# Wandsworth LA

## Primary English National Curriculum

## Planning Overview

## Year 5

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

**English NC Planning – <u>Year 5</u>**


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)

**English NC Planning – <u>Year 5</u>**

<table>
<tr><td style="background-color:yellow;text-align:center">STATUTORY NC PROGRAMMES OF STUDY (ONGOING)</td></tr>
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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.

**Notes and guidance for spoken language (non-statutory)**

**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.

## English NC Planning – <u>Year 5</u>

<u>**VOCABULARY, GRAMMAR AND PUNCTUATION**</u>

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

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

- recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms
- using passive verbs to affect the presentation of information in a sentence
- using the perfect form of verbs to mark relationships of time and cause
- using expanded noun phrases to convey complicated information concisely
- using modal verbs or adverbs to indicate degrees of possibility
- using relative clauses beginning with who, which, where, when, whose, that or with an implied (i.e. omitted) relative pronoun
- learning the grammar for year 5 in English Appendix 2

**indicate grammatical and other features by:**

- using commas to clarify meaning or avoid ambiguity in writing
- using hyphens to avoid ambiguity
- using brackets, dashes or commas to indicate parenthesis
- using semi-colons, colons or dashes to mark boundaries between independent clauses
- using a colon to introduce a list
- punctuating bullet points consistently

**use and understand the grammatical terminology in English Appendix 2 accurately and appropriately in discussing their writing and reading:**
modal verb, relative pronoun, relative clause, parenthesis, bracket, dash, cohesion, ambiguity

**Notes and guidance for vocabulary, grammar and punctuation (non-statutory)**
Pupils should continue to add to their knowledge of linguistic terms, including those to describe grammar, so that they can discuss their writing and reading.

<u>**HANDWRITING AND PRESENTATION**</u>

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

**write legibly, fluently and with increasing speed by:**

- choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters;

- choosing the writing implement that is best suited for a task.

**Notes and guidance for handwriting and presentation (non-statutory)**
Pupils should continue to practise handwriting and be encouraged to increase the speed of it, so that problems with forming letters do not get in the way of their writing down what they want to say. They should be clear about what standard of handwriting is appropriate for a particular task, for example, quick notes or a final handwritten version. They should also be taught to use an unjoined style, for example, for labelling a diagram or data, writing an email address, or for algebra and capital letters, for example, for filling in a form.

Handwriting objectives should be reflected in the school handwriting policy and taught accordingly. 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 <u>guide</u> may be, for example: 10 minutes 3 times a week in Years 3, 4, 5 and 6.

## English NC Planning – <u>Year 5</u>

| STATUTORY NC PROGRAMME OF STUDY FOR READING | STATUTORY NC PROGRAMME OF STUDY FOR WRITING |
|---|---|
| **WORD READING**<br><br>**Pupils should be taught to:**<br><br>apply their growing knowledge of root words, prefixes and suffixes (morphology and etymology), as listed in <u>English Appendix 1</u>, both to read aloud and to understand the meaning of new words that they meet. | **SPELLING**<br><br>**Pupils should be taught to:**<br><br>• use further prefixes and suffixes and understand the guidance for adding them<br>• spell some words with 'silent' letters [for example, knight, psalm, solemn]<br>• continue to distinguish between homophones and other words which are often confused<br>• use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically, as listed in English Appendix 1<br>• use dictionaries to check the spelling and meaning of words<br>• use the first three or four letters of a word to check spelling, meaning or both of these in a dictionary<br>• use a thesaurus. |
| <u>**Notes and guidance for word reading**</u><br><u>**(non-statutory)**</u><br><br>At this stage, there should be no need for further direct teaching of word reading skills for almost all pupils. If pupils are struggling or failing in this, the reasons for this should be investigated. It is imperative that pupils are taught to read during their last two years at primary school if they enter year 5 not being able to do so.<br><br>Pupils should be encouraged to work out any unfamiliar word. They should focus on all the letters in a word so that they do not, for example, read 'invitation' for 'imitation' simply because they might be more familiar with the first word. Accurate reading of individual words, which might be key to the meaning of a sentence or paragraph, improves comprehension.<br><br>When teachers are reading with or to pupils, attention should be paid to new vocabulary - both a word's meaning(s) and its correct pronunciation. | <u>**Notes and guidance for spelling**</u><br><u>**(non-statutory)**</u><br><br>As in earlier years, pupils should continue to be taught to understand and apply the concepts of word structure so that they can draw on their knowledge of morphology and etymology to spell correctly. |

## English NC Planning – <u>Year 5</u>

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**COMPREHENSION**

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

**Maintain positive attitudes to reading and an understanding of what they read by:**

- continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
- reading books that are structured in different ways and reading for a range of purposes
- increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions
- recommending books that they have read to their peers, giving reasons for their choices
- identifying and discussing themes and conventions in and across a wide range of writing
- making comparisons within and across books
- learning a wider range of poetry by heart
- preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience

**Understand what they read by:**

- checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
- asking questions to improve their understanding
- drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- predicting what might happen from details stated and implied
- summarising the main ideas drawn from more than 1 paragraph, identifying key details that support the main ideas
- identifying how language, structure and presentation contribute to meaning

Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader.

Distinguish between statements of fact and opinion.

Retrieve, record and present information from non-fiction.
Participate in discussions about books that are read to them and those they can read for

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**COMPOSITION**

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

**Plan their writing by:**

- identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
- noting and developing initial ideas, drawing on reading and research where necessary
- in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed

**Draft and write by:**

- selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
- in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action
- précising longer passages
- using a wide range of devices to build cohesion within and across paragraphs
- using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]

**Evaluate and edit by:**

- assessing the effectiveness of their own and others' writing
- proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
- ensuring the consistent and correct use of tense throughout a piece of writing
- ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register

Proof-read for spelling and punctuation errors.

Perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear.

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themselves, building on their own and others' ideas and challenging views courteously.

Explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary.

Provide reasoned justifications for their views.

| Notes and guidance for comprehension (non-statutory) | Notes and guidance for composition (non-statutory) |
|---|---|
| Even though pupils can now read independently, reading aloud to them should include whole books so that they meet books and authors that they might not choose to read themselves.

The knowledge and skills that pupils need in order to comprehend are very similar at different ages. Pupils should continue to apply what they have already learnt to more complex writing.

Pupils should be taught to recognise themes in what they read, such as loss or heroism. They should have opportunities to compare characters, consider different accounts of the same event and discuss viewpoints (both of authors and of fictional characters), within a text and across more than one text.

They should continue to learn the conventions of different types of writing, such as the use of the first person in writing diaries and autobiographies.

Pupils should be taught the technical and other terms needed for discussing what they hear and read, such as metaphor, simile, analogy, imagery, style and effect.

In using reference books, pupils need to know what information they need to look for before they begin and need to understand the task. They should be shown how to use contents pages and indexes to locate information.

The skills of information retrieval that are taught should be applied, for example, in reading history, geography and science textbooks, and in contexts where pupils are genuinely motivated to find out information, for example, reading information leaflets before a gallery or museum visit or reading a theatre programme or review. Teachers should consider making use of any library services and expertise to support this.

Pupils should have guidance about and feedback on the quality of their explanations and contributions to discussions.
Pupils should be shown how to compare characters, settings, themes and other aspects of what they read. | Pupils should understand, through being shown, the skills and processes essential for writing: that is, thinking aloud to generate ideas, drafting, and re-reading to check that the meaning is clear. |

| **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 verse</u>
Monologue, Conversation, List, Calligrams, Shape, Concrete

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

| **Examples of Learning Outcomes** | **SL** | **R** | **W** |
|---|---|---|---|
| I can read and perform poems by significant poets. | ● | | |
| I can identify and discuss a poet's possible viewpoint. | ● | ● | |
| I can understand the differences between literal and figurative language and can use the text to explain the effects of imagery in a poem. | ● | ● | |
| I can identify metaphor and personification and use it in my own writing. | | ● | ● |
| I can work as a member of a group to plan, perform and evaluate a choral performance of a poem. | ● | ● | |
| I can evaluate and improve my performance in the light of comments from others. | ● | | |
| I can discuss and analyse what the performance element adds to the poetry and in what ways. | ● | | |
| I can identify features of a variety of poems in different forms, compare them and describe impact. | | ● | ● |
| I can write, rehearse and present my own poems. | ● | | ● |

**English NC Planning – <u>Year 5</u>**

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<tr><td colspan="4" style="text-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 identify and understand key features and conventions of instructional texts. | ● | ● | |
| I can evaluate sets of instructions (including attempting to follow some of them) for purpose, organisation and layout, clarity and usefulness. | ● | ● | |
| I can recognise and identify sets of instructions which deviate from the norm in terms of structure and language features, such as recipes. | | ● | |
| I can write an instructional text using appropriate form and features and awareness of intended audience. | | | ● |
| I can reflect on my writing, edit and improve it, showing a clear understanding of the features of instructional writing. | | | ● |

# English NC Planning – <u>Year 5</u>

**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.

| Examples of Learning Outcomes | SL | R | W |
|---|---|---|---|
| I can locate key words or phrases, headings, lists, bullet points, captions and key sentences (and IT equivalents) to appraise their usefulness. | | ● | |
| I can present information from a variety of sources in one simple format, for example chart, labelled diagram, graph, matrix. | | | ● |
| I can summarise a passage, chapter or text orally or in writing (e.g. by using a specific number of words or sentences). | ● | ● | ● |
| I can give an oral presentation, comparing two or more subjects. | ● | ● | |
| I can write an appraisal/review of an information text. | | | ● |
| I can create a web page containing information on a subject of my choice using information from different sources. | | | ● |
| I can create an information book or booklet on a subject of my choice, using information from different sources, and comparing two or more subjects. | | | ● |

**English NC Planning – <u>Year 5</u>**

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**Purpose**:
 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?)

**Features:**

- 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 use my knowledge of the organisational features of explanation texts to find information quickly. | | ● | |
| I can use examples of explanation texts to identify key features: the purpose, structure, language features and presentational features. | | ● | |
| I can explain how ideas are developed in an explanation text. | ● | | |
| I can recognise the structure of language features of an explanation in oral explanations. | ● | | |
| I can orally explain a process or answer to a question using language features of the text type. | ● | | |
| I can use information collected from reading more than one source and present it in the form of an explanation text. | | ● | ● |
| I can plan and write an explanation text, using the conventions of the text type, e.g. correct grammatical features such as complex sentences; use of passive voice. | | | ● |

| TEXT TYPE KNOWLEDGE: PERSUASION |
|---|

**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.

| Examples of Learning Outcomes | SL | R | W |
|---|---|---|---|
| I can read and evaluate letters (e.g. from newspapers or magazines, intended to inform, protest, complain, persuade) and other examples (e.g. newspaper comment, headlines, adverts, fliers), considering how they are set out, and how language can be used to gain attention, respect, manipulate etc. | ● | ● | |
| I can identify the deliberate use of ambiguity, half-truth, bias and how opinion can be disguised to seem like fact. | ● | ● | |
| I can write a range of letters to persuade, complain or putting a point of view across for a real purpose. | | | ● |
| I can present a commentary on an issue on paper or screen, e.g. a news editorial. | ● | ● | ● |
| I can present a spoken argument to the class. | ● | | |
| I can produce an advert/brochure. | | | ● |

| TEXT TYPE KNOWLEDGE: DISCUSSION |
|---|

**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 identify bias when considering a controversial issue. | ● | ● | |
| I can identify when it is appropriate to use formal and impersonal language. | | ● | |
| I can use clear language and appropriate presentational features both to present a particular case (argument) and to provide a balanced overview (discussion). | ● | ● | |
| I can recognise the structure and language features of both a persuasive argument and of a balanced discussion. | | ● | |
| I can write an effective argument for a particular case, selecting language, form, format and content to suit a particular audience and purpose. | | | ● |
| I can write a balanced discussion of an issue, selecting language, form, format and content to suit a particular audience and purpose. | | | ● |

**English NC Planning – <u>Year 5</u>**

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**<u>Purpose:</u>**

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

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

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 make notes on and use evidence from across texts (including newspapers) to explain events or ideas. | ● | ● | ● |
| I can compare different types of narrative and non-narrative recounts and identify how they are structured. | | ● | |
| I can adapt non-narrative forms and styles to write a recount. | | | ● |
| I can experiment with the order of sections and paragraphs to achieve different effects. | | | ● |
| I can the change the order of material within a paragraph, moving the introductory sentence. | | | ● |
| I can adapt sentence construction to different recount types, purposes and readers (diary, recount, newspaper, letters etc). | | | ● |
| I can use discussion and drama techniques to explore a particular event, incident or situation, and its protagonists. | ● | | |
| I can recognise the structure and language features of journalistic reports and newspaper reports both as written text and as scripts for oral presentation. | ● | ● | |
| I can write an effective news article in journalistic style, selecting language, form, format and content to suit a particular audience and purpose. | | | ● |
| I can reflect independently and critically on my own writing and edit and improve it. | | | ● |

| TEXT TYPE KNOWLEDGE: NARRATIVE |
|---|

**Purpose:**

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.

**Features:**

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 discuss opinions of a story with reference to other work by the same author. | ● | ● | |
| I can visualise a setting and represent this through verbally describing it, drawing it or writing about it. | ● | | ● |
| I can predict events that might happen there. | ● | ● | |
| I can write an alternative opening for a familiar story, using, for example, dialogue, description or an event. | | | ● |
| I can write a new scene for a story in the style of an author, organised into a sequence of paragraphs. | | | ● |
| I can make a group presentation to the class about a significant author. | ● | ● | |
| I can write a complete story with a sequence of events arranged into paragraphs, linked with a range of connecting words and phrases and varying sentence lengths. | | | ● |
| I can classify features of different fiction genres. | | ● | |
| I can describe similarities and differences between different versions of the same story and support my opinions by referring to evidence in the text. | | ● | |
| I can compose and manipulate sentences for different audiences and purposes. | | | ● |
| I can identify and comment on narrative viewpoints. | ● | ● | |
| I can compose and manipulate more complex sentences within a given context. | | | ● |
| I can make simple notes about a narrative. | | | ● |
| I can retell a story orally, using my own notes to support me. | ● | | |
| I can use techniques to engage and interest my audience when retelling a story orally. | ● | | |
| I can reflect on my own performances. | ● | | |
| I can write a new version of a story, identifying my audience and adapting my writing to suit this audience. | | | ● |
| I can write in the style of a particular author to complete a section of the story, add dialogue or a new chapter. | | | ● |
| I can experiment with the order of sections or paragraphs to achieve different effects. | | | ● |

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**Adventure stories**
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.)

**Mystery stories**
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

**Science fiction**
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.

**Fantasy**
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.

**Historical fiction**
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>**<br>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>**<br>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.<br>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>**<br>Structural conventions for scripting vary, particularly in their layout on the page or screen but they usually include:<br><br>• name of character and the words they speak;<br>• stage directions (ENTER Sita, dancing);<br>• comic strip and some digital animations usually include speech bubbles within the images;<br>• interactive texts may include combinations of on-screen speech bubbles and audio dialogue, e.g. accessed by rollover or mouse click;<br>• exclusive use of direct speech and absence of narrative text such as "she said";<br>• dialogue conversation between two or more characters) or monologue (one character speaking).<br><br>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. |