



Wandsworth LA
Primary English National Curriculum
Planning Overview
Year 6

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

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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>

References

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)

STATUTORY NC PROGRAMMES OF STUDY (ONGOING)

SPOKEN LANGUAGE

Pupils should be taught to:

- 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.

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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:

- 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 6 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:

subject, object, active, passive, synonym, antonym, ellipsis, hyphen, colon, semi-colon, bullet points

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.

HANDWRITING AND PRESENTATION

Pupils should be taught to:

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 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
<p><u>WORD READING</u></p> <p><u>Pupils should be taught to:</u></p> <p>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.</p>	<p><u>SPELLING</u></p> <p><u>Pupils should be taught to:</u></p> <ul style="list-style-type: none"> • use further prefixes and suffixes and understand the guidance for adding them • spell some words with ‘silent’ letters [for example, knight, psalm, solemn] • continue to distinguish between homophones and other words which are often confused • 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 • use dictionaries to check the spelling and meaning of words • use the first three or four letters of a word to check spelling, meaning or both of these in a dictionary • use a thesaurus.
<p style="text-align: center;"><u>Notes and guidance for word reading</u> <u>(non-statutory)</u></p> <p>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.</p> <p>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.</p> <p>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.</p>	<p style="text-align: center;"><u>Notes and guidance for spelling</u> <u>(non-statutory)</u></p> <p>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.</p>

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COMPREHENSION

Pupils should be taught to:

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

COMPOSITION

Pupils should be taught to:

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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Participate in discussions about books that are read to them and those they can read for 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)**

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.

Notes and guidance for composition **(non-statutory)**

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:

Free verse

Monologue, Conversation, List, Calligrams, Shape, Concrete

Structures and forms

Cinquain, Quatrain, Couplets, Rap, Limericks, Kennings, Haiku, Renga, Ballads, Question and Answer

Examples of Learning Outcomes

	SL	R	W
I can interpret poems, explaining how the poet creates shades of meaning.	•	•	
I can justify my own views and explain underlying themes.	•	•	
I can explain the impact of figurative and expressive language, including metaphor.	•	•	
I can comment on poems’ structures and how these influence meaning.		•	
I can vary pitch, pace volume, rhythm and expression in relation to the poem’s meaning and form.	•		
I can use actions, sound effects, musical patterns, images and dramatic interpretation.	•		
I can use language imaginatively to create surreal, surprising, amusing and inventive poetry.			•
I can use simple metaphors and personification to create poems based on real or imagined experience.			•
I can select pattern or form to match meaning and own voice.			•

TEXT TYPE KNOWLEDGE: INSTRUCTIONS

Purpose:

To ensure something is done effectively and/or correctly with a successful outcome for the participant(s).

Features:

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.)

Examples of Learning Outcomes

SL	R	W
	•	
	•	
		•
		•

I can understand and identify key features and conventions of a range of instructional texts.

I can use the language conventions and grammatical features of a range of instructional texts.

I can create a range of instructional texts to suit appropriate purposes and audiences.

I can draw on and combine different language and organisational features as appropriate.

Examples

- Write a recipe in the style of a particular chef, e.g. Delia Smith, Jamie Oliver etc...
- Write instructions for carrying out science investigation
- Write a manual for a board or computer game, including tips for getting the most out of the game.

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TEXT TYPE KNOWLEDGE: INFORMATION TEXTS (NON-CHRONOLOGICAL REPORTS)

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

I have a secure understanding of the form, language conventions and grammatical features of non-chronological reports.

I can write reports as part of a presentation on a non-fiction subject (e.g. linked to history, geography or science.)

I can choose the appropriate style and form of writing a non-chronological report to suit a specific purpose and audience.

SL	R	W
	•	
		•
		•

Examples

- Write a non-chronological report about a cross-curricular theme, e.g. light, evolution, classification of living things
- Write a non-chronological report for a younger audience

TEXT TYPE KNOWLEDGE: EXPLANATION

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 identify key features of an explanation text.		•	
I can give an oral explanation, using the 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 write explanation texts, drawing on a range of stimuli and gathering information from a range of sources.			•

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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 participate in whole class debates using the conventions and language of debate including Standard English.	•		
I can identify how persuasive arguments are constructed to be effective.		•	
I can recognise the sequence of points in an argument and how points are linked.		•	
I can recognise and provide examples of persuasive language.	•	•	•
I can anticipate potential objections.	•	•	•
I can appeal to views and feelings of the target audience.	•	•	•
I can use persuasive language techniques to deliberately influence the listener.	•		•
I can develop a point logically and effectively.	•		•
I can support and illustrate points further through persuasive devices.	•		•
I can use conditionals, e.g. if...then, might, could, would, and their persuasive uses, e.g. in deduction, speculation, supposition.	•		•
I can construct effective persuasive arguments, orally and in writing.	•		•

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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 the language , grammar, organisational and stylistic features of balanced written discussions which: <ul style="list-style-type: none"> • summarise different sides of an argument • clarify the strengths and weaknesses of different positions • signal personal opinion clearly • draw reasoned conclusions based on available evidence 	•	•	
I can recognise and understand the distinction between the persuasive presentation of a particular view and the discursive presentation of a balanced argument.		•	
I can explore orally and then write a balanced report of a controversial issue: <ul style="list-style-type: none"> • summarising fairly the competing views • analysing strengths and weaknesses of different positions • drawing reasoned conclusions where appropriate • using formal language and presentation as appropriate 	•		•
I can investigate conditionals, e.g. using if...then, might, could, would, and their persuasive uses, e.g. in deduction, speculation, supposition.		•	
I can build a bank of useful terms and phrases for persuasive argument, e.g. <i>similarly... whereas...</i>			•
I can choose the appropriate style and form to suit a specific purpose and audience.			•

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 biography and autobiography.	•	•	
I can recognise the effect on the reader of the choice between first and third person.	•	•	
I can distinguish between fact, opinion and fiction.	•	•	
I can distinguish between implicit and explicit points of view and how these can differ.	•	•	
I can develop the skills of biographical and autobiographical writing in role, adapting distinctive voices.			•

Examples

- Write in role as historical characters
- Prepare a CV for a job application
- Write your own autobiography to entertain the reader
- Compose a biographical account based on research
- Describe a person from different perspectives, e.g. a police description, school report, newspaper obituary.

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 identify and discuss the principal features of different genres of children's fiction, including typical story structures, language and organisational features.		•	
I can explain reading preferences in terms of the different genres.		•	
I can use a reading journal in a variety of ways to record, explore and extend my own reading.		•	•
I can use a range of drama and other techniques to explore characters and their conflicts and dilemmas and extend my response to stories.	•		
I can express views on how an author has used a range of techniques to indicate a specific mood in a text.	•	•	
I can identify a range of techniques used by an author to indicate shifts in time between past and present.		•	
I understand how to go about reading and get meaning from a narrative or a playscript.		•	
I am aware of a range of questions about texts, how to give written answers and how I can improve my answers.		•	•
I can understand the key elements and features of effective short narratives and playscripts.		•	
I can write narratives (including short stories) and playscripts for a particular audience.			•
I can construct a wide variety of sentences and punctuate them correctly.			•
I can vary sentence length to achieve a particular effect.			•
I can analyse the paragraph structure in different types of story and note how links are made.		•	•
I can construct meaningful and cohesive paragraphs.			•
I can use paragraphs to vary pace and emphasis.			•
I can use the paragraph structure of linear and non-linear narratives as a model for own writing.			•
I can use different narrative techniques to indicate the passage of time between past and present to engage a reader (e.g. flashbacks).		•	•
I can recognise that narrative structure can be adapted and events revealed in different ways, (e.g. stories within stories, flashbacks, revelations).		•	
I can make judgements in response to story endings, e.g. whether it was believable, whether dilemmas were resolved satisfactorily.		•	
I can look at elements of an author's style to identify common elements and then make comparisons between books.		•	
I can consider how an author's style is influenced by the time when he/she wrote and the intended audience.		•	
I can recognise that the narrator can change and be manipulated, (e.g. <i>a different character takes over the story-telling, the story has two narrators</i>) and I can talk about the effect that this has on the story and the reader's response.	•	•	
I can identify stock characters in particular genres and look for evidence of characters that challenge stereotypes and surprise the reader, (e.g. <i>in parody</i>)		•	
I can recognise that authors can use dialogue at certain points in a story (e.g. to <i>explain plot, show character and relationships, convey mood or create humour</i>)		•	
I can discuss how different episodes (in story and on film) can take place in different settings.	•	•	
I can discuss why and how scene changes are made and how they affect the characters and events.	•	•	
I can recognise that authors use language carefully to influence the reader's view of a place or situation.		•	
I can plan and tell stories to explore different styles of narrative and present engaging narratives for an audience.	•		•
I can plan quickly and effectively the plot, characters and structure of my own narrative writing.			•
I can use a variety of techniques to introduce characters and develop characterisation.			•
I can use dialogue at key points to move the story on or reveal new information.			•
I can create a setting by: using expressive or figurative language; describing how it makes the character feel; adding detail of sights and sounds.			•
I can vary narrative structure when writing complete stories, (e.g. <i>start with a dramatic event and then provide background information; use two narrators to tell the story from different perspectives</i>)			•
I can plan and write extended narratives.			•

TYPES OF NARRATIVE

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. Archetypal 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 archetypal 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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Contemporary

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!)

Dilemma

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.

Traditional tales

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.

Myths

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.

Legends

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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Fairy tales

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.

Fables

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.

Dialogue, playscripts and film narrative

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.