Wandsworth LA

Primary English National Curriculum

Planning Overview

Year 3

Wandsworth LA English National Curriculum Planning Overview written by **Ingrid Seifert** and **Caroline Staples**, Primary Teaching and Learning Consultants for English.

<u>Acknowledgements</u>

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With the introduction of a new Primary Curriculum in 2013, we have created a new document, bringing together the programmes of study for English (2013) for each year group, the previous Wandsworth LA medium term plans (2007) and other documents previously published by the Primary Framework for Literacy (2006), with the aim of informing long-term planning.

The aim of the planning overview is to provide:
- an overview of the programmes of study for each year group
- the features of different text types to inform teachers' subject knowledge
- examples of learning outcomes for each year group for each text type

The planning overview is accompanied by 'Texts and Resources', which aims to provide text suggestions and useful web links for Y1, Y2, Y3/4 and Y5/6. We aim to update 'Texts and Resources' termly and welcome text or website suggestions from teachers and subject leaders.

All the documents mentioned above can be found on the Wandsworth National Curriculum Wikispace at
https://primarynationalcurriculum2014.wikispaces.com/English

<u>References</u>

1. English programmes of study: key stages 1 and 2 (September 2013)
   https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/335186/PRIMARY_national_curriculum_-_English_220714.pdf

2. Primary Framework for Literacy (October 2006)
   http://www.educationengland.org.uk/documents/pdfs/2006-primary-national-strategy.pdf

3. Text Type Guidance and Progression Papers (Primary National Strategy 2006)
   http://www.learningwithsouthglos.org/onetoone/docs/TextTypesProgressionBooklet.pdf

4. Wandsworth medium term plans (2007)

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<u>SPOKEN LANGUAGE</u>

<u>Pupils should be taught to:</u>

- listen and respond appropriately to adults and their peers

- ask relevant questions to extend their understanding and knowledge

- use relevant strategies to build their vocabulary

- articulate and justify answers, arguments and opinions

- give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings

- maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments

- use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas

- speak audibly and fluently with an increasing command of Standard English

- participate in discussions, presentations, performances, role play, improvisations and debates

- gain, maintain and monitor the interest of the listener(s)

- consider and evaluate different viewpoints, attending to and building on the contributions of others

- select and use appropriate registers for effective communication.

<u>Notes and guidance for spoken language (non-statutory)</u>

These statements apply to all years. The content should be taught at a level appropriate to the age of the pupils. Pupils should build on the oral language skills that have been taught in preceding years.
Pupils should be taught to develop their competence in spoken language and listening to enhance the effectiveness with which they are able to communicate across a range of contexts and to a range of audiences. They should therefore have opportunities to work in groups of different sizes – in pairs, small groups, large groups and as a whole class.
Pupils should understand how to take turns and when and how to participate constructively in conversations and debates.
Attention should also be paid to increasing pupils' vocabulary, ranging from describing their immediate world and feelings to developing a broader, deeper and richer vocabulary to discuss abstract concepts and a wider range of topics, and to enhancing their knowledge about language as a whole.

Pupils should receive constructive feedback on their spoken language and listening, not only to improve their knowledge and skills but also to establish secure foundations for effective spoken language in their studies at primary school, helping them to achieve in secondary education and beyond.

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VOCABULARY, GRAMMAR AND PUNCTUATION

Pupils should be taught to:

Develop their understanding of the concepts set out in English Appendix 2 by:

- extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although
- using the present perfect form of verbs in contrast to the past tense
- choosing nouns or pronouns appropriately for clarity and cohesion and to avoid repetition
- using conjunctions, adverbs and prepositions to express time and cause
- using fronted adverbials
- learning the grammar for year 3 in English Appendix 2

Indicate grammatical and other features by:

- using commas after fronted adverbials
- indicating possession by using the possessive apostrophe with plural nouns
- using and punctuating direct speech

Use and understand the grammatical terminology in English Appendix 2 accurately and appropriately when discussing their writing and reading:
adverb, preposition, conjunction, word family, prefix, clause, subordinate clause, direct speech, consonant, consonant letter vowel, vowel letter, inverted commas (or 'speech marks')

<u>**Notes and guidance for vocabulary, grammar and punctuation (non-statutory)**</u>

Grammar should be taught explicitly: pupils should be taught the terminology and concepts set out in English Appendix 2, and be able to apply them correctly to examples of real language, such as their own writing or books that they have read.

At this stage, pupils should start to learn about some of the differences between Standard English and non-Standard English and begin to apply what they have learnt
[for example, in writing dialogue for characters].

HANDWRITING

Pupils should be taught to:

- use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined;

- increase the legibility, consistency and quality of their handwriting [for example, by ensuring that the downstrokes of letters are parallel and equidistant; that lines of writing are spaced sufficiently so that the ascenders and descenders of letters do not touch].

<u>**Notes and guidance for handwriting (non-statutory)**</u>
Pupils should be using joined handwriting throughout their independent writing. Handwriting should continue to be taught, with the aim of increasing the fluency with which pupils are able to write down what they want to say. This, in turn, will support their composition and spelling.
Handwriting objectives should be reflected in the school handwriting policy and taught accordingly, either within English teaching or as separate sessions. Advice on handwriting states that it should be explicitly taught and demonstrated as opposed to simply being practised, and that it is best taught little and often. A guide may be, for example: 10 minutes 3 times a week in Years 3, 4, 5 and 6.

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STATUTORY NC PROGRAMME OF STUDY FOR READING	STATUTORY NC PROGRAMME OF STUDY FOR WRITING
<u>WORD READING</u> <u>**Pupils should be taught to:**</u> • apply their growing knowledge of root words, prefixes and suffixes (etymology and morphology) as listed in <u>English Appendix 1</u>, both to read aloud and to understand the meaning of new words they meet • read further exception words, noting the unusual correspondences between spelling and sound, and where these occur in the word	<u>SPELLING</u> <u>**Pupils should be taught to:**</u> • use further prefixes and suffixes and understand how to add them (English Appendix 1) • spell further homophones • spell words that are often misspelt (English Appendix 1) • place the possessive apostrophe accurately in words with regular plurals [for example, girls', boys'] and in words with irregular plurals [for example, children's] • use the first two or three letters of a word to check its spelling in a dictionary • write from memory simple sentences, dictated by the teacher, that include words and punctuation taught so far.
<u>Notes and guidance for word reading</u> <u>(non-statutory)</u> At this stage, teaching comprehension should be taking precedence over teaching word reading directly. Any focus on word reading should support the development of vocabulary. When pupils are taught to read longer words, they should be supported to test out different pronunciations. They will attempt to match what they decode to words they may have already heard but may not have seen in print [for example, in reading 'technical', the pronunciation /tɛtʃnɪkəl/ ('tetchnical') might not sound familiar, but /tɛknɪkəl/ ('teknical') should].	<u>Notes and guidance for spelling</u> <u>(non-statutory)</u> Pupils should learn to spell new words correctly and have plenty of practice in spelling them. As in years 1 and 2, pupils should continue to be supported in understanding and applying the concepts of word structure (see <u>English Appendix 2</u>). Pupils need sufficient knowledge of spelling in order to use dictionaries efficiently.
<u>COMPREHENSION</u> <u>**Pupils should be taught to:**</u> **Develop pleasure in reading, motivation to read, vocabulary and understanding by:** • listening to, discussing and expressing views about a wide range of contemporary and classic poetry, stories and non-fiction at a level beyond that at which they can read independently • discussing the sequence of events in books and how items of information are related	<u>COMPOSITION</u> <u>**Pupils should be taught to:**</u> **Develop positive attitudes towards and stamina for writing by:** • writing narratives about personal experiences and those of others (real and fictional) • writing about real events • writing poetry • writing for different purposes

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- becoming increasingly familiar with and retelling a wider range of stories, fairy stories and traditional tales
- being introduced to non-fiction books that are structured in different ways
- recognising simple recurring literary language in stories and poetry
- discussing and clarifying the meanings of words, linking new meanings to known vocabulary
- discussing their favourite words and phrases
- continuing to build up a repertoire of poems learnt by heart, appreciating these and reciting some, with appropriate intonation to make the meaning clear

Understand both the books that they can already read accurately and fluently and those that they listen to by:

- drawing on what they already know or on background information and vocabulary provided by the teacher
- checking that the text makes sense to them as they read, and correcting inaccurate reading
- making inferences on the basis of what is being said and done
- answering and asking questions
- predicting what might happen on the basis of what has been read so far

Participate in discussion about books, poems and other works that are read to them and those that they can read for themselves, taking turns and listening to what others say.

Explain and discuss their understanding of books, poems and other material, both those that they listen to and those that they read for themselves.

Consider what they are going to write before beginning by:

- planning or saying out loud what they are going to write about
- writing down ideas and/or key words, including new vocabulary
- encapsulating what they want to say, sentence by sentence

Make simple additions, revisions and corrections to their own writing by:

- evaluating their writing with the teacher and other pupils
- re-reading to check that their writing makes sense and that verbs to indicate time are used correctly and consistently, including verbs in the continuous form
- proof-reading to check for errors in spelling, grammar and punctuation [for example, ends of sentences punctuated correctly]

Read aloud what they have written with appropriate intonation to make the meaning clear.

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<u>Notes and guidance for comprehension (non-statutory)</u>	<u>Notes and guidance for composition (non-statutory)</u>
The focus should continue to be on pupils' comprehension as a primary element in reading. The knowledge and skills that pupils need in order to comprehend are very similar at different ages. This is why the programmes of study for comprehension in years 3 and 4 and years 5 and 6 are similar: the complexity of the writing increases the level of challenge. Pupils should be taught to recognise themes in what they read, such as the triumph of good over evil or the use of magical devices in fairy stories and folk tales. They should also learn the conventions of different types of writing (for example, the greeting in letters, a diary written in the first person or the use of presentational devices such as numbering and headings in instructions). Pupils should be taught to use the skills they have learnt earlier and continue to apply these skills to read for different reasons, including for pleasure, or to find out information and the meaning of new words. Pupils should continue to have opportunities to listen frequently to stories, poems, non-fiction and other writing, including whole books and not just extracts, so that they build on what was taught previously. In this way, they also meet books and authors that they might not choose themselves. Pupils should also have opportunities to exercise choice in selecting books and be taught how to do so, with teachers making use of any library services and expertise to support this. Reading, re-reading, and rehearsing poems and plays for presentation and performance give pupils opportunities to discuss language, including vocabulary, extending their interest in the meaning and origin of words. Pupils should be encouraged to use drama approaches to understand how to perform plays and poems to support their understanding of the meaning. These activities also provide them with an incentive to find out what expression is required, so feeding into comprehension. In using non-fiction, pupils should know what information they need to look for before they begin and be clear about the task. They should be shown how to use contents pages and indexes to locate information. Pupils should have guidance about the kinds of explanations and questions that are expected from them. They should help to develop, agree on, and evaluate rules for effective discussion. The expectation should be that all pupils take part.	Pupils should continue to have opportunities to write for a range of real purposes and audiences as part of their work across the curriculum. These purposes and audiences should underpin the decisions about the form the writing should take, such as a narrative, an explanation or a description. Pupils should understand, through being shown these, the skills and processes that are essential for writing: that is, thinking aloud to explore and collect ideas, drafting, and re-reading to check their meaning is clear, including doing so as the writing develops. Pupils should be taught to monitor whether their own writing makes sense in the same way that they monitor their reading, checking at different levels.

TEXT TYPE KNOWLEDGE: POETRY

PURPOSE:
Poems can have many different purposes, e.g. to amuse, to entertain, to reflect, to convey information, to tell a story, to share knowledge or to pass on cultural heritage. Some forms of poetry are associated with certain purposes, e.g. prayers to thank, celebrate, praise; advertising jingles to persuade; limericks to amuse.

FEATURES:
Poems are often grouped for learning and teaching by theme, structure, form or language features.
Poems use the same language features as other text types but each feature is often used more intensively to achieve a concentrated effect, e.g. of mood, humour, musicality: frequent alliteration, use of imagery or repetitive rhythm. Rhyme is used almost exclusively by poetic texts.
The language features used depend on context, purpose and audience and also on the intended style of a poem.

Different poetic forms tend to use different language features:
* Rhyme: many traditional forms use particular rhyme patterns which are usually described using an alphabetic system. AABBA is the usual rhyme pattern of a limerick.
* Other common patterns in children's poetry are AABB and ABABCC for each verse. The usual order of clauses or words is sometimes deliberately rearranged to create a rhyme at the end of a line.
* Metre**:** rhythm, stress patterns (e.g. dum-de, dum-de or de-dum, de-dum) syllable patterns (e.g. 5, 7, 5 syllables in the three lines of a haiku).
* Imagery: e.g. simile, metaphor, personification. The effective use of imagery is often a key ingredient in powerful, memorable poetry.
* Rich vocabulary: powerful nouns, verbs, adjectives, invented words and unusual word combinations.
* Sound effects: alliteration, assonance (repetition of the same vowel phoneme in the middle of a word, especially where rhyme is absent: cool/food), onomatopoeia (where the sound of a word suggests its meaning: hiss, splutter).

Examples of poetry types:
<u>Free</u>
Monologue, Conversation, List, Calligrams, Shape, Concrete

<u>Structured</u>
Cinquain, Quatrain, Couplets, Rap, Limericks, Kennings, Haiku, Renga, Ballads, Question and Answer

Examples of Learning Outcomes	SL	R	W
I can read and discuss a range of performance poems.	●	●	
I can identify distinctive features such as repetition, rhyme, rhythm, alliteration and the use of oral language based on speech.	●	●	
I can work in groups to decide on the focus of my poem, gather ideas and possible words and phrases I might include.	●	●	●
I can make use of rhyming dictionaries, either printed or on screen.		●	
I can rehearse and perform my poems, evaluating my own and the contributions of others.	●	●	
I can read, discuss and analyse a range of poems that play with language. (These could include puns, riddles, nonsense verse, cautionary poems, word games, word puzzles, etc.)	●	●	
I can perform some of my favourite poems, considering volume, pace, expression and the use of different voices.	●	●	
I can generate nonsense phrases, unusual rhymes, unusual combinations of adjectives and nouns, etc.	●	●	●
I can build up a poem that follows a model seen in the examples read earlier.		●	●
I can work in pairs, groups and individually to write poems.		●	●

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<tr><td colspan="4" align="center">**TEXT TYPE KNOWLEDGE: INSTRUCTIONS**</td></tr>
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<u>**Purpose:**</u>
To ensure something is done effectively and/or correctly with a successful outcome for the participant(s).

<u>**Features:**</u>

Begin by defining the goal or desired outcome (How to make a board game.).

List any material or equipment needed, in order, where appropriate

Provide simple, clear instructions. If a process is to be undertaken, keep to the order in which the steps need to be followed to achieve the stated goal.

Diagrams or illustrations are often integral and may even take the place of some text. (Diagram B shows you how to connect the wires.)

Use of imperative verbs (commands), e.g. Cut the card ... Paint your design ...

Instructions may include negative commands. (Do not use any glue at this stage.)

Additional advice (It's a good idea to leave it overnight if you have time. If the mixture separates ...) or suggested alternatives (If you would like to make a bigger decoration, you could either double the dimensions of the base or just draw bigger flowers.)

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Examples of Learning Outcomes	SL	R	W
I can recognise the structure and language features of an instructional text.		●	
I can express a view clearly as part of a class or group discussion.	●		
I can orally produce instructions, evaluate their effectiveness and develop them into a chronological sequence.	●		
I can write an instructional text using selective adverbial language, sequenced imperative statements and presentational features such as bullet points or numbering.			●

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<tr><td colspan="4" align="center">**TEXT TYPE KNOWLEDGE: INFORMATION TEXTS (NON-CHRONOLOGICAL REPORTS)**</td></tr>
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Purpose:
To provide detailed information about the way things are or were.
To help readers/listeners understand what is being described by organising or categorising information.

Features:
In the absence of a temporal (chronological) structure where events happen in a particular order, non-chronological reports usually have a logical structure. They tend to group information, often moving from general to more specific detail and examples or elaborations. A common structure includes: an opening statement, often a general classification (Sparrows are birds); sometimes followed by a more detailed or technical classification (Their Latin name is...); a description of whatever is the subject of the report organised in some way to help the reader make sense of the information. For example: its qualities (Like most birds, sparrows have feathers.); its parts and their functions (The beak is small and strong so that it can ...); its habits/behaviour/ uses (Sparrows nest in ...).
Often written in the third person and present tense. (They like to build their nests ... It is a cold and dangerous place to live.)

Sometimes written in the past tense, as in a historical report. (Children as young as seven worked in factories. They were poorly fed and clothed and they did dangerous work.)

The passive voice is frequently used to avoid personalisation, to avoid naming the agent of a verb, to add variety to sentences or to maintain an appropriate level of formality for the context and purpose of writing. (Sparrows are found in ... Sharks are hunted ... Gold is highly valued ...)

Tends to focus on generic subjects (Dogs) rather than specific subjects (My dog Ben).

Description is usually an important feature, including the language of comparison and contrast. (Polar bears are the biggest carnivores of all. They hibernate, just like other bears. A polar bear's nose is as black as a piece of coal.)

Description is generally used for precision rather than to create an emotional response so imagery is not heavily used.

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Examples of Learning Outcomes	SL	R	W
I can read different reports and note their function, form and typical language features.		●	
I can write an introduction indicating outlining the subject.			●
I can use short statements to introduce new items when writing a report.			●
I can use subject-specific and technical language.	●		●
I can use impersonal language.	●		●
I can use the correct tense when writing a report (mostly present tense).			●
I can use notes in a spidergram.			●
I can write my own report independently based on notes from several sources.			●

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<tr><td colspan="4" align="center">**TEXT TYPE KNOWLEDGE: EXPLANATION**</td></tr>
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<u>**Purpose**</u>:
To explain how or why, e.g. to explain the processes involved in natural/social phenomena or to explain why something is the way it is.

Types of Explanation:

There are two basic types of explanation which focus on:

- "How" (How does a pump work? How does a computer work? How are mountains formed? How does a spider spin a web?)
- "Why" (Why do some things float or sink? Why is the ozone layer getting thinner? Why does iron go rusty? Why do living things need food?)

<u>**Features:**</u>

- A general statement to introduce the topic being explained. (In the winter some animals hibernate.)
- The steps or phases in a process are explained logically, in order. (**When** the nights get longer ... **because** the temperature begins to drop ... **so** the hedgehog looks for a safe place to hide.)
- Written in simple present tense. (Hedgehogs **wake** up again in the spring.)
- Use of action verbs (e.g. falls, rises, changes)
- Use of time relationships (e.g. first, then, following, after that, finally)
- Use of connecting words and phrases for cause and effect, (e.g. so, because of this, as a consequence, if…)
- Some use of passives (e.g. is saturated, are changed)
- Use of nouns tends to be general rather than specific (e.g. cars, boats, spiders, schools)
- Use of pronouns (their, they, them)

Examples of Learning Outcomes	SL	R	W
I can create diagrams such as flow charts to summarise or make notes of stages in a process (e.g. in science, D&T or geography), ensuring items are clearly sequenced.			●
I can explain processes orally, using these notes, ensuring relevant details are included and accounts ended effectively.	●	●	
I can write an explanation of a process.			●

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<tr><td colspan="4" align="center">**TEXT TYPE KNOWLEDGE: PERSUASION**</td></tr>
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Purpose:
To argue a case from a particular point of view and to encourage the reader/listener towards the same way of seeing things.

Features:

- An opening statement that sums up the viewpoint being presented. (Greentrees Hotel is the best in the world. School uniform is a good idea.)
- Strategically organised information presents and then elaborates on the desired viewpoint. (Vote for me because I am very experienced. I have been a school councillor three times and I have...)
- A closing statement repeats and reinforces the original thesis. (All the evidence shows that ... It's quite clear that ... Having seen all that we offer you, there can be no doubt that we are the best.)
- Written in simple present tense.
- Often refers to generic rather than specific participants (Vegetables are good for you. They ...).
- Uses logical rather than temporal connectives (This proves that ... So it's clear ... Therefore ...).
- Tends to move from general to specific when key points are being presented. (The hotel is comfortable. The beds are soft, the chairs are specially made to support your back and all rooms have thick carpet.)
- Use of rhetorical questions. (Do you want to get left behind in the race to be fashionable? Want to be the most relaxed person in town? So what do you have to do to?)
- Text is often combined with other media to emotively enhance an aspect of the argument, e.g. a photo of a sunny, secluded beach, the sound of birds in a forest glade or a picture of a cute puppy.

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Examples of Learning Outcomes	SL	R	W
I can read and evaluate a wider range of simple persuasive texts, explaining and evaluating responses orally.	●	●	
I can begin to use words, pictures and other communication modes to persuade others when appropriate to a particular writing purpose.	●		●
I can, through role play and drama, explore particular persuasive scenarios (e.g. a parent persuading a reluctant child to go to bed) and discuss the effectiveness of different strategies used.	●		
I can write simple persuasive texts.			●

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<tr><td colspan="4" style="text-align:center">**TEXT TYPE KNOWLEDGE: DISCUSSION**</td></tr>
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Purpose:
To present a reasoned and balanced overview of an issue or controversial topic. Usually aims to provide two or more different views on an issue, each with elaborations, evidence and/ or examples.

Features:
The most common structure includes a statement of the issues involved and a preview of the main arguments; arguments for, with supporting evidence/examples; arguments against or alternative views, with supporting evidence/examples.

Another common structure presents the arguments 'for' and 'against' alternatively.

Discussion texts usually end with a summary and a statement of recommendation or conclusion. The summary may develop one particular viewpoint using reasoned judgements based on the evidence provided.

Written in simple present tense.

Generalises the participants and things it refers to using uncountable noun phrases (some people, most dogs), nouns that categorise (vehicles, pollution), abstract nouns (power).

Uses connecting words and phrases (e.g. therefore, however, on the other hand, in comparison).

Generic statements are often followed by specific examples (Most vegetarians disagree. Dave Smith, a vegetarian for 20 years, finds that ...)

Sometimes combined with diagrams, illustrations, moving images and sound to provide additional information or give evidence.

Examples of Learning Outcomes	SL	R	W
I can explore through reading how different views might be expressed/explained/justified (e.g. the different view of characters in a particular book, the different view of people writing to a newspaper.)		●	
I can explore through role play and drama how different views might be expressed/explained/justified (e.g. the different view of characters in a particular book, the different view of people in a simulated 'real life' scenario.)	●		
I can represent my own and different characters' views in writing.			●

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TEXT TYPE KNOWLEDGE: RECOUNT

Purpose:

The primary purpose of recounts is to retell events. Their most common intentions are to inform and/or entertain.

Features:

Structure often includes:

- orientation such as scene-setting or establishing context (It was the school holidays. I went to the park ...);
- an account of the events that took place, often in chronological order (The first person to arrive was ...);
- some additional detail about each event. (He was surprised to see me.);
- reorientation, e.g. a closing statement that may include elaboration. (I hope I can go to the park again next week. It was fun.)

Structure sometimes reorganises the chronology of events using techniques such as flashbacks, moving the focus backwards and forwards in time, but these strategies are more often used in fiction recounts.

Usually written in the past tense.

Some forms may use present tense, e.g. informal anecdotal storytelling (Just imagine – I'm in the park and I suddenly see a giant bat flying towards me!).

Events being recounted have a chronological order so temporal connecting words and phrases are common (then, next, first, afterwards, just before that, at last, meanwhile).

The subject of a recount tends to focus on individual or group participants (third person: they all shouted, she crept out, it looked like an animal of some kind).

Personal recounts are common (first person: I was on my way to school ...We got on the bus).

Examples of Learning Outcomes	SL	R	W
I can distinguish between 1st and 3rd person recounts.	●	●	
I can read and listen to first person recounts (e.g. letters/diaries/eye witness statements) and identify the sequence of main events.	●	●	
I can experiment with recounting the same event in a variety of ways, e.g. in the form of a story, a letter, a news report, diary entry.			●

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<tr><td style="background-color:yellow">TEXT TYPE KNOWLEDGE: NARRATIVE</td></tr>
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<u>**Purpose:**</u>

The essential purpose of narrative is to tell a story, but the detailed purpose may vary according to genre. For example, the purpose of a myth is often to explain a natural phenomenon and a legend is often intended to pass on cultural traditions or beliefs.

<u>**Features:**</u>

The most common structure is:

- an opening that establishes setting and introduces characters;

- a complication and resulting events; a resolution/ending.

- language features vary in different narrative genres.

    Common features:

- presented in spoken or written form;

- may be augmented /supplemented / partly presented using images (such as illustrations) or interactive /multimedia elements (such as hypertext/ images/ video/ audio);

- told/written in first or third person (I, we, she, it, they); told/written in past tense (sometimes in present tense);

- chronological (plot or content have a chronology of events that happened in a particular order);

- main participants are characters with recognisable qualities, often stereotypical and contrasting (hero/villain);

- typical characters, settings and events are used in each genre;

- connecting words and phrases are widely used to move the narrative along and to affect the reader/listener: to signal time (later that day, once); to move the setting (meanwhile back at the cave, on the other side of the forest);to surprise or create suspense (suddenly, without warning).

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Examples of Learning Outcomes	SL	R	W
I can understand sequential story structure: identify common, formal elements in story openings and endings and typical features of particular types of story.		●	
I can notice common themes, similar key incidents and typical phrases or expressions.		●	
I can note the use of language or music or camera angle to set scenes, build tension, create suspense.		●	
I can recognise techniques that authors use to develop the plot and to provoke readers' reactions.		●	
I can take part in dramatised readings using different voices for the narrator and main characters.		●	
I can explore relationships and situations through drama.	●		
I can identify examples of a character telling the story in the 1st person or a narrator telling a story in the third person.		●	
I can make deductions about characters' feelings, behaviour and relationships based on descriptions and their actions in the story.		●	
I can identify examples of stereotypical characters.		●	
I can make judgements about a character's actions, demonstrating empathy or offering alternative solutions to a problem.		●	
I can analyse the way that the main character(s) usually talks and look for evidence of the relationship between characters based on dialogue.		●	
I can identify how settings are used to create atmosphere and find examples of scene changes that move the plot on, relieve or build up the tension.		●	
I can tell stories based on my own experience and oral versions of familiar stories, including dialogue to set the scene and present characters.	●		
I can vary my voice and intonation to create effects and sustain interest.	●		
I can sequence events clearly and have a definite ending.	●		●
I can write an opening paragraph and further paragraphs for each stage of the story.			●
I can use conventions for written dialogue and include some dialogue that shows the relationship between two characters.			●
I can use either 1st or 3rd person consistently.			●
I can write complete stories with a full sequence of events in narrative order and include a dilemma or conflict and resolution.			●

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<table>
<tr><td style="background-color:yellow">TYPES OF NARRATIVE</td></tr>
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<u>**Adventure stories**</u>
Typically a recount or retelling of a series of exciting events leading to a high impact resolution. The most common structure is a chronological narrative. Building excitement as the hero faces and overcomes adversity is an important element, so more complex structures such as flashbacks are less common. Archetypical characters are the norm and much of the building tension comes from the reader predicting who or what represents the threat (the villain) and what is likely to go wrong for the hero.
Longer narratives build tension in waves, with one problem after another accelerating the adventure in several sections or chapters, with the high point of tension near the end. The story can take place in any setting where there is the potential for adventure through a danger or threat An effective blend of action, dialogue and description develops archetypical characters who the reader will care about, at the same time as moving the plot along at an exciting pace. Description adds to the sense of adventure by heightening the reader's awareness, e.g. a sense of potential danger (The cliffs were high and jagged ...) or dropping clues to encourage involvement through prediction (The captain welcomed them aboard but his eyes were narrow and cruel-looking ...) Dialogue is an element of characterisation but is used more to advance the action than to explore a character's feelings or motivation. "What was that noise? Did you hear it too?" Language usually has a cinematic quality, with powerful, evocative vocabulary and strong, varied verbs for action scenes. (He leaped from his horse, charged into the banquet hall and hurtled himself onto the table where the prince was devouring a chicken.)
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<u>**Mystery stories**</u>
Structure is often chronological, even in a longer narrative, but complex structural techniques are sometimes used for effect. Different structures can be used for layering of information or drip-feeding facts to build up a full picture for the reader, e.g. using flashbacks to fill in information needed that wasn't provided earlier in the story or organising sections so they tell the story both before and after a key event. Knowing what is going to happen and then reading about it happening can add to the suspense. Settings are often places the main character is unfamiliar with. Different cultures often share views about the kinds of settings that seem mysterious (deep, dark forests, old, uninhabited places, lonely rural landscapes). Other settings can be very familiar places (school, home, the local town) but with an added ingredient that triggers the mystery (a stranger arrives in town, a parcel arrives, people begin acting strangely, something unusual happens). The narrator uses questions to exaggerate the mystery, e.g. Who could it be? Why had the car suddenly stopped? Language is used to intensify the mystery, particularly adjectives and adverbials. Some typical vocabulary is associated with this narrative type (puzzling, strange, peculiar, baffling, weird, odd, secretive, unexplained, bewildering). Use of pronouns to create mystery by avoiding naming or defining characters, especially when they first appear in the story. (First line: He climbed in through the window on the stroke of midnight. The wind howled and there was no moon.) Use of the pronoun 'it' to suggest a non-human or mysterious character. (And that's when I saw it, creeping carefully along behind the hedge. It wasn't much taller than me.
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<u>**Science fiction**</u>
Can use any of the varied structures typical of narrative. The setting is often a time in the future so may use structures that play with the time sequence, such as flashbacks and time travel. Science Fiction typically includes detail about the way that people might live in the future, predicting in a creative and imaginative way how technology might advance. The plot usually includes adventure so action is fast-moving. Where futuristic characters are created, dialogue may use unusual forms and vocabulary, or even alternative languages. Description is important to convey imagined settings, technology, processes and characters.
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<u>**Fantasy**</u>
May simply be a basic chronological narrative set in a fantasy world but some fantasy narratives extend the 'fantastic' element to the structure as well. For example, the story may play with the concept of time so that characters find themselves moving through time in a different way. Some fantasy structures focus on character development or description of setting at the expense of plot so that the actual order of events becomes less important or even impossible to follow. Description is very important because fantasy uses settings (and often characters) that must be imagined by the reader. Imagery plays an important role in helping to describe places and things the reader has never seen.
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<u>**Historical fiction**</u>
The narrative is about something that has already happened in the past so a series of events is usually the underlying structure. The writer can adapt the structure to achieve a specific effect. For example, the story can begin with a main character looking back and reflecting on the past (I was just a lad then. Let me tell you what happened …). Sometimes, a historical narrative begins with the final event and then goes on to explain what led up to that by moving back in time to tell the whole story. Historical fiction requires a historical setting but can also be an adventure or a mystery. It can also give a fictionalised account of real events or additional, fictional detail to things that really happened. Historical settings need detail to make them authentic and to give important 'mapping' clues to the reader. When was this happening? Whereabouts is this story taking place? Appropriate archaic language is used, including old-fashioned words that have fallen out of usage, e.g. Let me carry thy basket, old dame. It can also include models of sentence grammar no longer commonly or informally used, e.g. That which you seek, you shall find in the forest.
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<u>Contemporary</u>
Contemporary settings are often familiar ones. This type of narrative includes school stories, things that happen in the home or in local settings that children either know themselves or recognise. Stories therefore often reflect children's own experiences, are often personal and structured as a recount. Dialogue plays an important part in the characterisation. Characters tend to use language familiar to children. Contemporary language features include the informal dialogue children use themselves, as well as familiar phrases from adults at home and school (Don't let me tell you again!)

<u>Dilemma</u>
The strength of the story often depends on a character facing a difficult (or seemingly impossible) dilemma, with a limited choice of actions. A strong, simple story structure usually leads the character to the dilemma quite quickly and then makes the reader wait to find out how it is dealt with. The narrative makes the waiting interesting by adding to the suspense, for example by increasing the complexity or gravity of the dilemma or by threatening the right/chosen course of action. (The main character has decided to apologise just in time and is on the way to do so but has an accident and is taken to hospital - soon it will be too late.) Most forms of narrative can include stories which raise dilemmas. Characterisation is fundamental. The main characters are often well-established from the beginning with additional detail such as background, history or interests included. The reader understands why a character feels the way they do. Key characters also develop and change over time, usually as a result of the events that take place in the story and particularly as a result of the dilemma they face and their resulting actions. Description, action and dialogue are all important for developing and deepening character and showing both why and how someone has changed.

<u>Traditional tales</u>
Traditional or 'folk' tales include myths, legends, fables and fairy tales. Often originating in the oral tradition, examples exist in most cultures, providing a rich, culturally diverse resource for children's reading and writing. Many of these stories served an original purpose of passing on traditional knowledge or sharing cultural beliefs. They tend to have themes that deal with life's important issues and their narrative structures are often based on a quest, a journey or a series of trials and forfeits. Characters usually represent the archetypal opposites of good and evil, hero and villain, strong and weak or wise and foolish. The style of traditional stories usually retains links with their origins in oral storytelling: rich, evocative vocabulary, repetition and patterned language, and strong use of imagery. When written in a traditional style, they also use some archaic language forms and vocabulary. Many regional stories include localised vocabulary and dialect forms. Different types of traditional tales tend to have some narrative features (purpose, characters, language, style, structure) of their own.

<u>Myths</u>
The plot is often based on a long and dangerous journey, a quest or a series of trials for the hero. The plot usually includes incredible or miraculous events, where characters behave in superhuman ways using unusual powers or with the help of superhuman beings. Myths are often much longer texts than other traditional stories (apart from some legends) especially in their original form. They provide a very useful contrast with shorter forms of traditional narrative such as fables. Rich vocabulary evoking the power and splendour of the characters and settings: Hercules hurled the glittering spear with all the strength of a mighty army. Use of imagery to help the reader imagine. Simile is used widely to help convey grand settings and describe awe-inspiring characters: Thor's hammer was as heavy as a mountain. Vivid description of characters and settings. Fast-moving narration of action to keep the drama moving along. Myths tend to make less use of dialogue and repetition than some other types of traditional story. Myths often provide good examples of the use of symbols: Theseus unwinds a thread behind him in the Minotaur's den – a thread could be seen as a symbol of his link between the real world of humans and the supernatural world of the gods.

<u>Legends</u>
Structure is usually chronological, with one episode told after another, for example as the phases of a journey or the stages of an ongoing battle. Some legends tell the whole life story of their hero as a series of linked episodes; each one may be a story in its own right. Common structures include: chronological episodes; journey stories; sequential stories; life stories and community histories.
Language features are very similar to those of myths: rich, evocative vocabulary; memorable language use; use of rhythm and repetition techniques; formulaic openings and endings; imagery: simile, metaphor and symbolism.
Legends written in a traditional style often use more literary language than fairy tales or fables. Modern versions such as twenty-first century retellings or new legends may use more contemporary, informal language.

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<u>**Fairy tales**</u>
Setting is nearly always vague. (Once upon a time ... A long, long time ago ...) Structure is most typically a recount in chronological order, where events retell what happened to a main character that came into contact with the 'fairy world'. Often the hero or heroine is searching for something (a home, love, acceptance, wealth, wisdom) and in many tales dreams are fulfilled with a little help from magic. 'Fairy tale endings' (where everything turns out for the best) are common but many fairy tales are darker and have a sad ending. Formulaic sentences are used: Once upon a time ... There was once a ... Long ago in the ... And it came to pass ... Language often reflects the settings, in the past, using archaic or regional vocabulary and grammar: Say these words thrice! I shall return and take thy gold. He knew not where he was.

<u>**Fables**</u>
There is a shared understanding between storyteller and audience that the events told did not actually happen so fables do not need to convince and their structure is usually simple. They are often very short with few characters – sometimes only two. Structure is typically the simplest kind of narrative with a beginning, a complication and a resolution. Two characters (often animals) meet, an event occurs and they go on their way with one of them having learned an important lesson about life. The short and simple structure of the narrative leaves little room for additional details of description or character development. Dialogue is used to advance the plot or to state the moral, rather than to engage a reader with the characters and their qualities. Characterisation is limited but specific: A lazy duck was making its way to the river ... A crafty raven was sitting on a branch ... There is limited use of description because settings are less important than the events that take place.
Action and dialogue are used to move the story on because the all-important moral is most clearly evident in what the main characters do and say. Connectives are an important language feature to show cause and effect and to give coherence to a short narrative.

<u>**Dialogue, playscripts and film narrative**</u>
Structural conventions for scripting vary, particularly in their layout on the page or screen but they usually include:

- name of character and the words they speak;
- stage directions (ENTER Sita, dancing);
- comic strip and some digital animations usually include speech bubbles within the images;
- interactive texts may include combinations of on-screen speech bubbles and audio dialogue, e.g. accessed by rollover or mouse click;
- exclusive use of direct speech and absence of narrative text such as "she said";
- dialogue conversation between two or more characters) or monologue (one character speaking).

Any necessary narrative information is provided by images (as in comic strip or animations), by stage directions (as in a play script) or by supplementary narrative, e.g. when a comic strip with speech bubbles also includes some narrative below each picture.