

Developing Progression in Narrative writing

The purpose of this document is to support the development of progression in narrative writing. It is organised into 6 sections, one for each year group, and links the 'Progression Papers', which were originally published as part of the National Literacy Strategy, to the revised National Curriculum Programme of Study for English.

The connection between high-quality reading experiences and pupils' writing is made clear throughout: ideas to support the development of progression in pupils' understanding of story structure, narrator, character, and dialogue can be found in the first column, along with statutory information from the N.C. Programme of Study; in the middle column, progression is shown in pupils' ability to tell and write stories. Writing progression, referring to key learning intentions from the N.C. English Programme of Study, is given in the right-hand column and some ideas to develop this knowledge are provided in blue. In addition to this, examples of stage-appropriate sentence structures are included (in red) to provide a model as to how pupils' writing, and their use of key learning intentions, might 'look' in the context of pupils' narrative writing.

The emphasis on the use of talk to prepare for writing is an important one, particularly for early writers: this is reflected within the progression document. One useful model to support the development of oral story retelling can be found in Pie Corbett's 'Talk for Writing' approach, which recommends a three-part structure for teaching narrative writing: Imitate, Innovate, Invent.

This model can be summarised as follows:

Imitate: Shared reading of a short story which pupils then learn with the help of a story map. Pictures, words and actions are used to support oral retelling of the story. The aim is to enable all children to use and internalise story-telling language and a narrative structure.

Innovate: Using the structure of the known story, a plan for an adapted version is made with perhaps one or two changes. Story maps work well so that drawings can be used to plan (as well as captions, labels etc.) and the new story, created collaboratively, retold orally. Using a storyboard, as film makers do to plan the sequence of a film, also works very well for older pupils who can then add key words or phrases to create narrative cohesion and shift the action to a new place or different time.

Invent: A completely new version of the story, which draws on the same story language and structure of the original, is created. Shared writing is again used to model how to plan, draft, revise and edit this story. Additional scaffolds (such as sentence starters or word banks) can then be provided to support pupils in planning and writing their own narrative.

Acknowledgements:

The National Curriculum Handbook for Primary Teachers
Progression Papers NLS (DfES)

Corbett, Pie 'Talk for Writing'/Pie Corbett & Julia Strong, January 2016: www.talk4writing.com

Progression in Narrative Writing

	Progression in narrative writing		Progression in writing knowledge
	<p>Story structure Viewpoint: author; narrator Character & dialogue Setting</p>	<p>Telling stories Writing</p>	<p>ELG Expected</p>
EYFS	<p>Listen to stories being told and read. Know when a story has begun and ended. Recognise simple repeatable story structures and some typical story language, for example, 'Once upon a time...'</p> <p>Be aware that books have authors; begin to understand that someone is telling the story.</p> <p>Stories are about characters; identify and describe their appearance referring to names and illustrations; notice when characters are speaking in the story by joining in (e.g. with a repeated phrase).</p> <p>Understand that stories happen in a particular place; identify settings by referring to illustrations and descriptions.</p>	<p>Turn stories into play using puppets, toys, costumes and props; imagine and re-create roles; re-tell narratives using patterns from listening and reading; tell a story about a central character; experiment with story language by using familiar words and phrases from stories in re-telling and play.</p> <p>Attempt own writing for various purposes, using features of different forms, including stories.</p>	<p>Use pictures to sequence and support an oral retelling of the main events in a simple story. Label pictures with the names of key characters and write words or captions to describe key events in the story. Use small world, puppets etc to retell a known story, using a known phrase to structure the retelling e.g., 'We can't go under it, we can't go over it...' Create a story map based on the known story, adding key words or sentences. (Also see book-making model page 12.)</p> <p>I can write single letters or groups of letters which represent meaning. I can write recognisable labels. I can say my sentence and count the words needed to write it. I attempt to write captions/short sentences in a meaningful context. I can leave a finger space between each word in my sentence. I can re-read what I have written to check that it makes sense. ELG- I can write simple phrases and sentences that can be read by others. I can use my phonic knowledge to write words that match my spoken sounds. ELG – I can spell words by identifying the sounds in them and representing sounds with a letter or letters. ELG - I can write recognisable letters most of which are correctly formed.</p>

	Progression in narrative writing		Progression in writing knowledge
	National Curriculum English Programme of Study - statutory Story structure Viewpoint: author; narrator Character & dialogue Setting	N.C. English - guidance Telling stories Writing	
Y1	<p>Pupils should be taught to develop pleasure in reading, motivation to read, vocabulary and understanding by:</p> <ul style="list-style-type: none"> • listening to and discussing a wide range of...stories at a level beyond which they can read independently • becoming very familiar with key stories, fairy stories and traditional tales, retelling them and considering their particular characteristics. <p><i>Through shared reading, pupils should begin to:</i></p> <p>Identify the beginning, middle and end in stories and use familiarity with this structure to make predictions about story endings. Recall the main events in familiar stories.</p> <p>Listen with sustained concentration and then talk about how the author created interest or excitement in the story; know that the 'voice' telling the story is called the narrator.</p> <p>Recognise main characters and typical characteristics, for example, good and bad characters in traditional tales; identify the goal or motive of the main character and talk about how it moves the plot on; notice how dialogue is presented in text and begin to use different voices for particular characters when reading dialogue aloud.</p> <p>Understand that settings can be familiar or unfamiliar and based on real-life or fantasy. Respond by making links with own experience and identify 'story language' used to describe imaginary settings.</p>	<p>Pupils vocabulary should be developed when they listen to books read aloud and when they discuss what they have heard. Such vocabulary can also feed their writing.</p> <p><i>Following shared reading and through shared writing, pupils should:</i></p> <p>Re-tell familiar stories and recount events, including the main events in sequence, focusing on who is in the event, where events take place and what happens in each event.</p> <p>Use story language, sentence patterns and sequencing words to organise events, (e.g. <i>then, next</i>).</p> <p>Recite stories, supported by story boxes, pictures, story maps etc.</p> <p>Use role-play to act out stories and portray characters and their motives.</p> <p>Use patterns and language from familiar stories in their own writing; write complete stories with a simple structure: beginning – middle – end.</p> <p>Decide where a story is set and use ideas from reading for some incidents and events in their own simple narrative.</p>	<p>I can tell you the sentence I want to write before I write it.</p> <p>I can sequence sentences in chronological order to write a short story.</p> <p>I can re-read my writing out loud after I have written it to check it makes sense.</p> <p>I can put words together to make a sentence.</p> <p>I can join two sentences using 'and'.</p> <p>I can use a capital letter to start a sentence.</p> <p>I can use a full stop to end a sentence.</p> <p>I can use a question mark to show that a sentence is a question.</p> <p>I can use an exclamation mark to show that a sentence is an exclamation.</p> <p>I can use capital letters for names of people.</p> <p>I can use an upper-case letter for the first-person pronoun 'I'.</p> <p>I can use phonics to spell cvc, cvcc and some ccvc words.</p> <p>Use drama, small world, role-play and pictures to sequence and support oral retelling of the main events in a known story. Plan a written retelling of the story (imitate) changing one element (innovate) if appropriate. Use captions to annotate the story map and write sentences to retell the new story.</p> <p>Once upon a time there was a spider called Anansi. Anansi went to visit his grandma. He put the hot beans in his hat!</p>

	Progression in narrative writing	N.C. English - guidance	Progression in writing knowledge
	National Curriculum English Programme of Study - statutory Story structure Viewpoint: author; narrator Character & dialogue Setting	Telling stories Writing	End of KS1 Expected EXS End of KS1 Greater Depth GDS
Y2	<p>Pupils should be taught to develop pleasure in reading, motivation to read, vocabulary and understanding by:</p> <ul style="list-style-type: none"> • listening to, discussing and expressing views about a wide range of...stories at a level beyond which they can read independently • discussing the sequence of events in books • becoming very familiar with, and retelling a wider range of stories, fairy stories and traditional tales • recognising simple recurring literary language in stories. <p><i>Through shared reading, pupils should begin to:</i></p> <p>Identify the sequence of events in a story: opening – something happens – events to sort it out – ending. Identify words used to signal the passing of time. Make deductions about why events take place in a particular order by looking at characters' actions and their consequences.</p> <p>Begin to understand elements of an author's style, e.g. books about the same character or common themes.</p> <p>Understand that we know what characters are like from what they do and say as well as their appearance; make predictions about how they might behave; notice that characters can change during the course of the story; understand the way that characters speak reflects their personality; the verbs used for dialogue tell us how a character is feeling, e.g. <i>sighed, shouted, joked</i>.</p> <p>Know how settings are created using descriptive words and phrases; understand that particular types of story can have typical settings – use this experience to predict the events of a story based on the setting described in the story opening.</p>	<p>Reading and listening to whole books helps pupils to increase their vocabulary and grammatical knowledge...and help them to understand how narratives are structured. Reading activities can be drawn on for their writing.</p> <p><i>Following shared reading, and through shared writing, pupils should:</i></p> <p>Re-tell familiar stories using narrative structure and dialogue from the text; include relevant details and sustain the listener's interest.</p> <p>Tell own real and imagined stories; explore characters' feelings and situations using improvisation; dramatise parts of own or familiar stories and perform to class or group.</p> <p>Imitate familiar stories by borrowing and adapting structures to write complete stories with a sustained, logical sequence of events.</p> <p>Use the past tense and 3rd person consistently and begin to include some description of setting.</p> <p>Create characters, e.g. by adapting ideas about typical story characters and begin to include some dialogue.</p> <p>Use phrases drawn from story language to add interest e.g.</p>	<p>I can write narratives about personal experiences and those of others (real and fictional).</p> <p>I can plan and discuss the content of my writing and record my ideas using key words. I can use a marking ladder when I have finished my writing and talk about my next steps.</p> <p>I can use the present and past tense correctly and check that I keep to the same tense. I can use and, but or so to link ideas in my writing (coordination). I sometimes use because, when or if to link ideas in my writing (subordination). I can use expanded noun phrases to add detail. I almost always use full stops and capital letters correctly. I can use question marks correctly when they are needed in my writing. I can segment spoken words into phonemes and record these as graphemes, spelling many correctly.</p> <p>I can use capital letters and digits of the correct size, orientation and relationship to one another and to lower case letters. I use spacing between words that reflects the size of the letters. I can segment spoken words into phonemes and record these as graphemes, spelling many correctly.</p> <p>GDS</p> <p>When I write, I include phrases and words that I have met (topic words, interesting vocabulary, story-telling voice).</p> <p>I can use apostrophes to mark possession.</p>

she couldn't believe her eyes; but what big ears you have!

I can use apostrophes to show where letters are missing in contractions.

I can spell longer words using suffixes such as 'ment', 'ness', 'ful', 'less', 'ly'.

When I write, I include phrases and words that I have met (topic words, interesting vocabulary, story-telling voice).

I can use apostrophes to mark possession.

I can use apostrophes to show where letters are missing in contractions.*

I can spell longer words using suffixes such as 'ment', 'ness', 'ful', 'less', 'ly'.

Once upon a time there was a tricky little spider called Anansi.
One hot day Anansi set off to see his grandpa. It was a long walk for a small spider but his eight legs scuttled along the path and he was there in no time.
Grandpa was busy was cooking spicy beans when Anansi got to the house.
"Ooh that's* my favourite dinner Grandpa!" said Anansi.

NB use of inverted commas to demarcate direct speech not expected at KS1 however GDS pupils may begin to show awareness of speech punctuation from their reading.

	Progression in narrative writing		Progression in writing knowledge
	National Curriculum English Programme of Study - statutory Story structure Viewpoint: author; narrator Character & dialogue Setting	N.C. English - guidance Telling stories Writing	
Y3	<p>Pupils should be taught to develop positive attitudes to reading and understanding of what they read by:</p> <ul style="list-style-type: none"> • listening to and discussing a wide range of fiction... • increasing their familiarity with a wide range of books, including fairy stories, myths and legends, and retelling some of these orally • discussing words and phrases that capture the reader's imagination. <p><i>Through shared reading, pupils should begin to:</i></p> <p>Consolidate their understanding of sequential story structure. Identify common, formal elements in story openings and endings and typical features of particular types of story. Recognise common themes, similar key incidents and typical phrases or expressions. Note the use of language or music or camera angle to set scenes, build tension, create suspense.</p> <p>Recognise that authors make decisions about how the plot will develop and use different techniques to provoke readers' reactions; notice the difference between 1st and 3rd person accounts; take part in dramatised readings using different voices for the narrator and main characters.</p> <p>Identify examples of a character telling the story in the 1st person; make deductions about characters' feelings, behaviour and relationships based on descriptions and their actions in the story; identify examples of stereotypical characters; make judgements about a character's actions, demonstrating empathy or offering alternative solutions to a problem; analyse the way that the main character(s) usually talks and look for evidence of the relationship between characters based on dialogue.</p> <p>Understand that settings are used to create atmosphere; look at examples of scene changes that move the plot, relieve or build up tension within a story.</p>	<p>Pupils should be taught to recognise themes in stories they read, such as the triumph of good over evil or the use of magical devices in fairy stories and folk tales.</p> <p><i>Following shared reading, and through shared writing, pupils should:</i></p> <p>Tell stories based on their own experience and oral versions of familiar stories; include some dialogue to set the scene and present characters; vary voice and intonation to create effects and sustain interest; sequence events clearly and have a definite ending; explore relationships and situations through drama.</p> <p>Write complete stories with a full sequence of events in narrative order, including a dilemma or conflict and resolution. Write an opening paragraph to describe the setting and further paragraphs for each stage of the story. Include some character description. Use either 1st or 3rd person consistently. Begin to use conventions for written dialogue and include some dialogue that shows the relationship between two characters.</p>	<p>I can use the diagonal and horizontal strokes that are needed to join letters. I can compose sentences which develop ideas in a logical sequence. I can write a narrative with some description of the setting and characters. I am starting to use paragraphs to organise my writing. I can re-read my writing to make corrections to my spelling or punctuation so as to make my meaning clear to the reader. I can use a variety of sentences with more than one clause by using a wider range of subordinating conjunctions e.g. when, if, because. I can use adverbials and prepositions to express time and cause e.g then, next, soon; before, after, during. I am beginning to use inverted commas to punctuate direct speech. I choose interesting vocabulary to add interest and avoid repetition. I always use capital letters and full stops accurately to demarcate sentences.</p> <p>Suddenly, there was a strange creaking sound. "What was that?" whispered the boy. He looked around the room and saw the old, wooden door had swung open.</p>

	Progression in narrative writing		Progression in writing knowledge
	National Curriculum English Programme of Study - statutory Story structure Viewpoint: author; narrator Character & dialogue Setting	N.C. English - guidance Telling stories Writing	
Y4	<p>Pupils should be taught to develop positive attitudes to reading and understanding of what they read by:</p> <ul style="list-style-type: none"> • listening to and discussing a wide range of fiction... • increasing their familiarity with a wide range of books, including fairy stories, myths and legends, and retelling some of these orally • discussing words and phrases that capture the reader's imagination. <p><i>Through shared reading, pupils should begin to:</i></p> <p>Develop understanding of story structure and recognise the stages of a story: introduction – build-up - climax or conflict – resolution; appreciate that chronology does not always run smoothly, (e.g. some events are skimmed over, others are told in more depth).</p> <p>Develop awareness that the author sets up dilemmas in the story and devises a solution. Make judgements about the success of the narrative, (e.g.) <i>do you agree with the way that the problem was solved?</i> Understand that the author or director creates characters to provoke a response in the reader, (e.g.) <i>sympathy, dislike;</i> discuss whether the narrator has a distinctive 'voice' in the story.</p> <p>Identify the use of expressive language to build a fuller picture of a character; look at the way that key characters respond to a dilemma and make deductions about their motives and feelings – discuss whether their behaviour was predictable or unexpected; explore the relationship between what characters say and what they do – do they always reveal what they are thinking?</p> <p>Recognise that authors can create entire imaginary worlds; identify the small details that are used to evoke time, place and mood. Look for evidence of the way that characters behave in different settings.</p>	<p>Pupils should be taught to recognise themes in stories they read, such as the triumph of good over evil or the use of magical devices in fairy stories and folk tales.</p> <p><i>Following shared reading, and through shared writing, pupils should:</i></p> <p>Plan and tell own versions of stories; tell effectively, e.g. using gestures, repetition, traditional story openings and endings; explore dilemmas using drama techniques, (e.g.) improvise alternative courses of action for a character.</p> <p>Plan complete stories by identifying stages in the telling: introduction – build-up – climax or conflict - resolution.</p> <p>Use paragraphs to organise and sequence the narrative and for more extended narrative structures.</p> <p>Use different ways to introduce or connect paragraphs, (e.g.) <i>Some time later..., Suddenly..., Inside the castle...</i></p> <p>Use details to build character descriptions and evoke a response in the reader. Develop settings using descriptive language to evoke time, place and mood.</p>	<p>I can join my writing fluently and evenly throughout a piece of writing. I can orally rehearse my sentences or sequences of sentences to make sure I link my ideas logically in my writing. I can write a narrative with a clear structure, setting, characters and plot. I can pace events in a narrative to make my writing lively and interesting. I use paragraphs to organise my writing, grouping the content of a text effectively. I can use a range of sentences with more than one clause to add interest and variety. I can use fronted adverbials to add variety e.g. 'Quickly, he scribbled a note for his father.' I can use subordinate clauses to begin sentences for effect e.g. When... If... Although... I choose pronouns and nouns carefully to make meaning clear and avoid repetition. I can use inverted commas and other punctuation to indicate direct speech. I can use apostrophes correctly for both singular and plural possession e.g. the boy's bike I can use commas after fronted adverbials and to separate subordinate clauses in my writing. I can use expanded noun phrases, precise adjective choices and powerful verbs to add impact. I can use expanded noun phrases, precise adjective choices and powerful verbs to add impact. Anxiously, the boy glanced around the dusty room. "W-w-what was that?" he whispered, as the old door slowly creaked open on its hinges. "Is there anybody there?" he asked. Although the room was empty, he felt sure he wasn't alone any longer.</p>

	Progression in narrative writing		Progression in writing knowledge
	National Curriculum English Programme of Study - statutory Story structure Viewpoint: author; narrator Character & dialogue Setting	N.C. English - guidance Telling stories Writing	
Y5	<p>Pupils should be taught to maintain positive attitudes to reading and understanding of what they read by:</p> <ul style="list-style-type: none"> • continuing to read and discuss an increasingly wide range of fiction... • 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 • identifying and discussing themes and conventions in and across a wide range of writing. <p><i>Through shared reading, pupils should begin to:</i></p> <p>Recognise that story structure can vary in different types of story and that plots can have high and low points; notice that the structure in extended narratives can be repeated with several episodes building up to conflict and resolution before the end of the story. Analyse more complex narrative structures and narratives that do not have a simple linear chronology, (e.g.) parallel narratives, 'time slip'.</p> <p>Begin to recognise that authors have particular styles and may have a particular audience in mind; discuss the author's perspective on events and characters, (e.g.) <i>the consequences of a character's mistakes – do they get a second chance?</i>; understand that the author's perspective and narrative viewpoint is not always the same - note who is telling the story, whether the author ever addresses the reader directly; check whether the viewpoint changes at all during the story; explore how the narration relates to events.</p> <p>Look for evidence of characters changing during a story and discuss possible reasons, (e.g.) <i>in response to particular experiences or over time</i>, what it shows about the character and whether the change met or challenged the reader's expectations; recognise that characters may have different perspectives on events in the story;</p>	<p>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 of authors and fictional characters. They should be shown how to compare settings and themes.</p> <p><i>Following shared reading, and through shared writing, pupils should:</i></p> <p>Plan and tell stories to explore narrative viewpoint, (e.g. re-tell a familiar story from the point of view of another character). Demonstrate awareness of audience by using techniques such as recap (<i>Should I tell you what happened to me only yesterday?</i>) repetition of a catchphrase, (<i>You couldn't make it up!</i>) or humour. Use spoken language imaginatively to entertain and engage the listener.</p> <p>Develop particular aspects of story writing: - experiment with different ways to open a story - add scenes, characters or dialogue to a familiar story. Develop characterisation, including the use of figurative language to show the reader what characters say and do and</p>	<p>I can write fluently, using a clear, neat, joined and consistent script. I can adapt my writing to suit the audience and purpose of the writing. I can start sentences in different ways, using subordinate clauses, rhetorical questions and fronted adverbials to create atmosphere and engage the reader. I can integrate dialogue into my narratives to convey character. I can establish a writer's 'voice', commenting on or describing characters or events consistently. I organise my writing into well-structured, cohesive paragraphs which create 'flow'. I can build cohesion in and between paragraphs by using pronouns correctly. I can use relative clauses beginning with who or which. I can use brackets, dashes or commas to indicate parenthesis. I can choose vocabulary and word order to engage the reader or build tension e.g. On the stroke of midnight, it pounced. I can use stylistic devices to create effects in writing e.g. simile, metaphor*. I can ensure the consistent and correct use of tense throughout a piece of writing. I can use complex sentence structures accurately e.g. edit to ensure clarity, main clause, comma. I always use apostrophes and inverted commas accurately.</p>

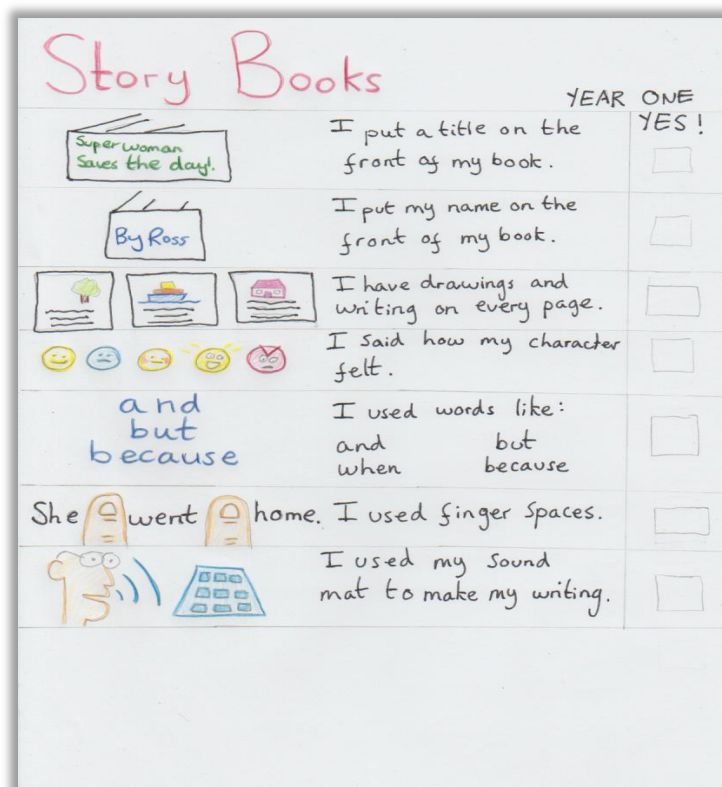
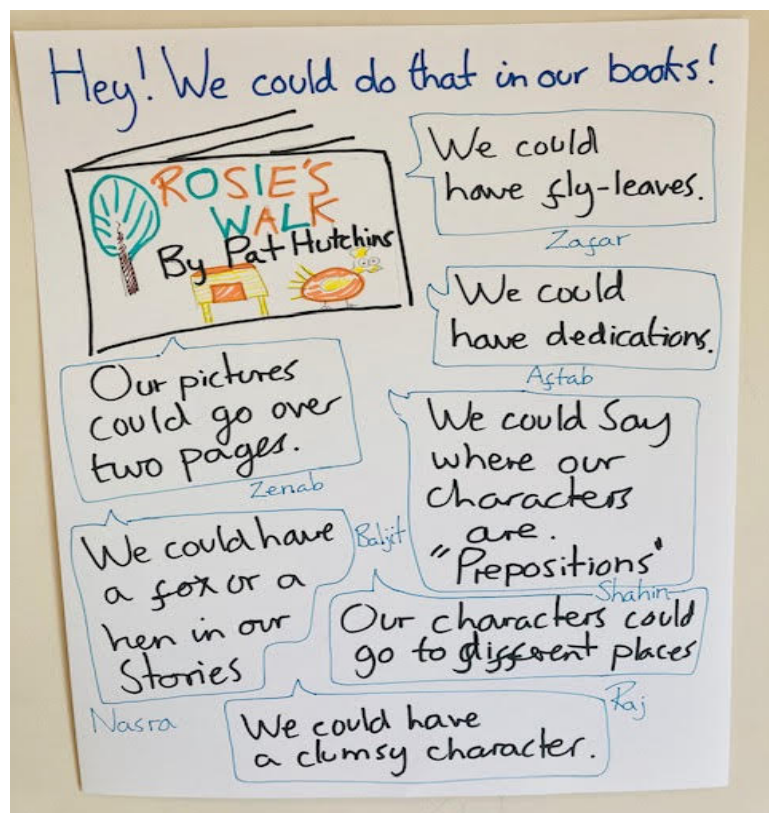
	<p>look for evidence of differences in patterns of relationships, customs, attitudes and beliefs by looking at the way characters act and speak and interact in older literature.</p> <p>Different types of story can have typical settings. Real-life stories can be based in different times or places, (e.g.) historical fiction – look for evidence of differences that will affect the way that characters behave or the plot unfolds.</p>	<p>how they feel and react at different points in the story.</p> <p>Plan and write complete stories, organising more complex chronological narratives into several paragraph units relating to story structure.</p> <p>Begin to write narratives that do not have linear chronology, (e.g. portray events happening simultaneously - <i>Meanwhile...Back at the base,...</i>).</p> <p>Show awareness of a range of techniques to link paragraphs in a cohesive narrative using adverbs and adverbial phrases (<i>Seconds after the stroke of midnight, The very next morning</i>)</p> <p>Begin to adapt writing for a particular audience, aiming for consistency in character and style.</p>	<p>Tentatively, the boy scanned the corners of the dusty room. A sudden scraping noise made him turn around in fear. "W-w-who's there?" he asked anxiously, as the old door, which had definitely been closed, slowly swung open. His legs turned to jelly*.</p> <p>Meanwhile, the boy's Mum looked anxiously out of the bedroom window. Her fingers clutched at the fabric of the curtains and she frowned as she scanned the empty street outside. It was really late. Where on earth could he have got to?</p>
--	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

	Progression in narrative writing		Progression in writing knowledge
	National Curriculum English Programme of Study - statutory Story structure Viewpoint: author; narrator Character & dialogue Setting	N.C. English - guidance Telling stories Writing	KEY LI: End of KS2 EXS End of KS2 GDS
Y6	<p>Pupils should be taught to maintain positive attitudes to reading and understanding of what they read by:</p> <ul style="list-style-type: none"> continuing to read and discuss an increasingly wide range of fiction... 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 identifying and discussing themes and conventions in and across a wide range of writing. <p><i>Through shared reading, pupils should begin to:</i></p> <p>Identify story structures typical to particular fiction genres; recognise that narrative structure can be adapted and events revealed in different ways, (e.g. stories within stories, flashbacks, revelations).</p> <p>Analyse the paragraph structure in different types of story and note how links are made; make judgements in response to story endings, (e.g. whether it was believable, whether dilemmas were resolved satisfactorily).</p> <p>Look at elements of an author's style to identify common elements and then make comparisons between books; consider how style is influenced by the time when they wrote and the intended audience; recognise that the narrator can change and be manipulated, (e.g. <i>a different character takes over the story-telling, the story has 2 narrators</i>) and discuss the effect that this has on the story and the reader's response.</p> <p>Identify stock characters in particular genres and look for evidence of characters that challenge stereotypes and surprise the reader; recognise that authors can use dialogue at certain points in a story for a range of purposes (to <i>explain plot, show character and relationships, convey mood or create humour</i>).</p>	<p>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 of authors and fictional characters. They should be shown how to compare settings and themes.</p> <p><i>Following shared reading, and through shared writing, pupils should:</i></p> <p>Plan and tell stories to explore different styles of narrative; present engaging narratives for an audience.</p> <p>Plan quickly and effectively the plot, characters and structure of own narrative writing, using paragraphs to vary pace and emphasis.</p> <p>Vary sentence length to achieve a particular effect (He froze.) and use a variety of techniques to introduce characters and develop characterisation.</p> <p>Use dialogue at key points to move the story on or reveal new information.</p> <p>Create a setting by using expressive or figurative language, describing how it makes the character feel and adding detail of sights and sounds.</p>	<p>My handwriting is fluent, joined and consistent, even at speed.</p> <p>I can choose the appropriate form and register for the audience and purpose of the writing.</p> <p>I use grammatical structures and choose vocabulary appropriate to the audience, purpose and degree of formality to make meaning clear and add impact or atmosphere.</p> <p>I can use a range of sentence starters to create specific effects e.g. adverbials, conjunctions, non-finite verbs, 'ed'.</p> <p>I sustain and develop ideas logically and for effect, using a wide range of devices to build cohesion within and across paragraphs.</p> <p>I can use character, dialogue (using inverted commas and other punctuation to indicate direct speech) and action to advance events in narrative writing and describe settings effectively.</p> <p>I can convey complicated information concisely using expanded noun phrases.</p> <p>I can use semi colons, colons or dashes to mark the boundaries between independent clauses (mostly correctly).</p> <p>I can use hyphens to avoid ambiguity.</p> <p>I can use the colon to introduce a list and the semi-colon within a list.</p> <p>I can use connecting adverbials or pronouns to link ideas, guide the reader and improve cohesion within or between paragraphs.</p> <p>I can edit my writing to ensure that there are no errors in my use of tense,</p>

	<p>Understand that different episodes (in story and on film) can take place in different settings; discuss why and how the scene changes are made and how they affect the characters and events. Recognise that authors use language carefully to influence the reader's view of a place or situation</p>	<p>Vary narrative structure when writing complete stories, (e.g., <i>start with a dramatic event and then slow the plot to provide background information and build tension; use two narrators to tell the story from different perspectives</i>).</p> <p>Use the paragraph structure of non-linear narratives as a model for own writing.</p>	<p>plural/singular, person or subject/verb agreement.</p> <p>I can use ellipsis and vary word order or sentence length to add interest.</p> <p>I use figurative language* (e.g., metaphor*, personification) precisely in order to add impact.</p> <p>I use a variety of relative pronouns or implied pronouns to write relative clauses which convey information clearly.</p> <p>Tentatively, the boy scanned the corners of the abandoned room. <u>It was deserted:</u> <u>cobwebs</u> cloaked every surface; the empty grate held no trace of warmth; and creased, dusty sheets shrouded each piece of furniture, their lumpen outlines looming in the dark *like the ghosts of the house's former inhabitants. "W-w-who's there?" he asked anxiously, as the old door slowly swung open with a sinister scrape of its rusty hinges.</p> <p>As if it were *raining deadly icicles, tiny shards of glass began to fall from the ceiling. To Jim's horror, the chandelier started to swing precariously from the brass hook which attached it to the ancient beam above his head. Like the pendulum* of an errant clock it moved erratically left and right - once, twice - and then crashed to the floor. He leapt backwards in sheer terror.</p>
--	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

THIS PAGE AND SUBSEQUENT PAGES WILL BE USED TO PROVIDE EXAMPLES OF PUPILS' NARRATIVE WRITING. Please get in touch to add stories to this document which will further clarify progression in narrative!

The mini 'Book-Making Model' for early writers - images from The Writing for Pleasure Centre



An idea for early writers EYFS and Y1 (and arguably LPPs Y2) so that writing is perceived to be less daunting.

'Ideas Parties' - after reading a model text, how could we use the book to inform our own writing? (Imitate and Innovate)

Writing toolkits - developed to provide a tool for self-assessment but another column of 'Yes!' could be added to support re-reading and editing, peer-assessment and also structure teacher feedback.

Planning, perhaps using a story map or storyboard, would still be a key element of the learning journey

If pupils understand - through teacher modelling - that each little page in their book has space for a drawing and a line on which they write (initially) one sentence, this structure can then be used to secure knowledge of the grammar of a sentence and sentence punctuation (capital letters and full stops).

As pupils become confident with writing a complete sentence, additional line(s) might then be provided; the cognitive load is more manageable as the expectation to write at greater length is communicated gradually to early writers.