing, the process begins with this kind of brainstorming. Some advanced writers will try to start with a prewriting outline or collection of ideas that exists only in their head, but they are required to put it in writing, either by way of a graphic organizer or in a more linear format, like listing or free writing. Students also create a topical outline to help organize their ideas, and the advanced students are required to develop a working thesis statement. The goal is for students to become personally invested in their work.

For many students, writing can be intimidating, upsetting and mystifying. Parents who try to teach writing find that their children can be defensive about any criticism on their writing, and without any kind of teacher's guide, critiquing their children's writing can be a surprisingly difficult task and even create power struggles. At Time4Writing, because the emphasis is on the process of writing rather than the finished product, much of the sensitivity about receiving constructive criticism is eliminated; in fact, comments from students indicate they love the feedback! By approaching writing as a process, instructors encourage students to postpone closure on a piece of writing until they have explored all of its possibilities. Breaking the act of writing down into distinct steps enables students to maintain perspective on their writing, to understand that the feedback is about a specific aspect of their writing, and to discover they can master – – and yes – – even enjoy writing!

Although the writing process is the approach taught and used in all Time4Writing courses, there are two distinct elementary writing courses that focus on helping students internalize the process so that it becomes their natural way of approaching writing assignments.

Elementary School Narrative Writing – This 8-week course takes advantage of children's innate curiosity about the animal kingdom to teach prewriting, planning, drafting, revision, and editing through the telling of wild animal tales. Using multimedia tools, young writers will stretch their writing muscles by researching a wild animal and then creating a multimedia slideshow to showcase their findings. This course, for advanced students with some technical know-how, incorporates the full writing process from beginning to end.

Q.2 what is meant by textbook design and development procedure? Also highlight 7 steps of design and development?

In the more traditional "teacher-centered learning" environment, the teacher is the center of the learning experience and takes the "active" role of teaching, while the students assume a more "passive" or receptive role. In contrast, in the student-centered learning environment, the interests of the students' take center stage and the

teacher gives students choice and voice, finding ways to provide learning experiences that focus on what students value. In the student-centered classroom, students take a more "active" role in the education experience.

It doesn't matter if you're a kindergarten teacher, high school instructor or college professor, developing a student-centered learning environment will help your students become independent learners who will ultimately take charge of their own education–students who are curious, eager to learn, and willing to do whatever it takes to be successful.

Unfortunately, developing a student-centered learning environment isn't always easy, especially if your experience frames learning in a more traditional way. For many, implementing a student-centered learning environment sounds great in theory, but putting it into practice is a different story. Below we'll explore some strategies, principles and offer some proven tips that can make the student-centered learning environment a reality, and success, in your classroom.

In a traditional classroom, the teacher speaks, the students listen. In a student-centered classroom, the students speak, the teacher listens, interjects and facilitates conversation when needed, and then thanks the students for their participation. By involving students directly in the education process, and by enabling them to interact with one another, students begin to feel a sense of community. More importantly they are shown that what they feel, what they value, and what they think are what matter most. In the student-centered classroom, the teacher acts not only as educator, but as both facilitator and activator.

A student-centered classroom or learning environment can not exist without trust and open communication. Trust and open communication are achieved by always being fair with students, listening to them, and allowing them speak. Seems like a tall order? Well, it is. And it may not happen overnight. However, it's much easier to develop a student-centered classroom if you get started right away at the beginning of the year. Getting started at the beginning of the year sets the tone and lets students know what's expected of them the rest of the year.

At the beginning of each new school year, ask your students to discuss how they'd like their classroom experience to be. How should it sound, feel and function during the year? Are there any rules that should be put in place to ensure the classroom experience meets their expectations? Give the students 15 minutes to discuss among themselves and then write their suggestions on the whiteboard. You'll be surprised how many rules students will come up with. As you fill up your white board with their ideas and suggestions, you'll find some common themes start to appear–your students want to be heard, seen, valued, and respected.

This exercise, and similar exercises that can be performed throughout the year, communicate to students that what they say matters, and that you trust and value their input.

Developing a student-center classroom is all about engagement. The better you're able to engage students in any activity or project the more involved they'll become in the learning process. In today's world, technology is one of the most effective tools for engaging students. Technology is not the future, it's the present. Everything kids do these days revolves around technology–specifically mobile technology. Allow and invite students to use free

web tools to present, curate, and share information. When students are given the opportunity to integrate existing web tools and technology into the learning process, they become eager, anxious participants in just about any learning activity.

A classroom without rules? Seems a little farfetched, doesn't it? Well, it may be if you plan on having a teacher-centered classroom where students spend half their time learning, and the other half trying to keep from being bored out of their skulls. So what's the key to the "no rules" approach? Engagement! If you keep activities engaging, behavior will rarely be an issue. Having an engaging classroom environment, with engaging projects, engaging activities and engaging discussions will foster mutual respect and encourage a pursuit of learning that leaves little time for disruptions.

The jury is still out on the effectiveness of homework as it relates to improved grades and test scores. Some studies indicate there is a positive correlation between homework and improved grades and test scores, while other studies suggest little correlation. However, the entire premise for these studies is based on the assumption that grades and test scores are an accurate barometer for academic achievement and learning. In the teacher-centered classroom, in class learning and student productivity is lower, making homework more necessary and regular testing essential for measuring learning and performance. In the student-centered classroom, where activities and projects are engaging, students become much more eager to learn, and in class productivity is much higher. Where students complete school work outside of the classroom in a student-centered learning environment, it's typically because they want to complete projects they're working on inside the classroom.

Many teachers are now using engaging project-based learning (PBL) to teach math standards, sciences, technology and other core subjects to their students and increase student productivity and effectiveness of learning in the classroom. So what exactly is project-based learning? In short, it's learning through identifying real-world programs and developing real-world solutions. Not only is project-based learning extremely engaging when implemented correctly, but students learn as they journey through the entire project. Project-based learning also relies heavily on technology, where projects are driven by interactive web tools and solutions are presented using a multimedia approach.

When implemented effectively, project-based learning can replace the need for out-of-class homework and in class learning becomes more productive.

One of the keys to developing a student-centered classroom and learning environment is to create ongoing projects for students. Ongoing projects promotes mastery of subject matter being taught and learned. Learning objectives and standards, for just about any subject matter, can be met through well-designed projects and activities. And providing students with various project choices allows them to demonstrate what they're learning.

Creating a student-centered classroom requires collaboration. It requires placing students at the center of their own learning environment by allowing them to be involved in deciding why, what, and how their learning experience will take shape.

Before students will be willing to invest the mental, emotional and physical effort real learning requires, they need to know why what they're learning is relevant to their lives, wants and needs. Explaining to students that they need to study a subject "because it's required for they're grade level," or "they need to know it to get into college" does not establish why in terms of relevance from students' perspective. Such explanations result in lackluster performance, low motivation and poor learning.

Students should determine, or guide, the selection of content matter used to teach skills and concepts. What is taught and learned in a student-centered classroom becomes a function of students' interests and involves students' input and teacher-student collaboration. For example, when learning about American history, students might decide a class play, where each student acts the role of a key historical figure, would be preferable to writing a traditional report or bibliography. In this example, not only do students take ownership of the learning process, all students benefit from the decisions of other students.

The how in a student-centered learning environment is just as important as the why and the what. Students process information, understand and learn in different ways. Offering students the option of how they'll learn will allow each student to adopt the method of learning that will be most comfortable and effective for them. It also allows students to feel more invested in the learning process. Teachers should consider offering students various performance based learning options that meet academic requirements.

Providing students the opportunity to lead in the classroom is a great way to develop a student-centered learning environment that fosters engagement, growth and empowers students to take ownership of the learning experience. Each day consider allowing a few students to each take charge of an individual activity, even if the activity requires content skills beyond the level of the students. Then rote students between leadership roles so each student gets the opportunity to lead an activity. You may even consider introducing the leadership role, or activity they'll be leading, to each student the day before so they'll have time to prepare and really take ownership of their activity.

In a traditional classroom, performance evaluation and learning assessment are reduced to a series of numbers, percentages, and letter grades presented periodically on report cards, through activities and via standardized testing. These measures say little about what a student is learning and provide little in the way of useful feedback to the student so he or she can improve their performance and achieve mastery. The student-centered learning environment is based on a form of narrative feedback that encourages students to continue learning until they demonstrate they've achieved mastery of a subject. This form of learning, feedback and evaluation encourages students to resubmit assignments and work on projects until mastery is achieved.

Q.3 What is illustration method in textbook design? Also discuss the principles of illustration.

Textbook evaluation can be divided into separate phases: pre-use (also known as pre-evaluation), during use (or in-use) and after use (or post-use). Most textbook evaluation schemes distinguish two essential stages that are necessary at the pre-evaluation phase: a description or analysis phase, and an interpretation or evaluation phase. In the first phase, the contents of the book have to be carefully described in terms of scope and sequence,

organization, and the types of texts and exercises contained within. The analysis phase will involve identifying these kinds of information:

- Aims and objectives of the book.
- Level of the book.
- Skills addressed.
- Topics covered.
- Situations it is intended for.
- Target learners.
- Time required.
- Components.
- Number and length of units.
- Organization of units.

This stage of evaluation is more difficult since it involves subjective judgments, and these often differ from one person to another. For this reason, group evaluations are often useful. A number of checklists have been developed to assist at this stage of Pre-evaluation. However, checklists involve somewhat subjective categories and usually need to be adapted to reflect the particular book under consideration. In-use evaluation focuses partially on the global needs of the institution: if testing is important, the comprehensive nature of the tests may be evaluated closely; if lab work is important, the pedagogical effectiveness and comprehensiveness of the online components may be evaluated in depth; if the school transitions students from a younger-learners programme to an adult programme, the ease of the transition from the coursebook for younger learners may be reviewed.

In terms of the classroom experience, however, and overall learner satisfaction, in-use evaluation focuses on how well the book functions in the classroom, and depends on monitoring the book whilst it is being used by collecting information from both teachers and students. Information collected can serve the following purposes:

- To provide feedback on how well the book works in practice and how effectively it achieves it aims.
- To document effective ways of using the textbook and assist other teachers in using it.
- To keep a record of adaptations that were made to the book.

This monitoring process may involve ongoing consultation with teachers to address issues that arise as the book is being used and to resolve problems that may occur. For example:

- Is there too much or too little material?
- Is it at the right level for students?
- What aspects of the book are proving least and most effective?
- What do teachers and students like most or least about the book?

Various approaches to monitoring the use of a book are possible:

- Observation: Classroom visits to see how teachers use the book and to find out how the book influences the quality of teaching and learning in the lesson.
- Record of use: Documentation of what parts of the book were used or not used and what adaptations or supplements were made to the book and why.
- Feedback sessions: Group meetings in which teachers discuss their experiences with the book.
- Written reports: The use of reflection sheets, or other forms of written feedback (e.g. blogs and online forums), in which teachers make brief notes about what worked well and what did not work well, or give suggestions on using the book.
- Teachers' reviews: Written reviews by a individual or groups of teachers on their experiences with the book, and what they liked or didn't like about it.
- Students' reviews: Comments from students on their experiences with the book.

Post-use evaluation serves to provide information that will help decide if the book will continue to be used for future programmes. Detailed information from textbook-evaluation processes, often conducted over a lengthy period, is a primary source of input when publishers decide to develop new editions of textbooks. Therefore, teachers may have a profound effect on the future direction of textbooks they are currently using.

Q.4 Discuss the scope of elaboration theory to revise a textbook? Also discuss which textbooks can be considered appropriately published in Pakistan.

Teaching aids are an integral component in any classroom. The many benefits of teaching aids include helping learners improve reading comprehension skills, illustrating or reinforcing a skill or concept, differentiating instruction and relieving anxiety or boredom by presenting information in a new and exciting way. Teaching aids also engage students' other senses since there are no limits in what aids can be utilized when supplementing a lesson. As students are reading less and less on their own, teachers are finding reading comprehension skills very low among today's students. Teaching aids are helping teachers to close the gap and hone the reading comprehension skills of their students. Using magazine and newspaper articles, prints ads and even comic books are viable teaching aids that assist in helping students comprehend text. Teaching aids prove to be a formidable supplement for teachers when the reinforcement of a skill or concept is necessary. Not only do they allow students more time to practice, but they also present the information in a way which offers students a different way to engage with the material. Of course, this is important in order to reach the various learning types in the class. As previously mentioned, it is important for teachers to reach all learners in a classroom. Therefore, the use of teaching aids facilitates this objective by assisting teachers in differentiating instruction. Using aids such as graphs, charts, flashcards, videos, provides learners with visual stimulation and the opportunity to access the content from a different vantage point. This gives each learner the opportunity to interact with the content in a way which allows them to comprehend more easily. Teaching aids help to make the learning environment interesting and engaging. As we move toward a more digital society, kids are being exposed to technology and digital devices at a younger age. Video games and iPods are now what's exciting to

students, so when they come to school they have little patience for lecture style teaching. Students are seeking constant excitement and simply have no tolerance for boredom. Teaching aids are improving the quality of education in today's schools while also providing students with the sense of excitement they desire. Teaching aids are becoming the norm in the classroom. As traditional classrooms with blackboard and chalk become a thing of the past, and smart classrooms become the norm, teaching aids are growing in popularity and advancement. Blackboards are being replaced with white and smart boards. TVs are being replaced with LCD projectors and screens. And educators are becoming more focused on students growing with technology and integrating it into the curriculum. Students are making podcasts, videos and even creating web quests. All of which are sound teaching aids to incorporate into the classroom.

Most teachers understand the power of visual aids in helping students grasp content. Teachers value the support that visuals lend to classroom instruction because they encourage students to make associations between pieces of information, soak up chunks of course content quickly, and function as a memory aid.

But sometimes we teachers don't approach the use of visual aids as carefully as we should. We may be too lax in monitoring how students interpret visuals (allowing the oversimplification of content) or how students create visuals (which shows whether they understand what should be included). As a result, students struggle to make the needed connection with course content.

As an educator who relies on graphic organizers and charts in the classroom, I have three strategies for using visual aids without sacrificing course content.

To increase students' processing opportunities, use a think-aloud to get students talking about what makes a visual useful vs. the qualities that seem less important to understanding the theme or central message of the graphic or its connection to other content.

Push students to think deeper. For instance, in order to promote retrieval practice, put the visual away and ask students to break down the concepts represented in the visual relying solely on their memory. It's important to discuss any discrepancies between what the students recall and what's actually present in the image.

This is an excellent opportunity to explore misconceptions about the concept at hand. It's also an ideal time to highlight any blind spots or typical areas of confusion related to the concept. For example, when sharing a bar graph, caution students that the measurement scale can lead them to misread it, especially if the y-axis starts with a random number instead of zero or if information is measured in the short term instead of the long term.

I believe involving students in the design of visual aids is essential to foster buy-in and learning ownership, but initially, students may hesitate to create their own visuals and take on the designer role.

Establishing design parameters for students should help. For example, limit their format options by specifying the type of graphic organizer or chart they can use, and provide time to discuss what kinds of visuals would potentially work best based on the content at hand. You can also assign a specified number of key concepts—based on the content reviewed—that students are required represented with their visual.

For students who continue to seem uncertain about creating a visual on their own, educator Matt Miller explains the value of maintaining a library of icons (related to the topic, of course). Such a library allows students to focus on making meaning from the course material instead of becoming frustrated with the design work.

Q.5 Discuss the expectation and outlines foe narrative material development.

Narratives are pervasive forms of human thought because narrative structure is a particularly efficient form of human memory storage. Our minds are comparatively well designed to remember and understand narrative sequences. For example, people are better able to recall complex sequences of events in stories than complex lists of words and numbers. Indeed, translating information into narrative form is often an excellent method of memorization. This fact explains the importance of bards and epic poets in oral cultures, where information storage through writing is difficult, costly, or unavailable, and memorization skills are at a premium. Human beings pick up narrative structures easily from watching and observing events. We naturally seem to create narrative explanations for events or abstract narrative structures from our experiences. We glean narrative structures from life; we impose narrative order on the world. For all of these reasons, the memes associated with narrative structures find a particularly hospitable environment in the ecology of human minds. Narrative memory is memory of expectations of events in time. It is more than an ability to recall strings of sequences of events; it also involves the ability to store expectations about what usually happens under certain conditions. These expectations are coded in narrative form. People recall that A happened and then B happened, but they also remember that C is usually followed by D. Our comparative abilities for narrative memorization have probably been shaped by evolutionary forces. Narrative memory structures are particularly useful for remembering what kinds of things are dangerous or advantageous, making complicated causal judgments about the future, determining what courses of action are helpful, recalling how to do things in a particular order, and learning and following social conventions that require sequential or scriptlike behavior. In the struggle for survival, storing sequences of events and expectations may have proved much more useful than storing isolated bits of information in propositional form. Whether or not there is an evolutionary advantage to narrative memory, human beings have a particularly well-developed capacity for it. As a result, people use narrative structures for many different mental tasks and operations. These multiple uses are examples of cultural extapation or bricolage–a mental ability or characteristic developed for one purpose is now put to many different purposes. And this particular extapation has far-reaching effects on the development of human culture. Here are only a few of the things we use narratives for:

1. Remembering events in temporal sequences.

2. Ordering and organizing the past.

3. Explaining human action in terms of plans, goals, and intentions.

4. Understanding our own selves and motivations through autobiography.

5. Giving causal explanations of events.

6. Creating expectations about the future.

7. Internalizing expectations about how to behave in social situations and interactwith others.

8. Providing scripts that tell us how to understand social situations, engage in social conventions, and assume social roles.

9. Creating notions of what is ordinary and extraordinary, expected and unexpected, canonical and deviant in social life.

10. Accounting for deviations from what is ordinary, expected, or canonical.

11. Creating social myths and shared memories that unite groups we are a part of, frame their experience of contemporary events, and produce shared expectations about how the group is supposed to behave.

In short, narrative is simultaneously a method of memory storage, a method of framing and organizing experience, a method for indexing and retrieving information, a method of internalizing cultural expectations, and a method of explaining deviations from cultural expectations. Because narrative is such a ubiquitous tool of understanding, it can also be the source of many different and powerful ideological effects.

In general, narrative thought organizes the world into a sequence of events, involving characters and their actions. This is the "plot" of the narrative. The plot and its constituent elements define each other: the plot situates and makes sense of the characters, actions, and events, and these in turn help constitute the plot. Usually the characters in a narrative have reasons for what they do, and their actions have goals. The narrative either assumes or directly ascribes purposes, beliefs, and intentions to the characters. Nevertheless, purely causal stories-for example, the gradual creation of a canyon due to water erosionare also narratives, although they involve no human characters. Often there are anthropomorphic elements in such stories–we ascribe actions to particular inanimate "characters," like a river, even though we do not believe that they have plans or goals or act with intention.

The words of a story are only surface phenomena of its narrative structure. Equally important is the set of cultural expectations behind a story; they make a story comprehensible to us and allow us to draw inferences from it. When we tell a story we do not mention everything that happened; much is left to implication. For example, if I say that I had breakfast with Mr. Smith at Joe's Cafe, I do not mention every mouthful of food I ate. My listeners naturally assume that we went to a restaurant, that someone took our order, that both of us ordered food, that we ate the food, and so on. We do not speak about such events unless there is a reason to do so. We always understand a story against a background of other expectations that are also organized and stored in narrative form.

Many simple propositional sentences are actually narratives in disguise. Consider the sentence, "Mr. Smith and I discussed the game over breakfast at Joe's Cafe." This sentence not only states a fact; it also tells a story. But it does so only because it implicitly draws on a whole set of cultural expectations–for example, how to have a discussion, how to eat a meal with someone else at a restaurant, what kinds of things one usually eats at breakfast, and so on.

Thus, at its most basic level, narrative structure is a structure of expectations, which are embedded in and connected to larger networks of expectations. These expectations play a dual role. First, they frame our understanding of what is happening. They give meaning to events. We attempt to understand what is happening in terms of expectations we already possess. We recognize patterns of behavior as meaningful in terms of patterns we are already familiar with. We create a story about what is happening based on stock stories--expected sequences of events–that already lie to hand. Second, the expectations that frame our understanding create the possibility of deviations from what is expected. These deviations call for explanation, and we employ stories to explain them.

Thus behind all narratives lie understandings about what is canonical, expected, and ordinary. These understandings are themselves narratively organized because they are stored in sequences of actions and events: this usually follows that; this is done on Sundays and that on Mondays; this is how you are expected to behave under these conditions; and so on. But these cultural expectations are Janus-faced: storing information in this way simultaneously determines what is deviant, unexpected, and extraordinary in a situation. It creates an agenda for what does not fit our stock of existing narratives and therefore has to be explained. That explanation, in turn, will be phrased in terms of a story that ascribes motivations, intentions, and beliefs to an actor and relies on other stock stories about human behavior.

Cultural expectations also act as norms. The word *norm* has two meanings–a benchmark of what is ordinary or average, and a standard of what is appropriate. Similarly, the word *normal* can mean what is expected and what is appropriate to a situation. Narrative thought combines these two meanings. Our cultural expectations help us understand what is happening by reference to norms of what is expected in a situation and what is appropriate to the situation. Thus cultural expectations, stored in narrative memory, help frame social reality. As Erving Goffiuan pointed out, the frame we use to understand events shapes what we believe is happening and what is socially real. Events that seem normal or obvious in one frame become bizarre or inexplicable in another. [2]When the frame becomes controversial or blurred, it loses its framing character and our sense of what is socially real is disturbed.

Human beings organize their cultural behavior around expectations because this strategy saves effort in thinking and in determining how to act. Much of what we call cultural know-how involves expectations about what kind of situation we are facing and how to proceed in such a situation. Cognitive psychologists call these expectations scripts.[3] A standard example of a cultural script is knowing how to order and eat a meal in a restaurant. Situational scripts save us time and energy in figuring out what is going on and what we are expected

to do. They are ready-to-hand narrative constructions that we adapt to various social situations. They offer us roles to play and ways to behave. We can think of them as narratives in which we are one of the actors, plots in which we play some of the characters. Scripts do the work of Goffinan's cultural frames. They set up expectations about what things mean, and they offer a background against which events and statements can be understood. Because of our restaurant script, when the waiter says to us, "OK, what will it be?" we understand that he is asking about our order and not the nature of the universe.

Much conventional behavior is oriented around such scripts, which is another way of saying that much conventional behavior is organized around coordinated sets of cultural expectations. When people go into a restaurant, they know what is likely to happen and hence they know how to behave appropriately. Moreover, they assume that others will behave in similar or complementary ways. They assume that the waiter will approach them to take their order and not to extract their wisdom teeth. Thus most cultural understanding begins with a postulate of "situational normalcy": unless there are good reasons to the contrary, people tend to behave normally in accordance with the social situation that they believe themselves to be in, and according to the social roles expected of them in that situation.

This rule of situational normalcy underlies Paul Grice's theory of conversational interpretation. His Cooperative Principle is really a baseline of expectations about communication: we assume, without evidence to the contrary, that communications will be brief, truthful, relevant, and perspicuous. When people deviate from these expectations, they cause us to search for explanations. Because people have departed from the ordinary scripts of conversation, we must make sense of their behavior in some other way.

Social scripts offer background expectations about what is happening, what is ordinary, and what things mean. These expectations literally go without saying, and that is why we do not usually speak about them. That is why our replies to the waiter are brief and perspicuous, to use Grice's terminology. Indeed, it defies cultural expectations for people to attempt to articulate the nature of a script that they are following in detail. Suppose a waiter approaches us and we say: "I see that you are a waiter. You are here to ask me what food I would like. The piece of paper in your hand is a menu. Give it to me and I shall tell you what I would like to order." The waiter would think we were crazy, or obnoxious, or performing some sort of psychological experiment. To talk about frames is to make them lose their character as frames–to make them a possible subject of analysis and contestation, which must be framed by some other set of expectations. Much deconstructive argument–and many artistic effects–involve shifting cultural frames or making us self-conscious about them in order to disturb our sense of normalcy.

Matters are different, however, with acts or events that seem to deviate from the ordinary or the canonical. These things create puzzles that need to be solved or given meaning. Here again narrative structure plays a dual role. Narrative structures offer norms that give meaning to human action, but they also create the possibility of deviations from these norms. People must also be able to make sense of these departures as meaningful human actions. They also use narratives for this purpose.

When we encounter a person who seems to be acting in an unusual or unexpected fashion, and we ask why, we usually get an explanation in terms of a story that ascribes reasons, beliefs, and intentions to the actors involved. That is how one might account for the earlier example in which a customer elaborately described his actions to the waiter: "He told the waiter all these things because he is a social psychologist," or "He said all these things because he is a jerk." Often these explanations are offered in terms of their appropriateness to some other script or set of cultural expectations: for example, how psychologists test people's reactions by doing strange things, how uncouth people tend to tease others, and so on. These actions make sense in terms of these alternative social scripts. Justifications and excuses are familiar forms of narrative explanations. To excuse or justify behavior is to tell a particular kind of story about beliefs, intentions, and actions.