

# Education Support Pack

## **Primary Curriculum** *Reading and Writing Stories*

---

**Written by: Kate Pick, Donna Burton-Wilcock and Dianne Rees**

Kate has taught in primary schools for 11 years. She is SENCO and NQT mentor at Southwold CP School, Oxfordshire.

Donna taught English for 12 years and has worked as the Senior Editor and writer for an open learning company. She managed education programmes in the Northern European Region for Intel and is now Director of Education at Immersive Education.

Dianne trained as an English and drama teacher, and has taught in schools and colleges in England and Sierra Leone for 15 years. She joined Immersive Education for a year's secondment in September 2002.

Page design by Garth Stewart

ISBN 1-84393-069-9

## Acknowledgements

Immersive Education is grateful to the following publishers, authors and agents for permission to use the copyright extracts included in this Content Library.

C S Lewis (2001) *The Lion, the Witch and the Wardrobe*, HarperCollins  
Copyright © C. S. Lewis Pte Ltd 1950

A. P. Watt Ltd on behalf of Jill Murphy for the opening paragraph of:  
Jill Murphy (2001) *The Worst Witch*, Young Puffin  
Copyright © Jill Murphy 1974

Alan Garner, *The Weirdstone of Brisingamen*, HarperCollins  
Copyright © Alan Garner 1960

Anne Fine (1992) *The Angel of Nitshill Road*, Egmont  
Copyright © Anne Fine 1992

Frances Hodgson Burnett (1911) *The Secret Garden*, Puffin Classics

Every effort has been made to contact Patrick Walsh for permission to use *The Bully Asleep* by John Walsh. Unfortunately Immersive Education has been unable to locate the estate. We would be grateful for details should anyone hold them so that we can obtain formal permission at the first opportunity.

## Production Credits

Marie-Claire Barnes	John Groves	Carol Ostick	Lloyd Sutton
Sarah Barnett	David Hailey	Tim Price-Walker	Neal Sutton
Simon Beaumont	Ben Hanke	Michael Reading	Gemma Taylor
Rebecca Burton	Ashley Helm	Dianne Rees	Brian Unwin
Donna Burton-Wilcock	Sarah Hickman	Damien Rochford	Ross Walker
Alex Cane	Stephen Howell	Stephanie Rogers	Martin Weatherill
Vicky Carroll	Zoe Klinger	Teresa Rose	David Welch
Serena Curtis	Andrew Krouwel	Boris Samson	Chris Wild
Ian Downend	Chris Lloyd	Ray Shaw	Jeff Woyda
Pam Granger	John McDonnell	Jamie Sheldon	Steve Young
John Griffiths	Mandy Miles	Garth Stewart	

# Contents

---

<b>Introduction</b>	<b>5</b>
<i>This Pack</i>	<b>7</b>
<i>Structure</i>	<b>9</b>
<i>Useful hints</i>	<b>11</b>
<i>What is Kar2ouche?</i>	<b>13</b>
<i>Making Your Own Activities Using Kar2ouche</i>	<b>15</b>
<i>If You Haven't Used Kar2ouche Before – A Starter</i>	<b>18</b>
<b>Activities</b>	<b>21</b>
<b>Year 3 Term 1 Settings</b>	<b>23</b>
<b>Settings</b>	<b>27</b>
Sheet 3.1a The Dog in the Playground	29
Sheet 3.1b Waiting for Tom	31
<b>Year 3 Term 2 Story Plans and Sequels</b>	<b>33</b>
<b>Story Plans and Sequels A</b>	<b>39</b>
<b>Story Plans and Sequels B</b>	<b>41</b>
Sheet 3.2a The Hare and the Tortoise	43
Sheet 3.2b Sequels	44
Sheet 3.2c The Crow and the Pitcher	45
Sheet 3.2d A Modern Setting	47
<b>Year 3 Term 3 Beginnings</b>	<b>49</b>
<b>Beginnings</b>	<b>53</b>
Sheet 3.3a Story Starters	55
Sheet 3.3b Starting Stories	57
Sheet 3.3c Planning a Story	59
Sheet 3.3d Third to First Person	60
<b>Year 4 Term 1 Dick Whittington</b>	<b>61</b>
<b>Dick Whittington</b>	<b>64</b>
Sheet 4.1a Dick Whittington	65
Sheet 4.1b Time Sheet	68
<b>Year 4 Term 2 A Sense of Place</b>	<b>69</b>
<b>A Sense of Place</b>	<b>73</b>
Sheet 4.2a The Visitor	75
Sheet 4.2b Creating Atmosphere	77
Sheet 4.2c Setting Checklist	79
Sheet 4.2d Evaluation	80

<b>Year 4 Term 3 Alternative Viewpoints and Dilemmas</b>	<b>81</b>
<b>Alternative Viewpoints and Dilemmas</b>	<b>86</b>
Sheet 4.3a The Bully Asleep	89
Sheet 4.3b Planning the Scene – A	90
Sheet 4.3c Planning the Scene – B	91
<b>Appendices</b>	<b>93</b>
<b>Appendix A Supporting Special Educational Needs through KarZouche Content Libraries.</b>	<b>95</b>
<b>Appendix A 3.1 Year 3 Term 1 Settings</b>	<b>97</b>
<b>Appendix A Sheet 3.1 Settings</b>	<b>98</b>
<b>Appendix A 3.2 Year 3 Term 2 Story Plans and Sequels</b>	<b>99</b>
<b>Appendix A Sheet 3.2 Story Plans and Sequels</b>	<b>100</b>
<b>Appendix A 3.3 Year 3 Term 3 Beginnings</b>	<b>101</b>
<b>Appendix A Sheet 3.3 Beginnings</b>	<b>102</b>
<b>Appendix A 4.1 Year 4 Term 1 Dick Whittington</b>	<b>103</b>
<b>Appendix A Sheet 4.1 Dick Whittington</b>	<b>104</b>
<b>Appendix A 4.2 Year 4 Term 2 A Sense of Place</b>	<b>105</b>
<b>Appendix A 4.3 Year 4 Term 3 Alternative Viewpoints and Dilemmas</b>	<b>106</b>
<b>Appendix B Suggested Reading</b>	<b>107</b>

# Introduction

---



# This Pack

---

*Reading and Writing Stories* is aimed at Key Stage 2 students in Years 3 and 4, and provides examples of just some of the ways Kar2ouche can be used to enhance your students' learning through visualisation, discussion, speculation and exploration. It links closely with the National Curriculum and the National Literacy Strategy. In addition, some of the lesson suggestions incorporate activities that can be used to develop ICT capabilities and could also be used to complement PSHE teaching.

So why use Kar2ouche at all? Students find Kar2ouche an easy-to-use, accessible and absorbing program that enables them to explore fictional texts in a way that develops insight and understanding of sometimes quite difficult texts. Where material is open-ended, students find that Kar2ouche helps them to develop interpretations that they are then able to justify with close reference to the material they have read. Through the activities, students are also given the opportunity to communicate ideas through collaborative working, exchange of views and group presentations. The images provide stimuli, and the texts models for students' own creative writing. The differentiated activities provide focused tasks that enable all children to produce examples of narrative writing. The plenary sessions give them the opportunity to reflect critically on their own work and the work of others.

One of the benefits of using Kar2ouche is, therefore, its versatility. As the teacher mediating the learning through Kar2ouche, you do not need to be an ICT specialist. However, it does allow you to use it in the ways you consider most appropriate with your classes. The variations are almost limitless. Many of the photocopiable sheets can be used during the preparation or evaluation stages and do not require access to computers. In this way you can make best use of the ICT availability.

This pack covers aspects of writing relating to the use of established authors as models. For example there are extracts from Anne Fine, Alan Garner, C S Lewis and the poet John Walsh. The suggested activities are intended to support the development of students' creative skills. In particular they will help students to plan, organise and sustain their writing.

The following lesson suggestions are for those occasions when you want some hints on getting started. All of the activities are cross-referenced with the relevant attainment targets for English, ICT and PSHE from the National Curriculum for Key Stage 2 and the National Literacy Strategy for Years 3 and 4.

It is worth stressing that the activities described are not prescriptive. They provide a range of stimuli to be adapted for your own creative lesson planning. The *Teacher Notes* provide the overview, whereas the *Student Notes*, reproduced from the activity screen in Kar2ouche, give the step-by-step instructions.



# Structure

---

The pack is divided into sections.

- **Introduction:** This comprises an overview of curriculum coverage and an introduction to Kar2ouche.
- **Activities:** The six activities provide a suggested unit of work for every term in Years 3 and 4. In each you will be using Kar2ouche to analyse exemplar texts and complete activities that support creative writing. These are only suggestions, and as you get used to using the software, you will be able to use it to devise your own storyboards for use with your classes.
  - **Year 3 Term 1 Settings** The students open an interactive storyboard, in which they can click on an element of a picture in order to read descriptions of it. The students collect examples of descriptive phrases from the storyboard to use in their own work.
  - **Year 3 Term 2 Story Plans and Sequels Activity A** involves writing an alternative sequel to the fable of *The Hare and the Tortoise* using some of the characters and settings. It would be helpful if the children had listened to some fables and discussed stories that have a moral before tackling this activity. This activity would work extremely well for paired groupings. **Activity B** involves writing a story plan for a modern version of *The Crow and the Pitcher*, substituting different characters if desired, changing the setting and using modern language. This activity would work well for individuals or in paired groupings. Both activities are therefore based around fables and could be set up as part of a carousel of activities, linking into a week/fortnight of literacy lessons about fables and traditional tales.
  - **Year 3 Term 3 Beginnings** In this activity students are asked to look at the opening sentences or paragraphs of a number of well-known children's books. They analyse what the author does to interest the reader at the start of the story and then experiment with writing their own beginnings.
  - **Year 4 Term 1 Dick Whittington** The students read/listen to the story of *Dick Whittington*. Using a sheet of questions, the students investigate the time that passes during the story and how this is communicated to the audience. The students then rewrite the tale in an eight-frame storyboard. The class vote on the best version of each of the eight episodes, and these can be pasted together to form a class version of the tale.

- **Year 4 Term 2 A Sense of Place** In this activity, students will analyse a short story in which description is used to create a mysterious atmosphere. If there is time, they can adapt this to create a different mood through their choice of descriptive language. They will then write a number of descriptive paragraphs to create a range of atmospheres.
- **Year 4 Term 3 Alternative Viewpoints and Dilemmas** The children share *The Bully Asleep*, a poem about a bully. After thinking about the points of view of all the characters separately, they plan and write a scene from a story involving all of these characters. In the scene a bullying incident takes place and one of the characters has to face a dilemma.
- **Appendices:** These comprise additional support materials for children with special needs and a suggested reading list.

# Useful hints

---

## Readability

When using Kar2ouche with younger students, you may like to change the screen fonts. Do this by going into the Utilities screen and clicking on the question mark. Go to the third page and change the Window, Bubble and Tool tip fonts. Window and Bubble work well on Comic Sans 12, whereas the Tool tip works at Comic Sans 14 bold. You will need to type in your password. The default password is 'password' – but your network manager may have changed this, so check first. In addition some of the worksheets have spaces for children to write ideas; these may be better if photocopied and enlarged to A3.

## Presentations

Many of the activities culminate in a presentation of some sort. Ideally, this will involve a networked data projector and possibly an interactive whiteboard. Alternatively, you could use a data projector linked to a standalone computer and disks on which to record the pupils' work. Other methods of sharing work might include:

- a network management system allowing all pupils to see the same presentation on their individual computer screens
- saved files in a shared area where pupils can gain access at their own speed
- pupils moving around the room to view presentations at the machines on which the work was produced.

You may therefore need to discuss with your ICT coordinator what methods are available to you and your class.

## Copying

The materials in the Education Support Pack are copyright Immersive Education 2003, but may be photocopied for use within the purchasing organisation.

## Adding text and images

To add text to the text/audio palette, type what you want to add using a word-processing package and save as a .txt file. Insert this into the text/audio screen by clicking on the orange **open file** icon at the top of the text/audio palette, navigating to the file you have created and opening it. It will then appear without audio in the text/audio palette.

Digital photographs and scanned pictures can be saved on the PC, and inserted as additional backgrounds. To insert these go into the composition screen, click on the backgrounds tab and the orange **open file** icon at the bottom of the background palette. Please check available disk space before adding too many of your own backgrounds as they tend to be heavy on memory.

## Websites

Where appropriate, reference has been made to a number of websites. All were live at the time of writing, but it is worth checking their currency and suitability before using them in your lessons.

## Getting in Touch

We would welcome feedback on the materials we are providing and if you have additional suggestions it would be great to share them with other teachers. You can get in touch with us by:

- visiting our web page **[www.kar2ouche.com](http://www.kar2ouche.com)**
- e-mailing **[esp@kar2ouche.com](mailto:esp@kar2ouche.com)**
- writing to – Education Support Packs, Immersive Education, The Old Malthouse, Paradise Street, Oxford OX1 1LD.

# What is Kar2ouche?

Kar2ouche is a multimedia authoring tool, and is used in a series of Content Libraries focused on enhancing learning in a number of different subjects. In each instance the application's functions and interface are the same; it is just the backgrounds, characters, props and texts that change. Consequently, once children have learned to use Kar2ouche they are able to use it across a range of subjects.

## Enhancing Learning

Not only does Kar2ouche help students develop the skills relevant to particular subject areas, it also facilitates the development of more generic thinking skills. Thus students are encouraged to know *how* as well as *what*.

<b>Information-processing skills</b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"><li>• identify key images, text, ideas – extract what is essential</li><li>• sort the relevant from the irrelevant</li><li>• organise and where necessary prioritise ideas</li><li>• sequence events</li><li>• compare and contrast their work with the work of others</li><li>• analyse the relationship between characters</li><li>• develop cultural awareness.</li></ul>
<b>Reasoning skills</b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"><li>• justify decisions using evidence</li><li>• make informed choices</li><li>• work out subtexts</li><li>• consider alternative perspectives/interpretations</li><li>• articulate ideas.</li></ul>
<b>Enquiry skills</b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"><li>• work collaboratively to question text</li><li>• observe events and predict subsequent action</li><li>• consider consequences</li><li>• reflect critically on written text, their own work and the work of peers.</li></ul>

<b><i>Creative thinking skills</i></b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"><li>• offer interpretations of texts/situations</li><li>• create multimedia texts</li><li>• respond imaginatively to texts/situations.</li></ul>
<b><i>Evaluation skills</i></b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"><li>• engage in collaborative working and dialogue</li><li>• review, modify and evaluate work produced.</li></ul>
<b><i>Communication</i></b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"><li>• engage in group discussion</li><li>• present ideas to a group</li><li>• use visual aids and images to enhance communication</li><li>• listen, understand and respond critically to others</li><li>• read for meaning<ul style="list-style-type: none"><li>– extract meaning beyond the literal</li><li>– analyse and discuss alternative interpretations, ambiguity and allusion</li><li>– explore how ideas, values and emotions are portrayed</li><li>– consider how meanings are changed when texts are adapted to different media.</li></ul></li></ul>

# Making Your Own Activities Using Kar2ouche

---

You, and your students, can use Kar2ouche in a range of contexts and number of ways. You can devise your own activities in Kar2ouche to introduce texts and ideas to students using one PC and a data projector; alternatively you might want to create partially made storyboards for individuals or pairs to use on a network. When a computer network is not always readily available, you might also use the software to create your own worksheets and handouts for students to use in the classroom.

Roughly, you can use Kar2ouche to create:

- storyboards
- animations
- publications.

## **Storyboards**

These are particularly useful in encouraging students to show their understanding and ability to extract key information. By producing storyboards, students often show their ability to summarise and synthesise key information. They can be asked to create:

- a summary of a particular event or piece of text in a specified number of frames
- witness reconstructions – step by step – as if for the police
- a summary with speech bubbles or captions containing important quotations
- a storyboard with their own commentary or summary in their own words
- alternative beginnings
- alternative endings
- before and after shots
- additional episodes
- alternative interpretations of a key moment where the text is ambiguous
- outlines of structure
- explorations of subtext through the use of thought bubbles
- illustrations of the difference between what people say and what they may think with reference to evidence
- presentations for class

- illustrations of alternative points of view/debate
- imagined meetings between characters
- photographs/freeze frames for a particular moment
- a proposal for a new film/advert/documentary etc to be presented to a board of executives.

In all of these, students can add sound, their own digital images, special effects and recordings of their own voices.

**If time is limited, you can partially complete storyboards that students complete in the lesson.**

Partially completed storyboards may comprise, for example:

- the first and last frame – students make the frames for the central section
- storyboards that contain blank thought bubbles, blank speech bubbles and/or blank text boxes
- storyboards with questions in text boxes or caption windows
- storyboards with text in the caption window – students create the pictures
- storyboards with odd frames missing
- sequencing activities
- a quiz – ‘who says what?’, ‘what happens next?’ etc.

Alternatively students can create their own incomplete storyboards for others to complete – this could be a sort of consequences game – what happens next?

## **Animations**

Students who have access to Kar2ouche out of class time, can enjoy creating animations. As with storyboards animations enable students to demonstrate their understanding and ability to extract key information. Most of the activities listed below *can also be created as still storyboards*. Students may be told that they have been commissioned to create a:

- news programme
- documentary
- TV chat show
- TV interview
- film trailer
- opening sequence of a film or credits (representing a particular genre)
- advertisement
- musical score
- fashion show, to show fashions of the time.



**Publications**

As a plenary, students can either present their storyboards to the class using a data projector or on screen. Alternatively, they can use the print facility to create publications in Kar2ouche or copy into a word-processing/desktop publishing program. Within Kar2ouche you can produce a template for students who need the help of a scaffold.

The sorts of publications could include:

- a newspaper front page – using Kar2ouche to compose the pictures (students may choose to create broadsheets and tabloids to compare the differences)
- storybooks – picture above, story below (concentrating on structure/settings etc)
- cartoon strips (or film strips)
- graphic novels
- estate agents' details
- diary entries (with photos/pictures)
- letters (with pictures)
- photo albums
- magazine spreads
- advertising posters
- 'wanted' posters
- guides
- catalogues
- book and magazine covers.

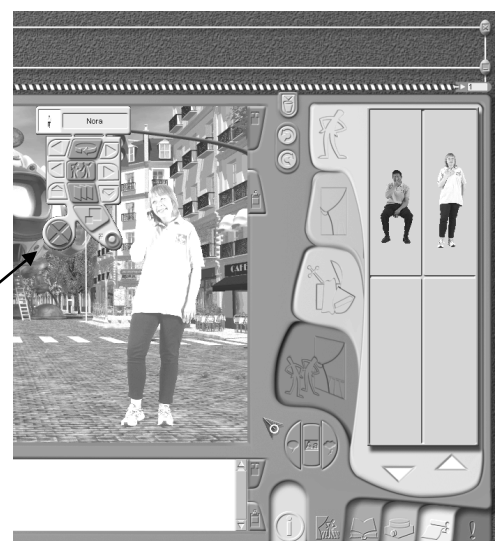
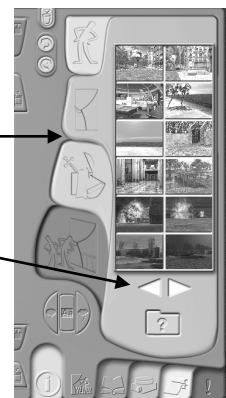
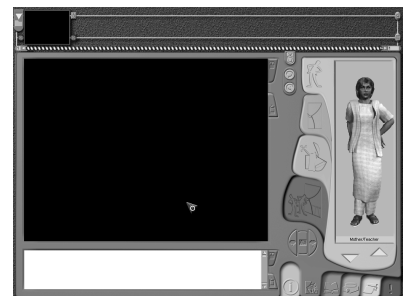
In all of these activities students may be asked to consider audience and purpose. You can stipulate this audience. As you get used to the software you'll find the possibilities almost endless.

# If You Haven't Used Kar2ouche Before – A Starter

If students have not used Kar2ouche before, they should refer to the QuickStart Guide, or work through the Apprentice Activities in *Kar2ouche Composer*. However, if they haven't had time to do this, a good way of showing them the main functions is to demonstrate how to create a title sheet. This introduces selecting backgrounds, adding and posing characters, introducing text bubbles, as well as adding text and sound. They can pick up other skills as they go.

## To create a title slide

- 1 Ask students to open Kar2ouche – the first screen they see is the composition screen.
- 2 Next ask them to select a background by clicking on the **blue background tag**. They should click again to see six backgrounds and yet again to see twelve. (Do not click again otherwise they return to a single view.) They can scroll through the backgrounds using the **green arrows** at the bottom. Once they have browsed the backgrounds they should select one they like by left clicking on it. It will appear in the composition window.
- 3 Having selected a background, students should choose a character to add to the frame. They do this by clicking on the green character tab (click once more to see four characters, click again to see sixteen) and scrolling through using the green arrows at the bottom. They select the character by left clicking (holding down) and dragging it into the frame. Now for the fun. This character can be resized, posed and rotated by right clicking on it in the frame. This brings up the **manipulator tool**.

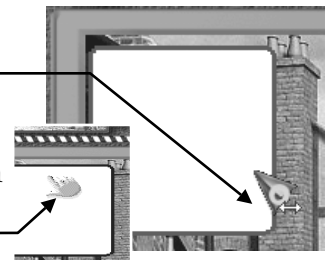
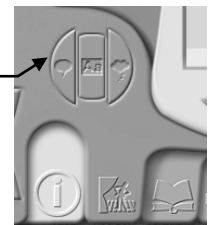


- To rotate the character students click on the left and right facing arrow heads at either side of the top icon.
- To repose the characters they click on the arrow heads either side of the central, characters icon.
- To resize the character students should left click on the blue squares at the bottom of the manipulator tool then drag the mouse towards them to make it bigger or backwards to make the character smaller.
- The bottom icon allows the layering of characters and/or props.
- The character can be moved around by left clicking and dragging.



- 4 Next ask students to add a text bubble. They can do this by left clicking on the **text bubble icon**.

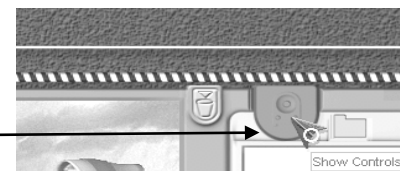
The text bubble will appear in the top left hand portion of the screen. Students can then write in their name, form and the title of the storyboard they are about to complete. If they need to make the bubble bigger they do this by passing the cursor over the right or bottom borders until a **double arrowhead** appears. They should then click and drag to size. To move the bubble to elsewhere on the screen students should **hover over the top of the bubble** until the **hand** appears, left click to grab it and then drag to position.



- 5 Finally, students could be asked to add some sound, either in the form of a sound effect or a recording of their own voice. In either case they should begin by clicking on the **text audio tab** at the bottom of the screen.



Next they should click on the **show controls icon** at the top of this text audio frame. This will bring up the audio control panel.



To add a sound effect they should click on the orange folder, then select one of the sound effects offered by clicking on it and then on open. If they want to preview these sound



effects they should click on the effect and then on play. To record their own voices students press on the red microphone icon and speak into their microphones. To stop the recording they should press the square red button. They will be prompted to give their soundfile a name. They type this into the box and then click on save. The sound is attached to their frame.

Students will now know how to use the main functions of Kar2ouche. Encourage them to play in order to learn what other things it can do. For instance how to attach a soundfile to a frame.

# Activities

---



**Teacher Notes**

# Year 3 Term 1 Settings

<b>Key Stage/Year</b>	Key Stage 2/Year 3
<b>Group Organisation</b>	This activity is suitable for students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may prefer to work through this activity on their own.
<b>Suggested Timing</b>	1-2 one-hour lessons (including plenary session)

## Overview of Task

The students open an interactive storyboard, in which they can click on an element of a picture in order to read descriptions of it. The students collect examples of descriptive phrases from the storyboard to use in their own work.

They then read and/or listen to two short stories set in familiar locations. They open a second storyboard, choose one of three backgrounds, and write a description of it in the caption window, drawing on the vocabulary and phrases they have noted down.

## Objectives

**All students will:** collect suitable words and phrases to use in their descriptions of familiar settings.

**Most students will:** organise their description into paragraphs and make good use of the words and phrases suggested in the storyboard.

**Some students will:** write lively, well-organised descriptive pieces, which build on the suggestions in the storyboard.

## Curriculum References

**National Curriculum****En1 Speaking and Listening (pair work option)**

**1a** use vocabulary and syntax that enables them to communicate more complex meanings; **1c** choose material that is relevant to the topic and the listeners; **2a** identify the gist of an account or key points in a discussion and evaluate what they hear; **2b** ask relevant questions to clarify, extend and follow up ideas; **2e** respond to others appropriately, taking into account what they say.

## En2 Reading

**3c** obtain specific information through detailed reading; **3d** draw on different features of texts, including print, sound and image, to obtain meaning; **4c** identify how character and setting are created, and how plot, narrative structure and themes are developed.

## En3 Writing

**1a** choose form and content to suit a particular purpose; **1b** broaden their vocabulary and use it in inventive ways; **1d** use and adapt the features of a form of writing, drawing on their reading; **2a** plan – note and develop initial ideas; **2b** draft – develop ideas from the plan into structured written text; **2e** present – prepare a neat, correct and clear final copy;

**2f** discuss and evaluate their own and others' writing.

## National Literacy Strategy

### Year 3 Term 1

#### Text level work

**Reading comprehension:** **T1** to compare a range of story settings, and to select words and phrases that describe scenes; **T2** how dialogue is presented in stories;

**T3** to be aware of different voices in stories; **T6** to read aloud, to discuss choice of words and phrases; **T8** to express their views about a story.

**Writing composition:** **T10** using reading as a model, to write own passages of dialogue; **T11** to develop the use of settings in own stories by: writing short descriptions of known places.

## Outcomes

By the end of this activity students will have

- an illustrated description of a familiar setting.

## Resources

Kar2ouche *Reading and Writing Stories* Content Library

- **Places** storyboard
- **Settings** storyboard

Sheet 3.1a *The Dog in the Playground*

Sheet 3.1b *Waiting for Tom*

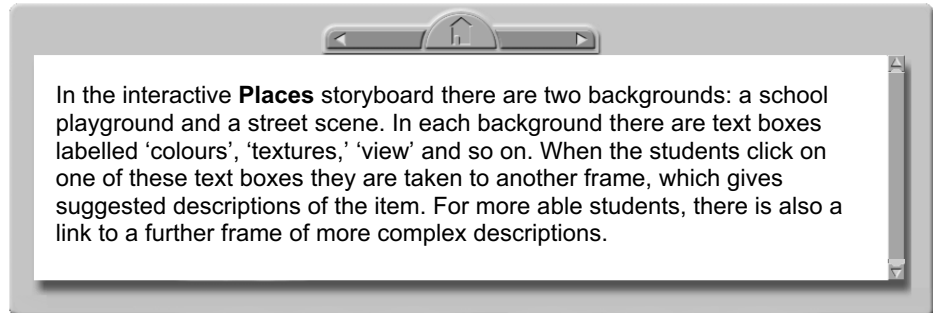


## Activities

### Introduction



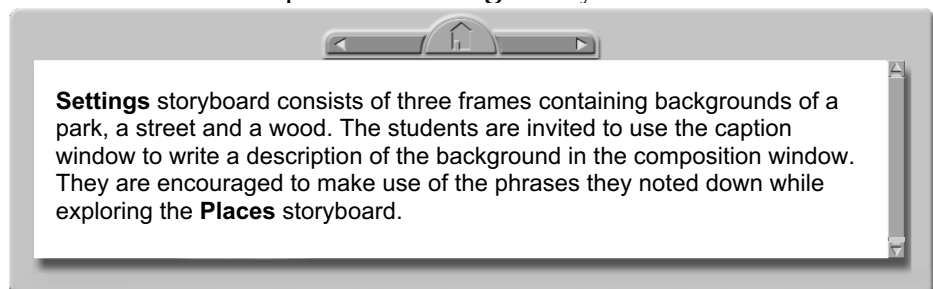
- 1 The students open the interactive **Places** storyboard. They are reminded to note down words and phrases that they find to help them in writing their own story setting.



### Development



- 2 The students read and/or listen to two short stories (*The Dog in the Playground* and *Waiting for Tom*) which are set in familiar locations. These provide a model for the students of the importance of creating a clear setting for their stories. The stories are provided for photocopying as Sheets 3.1a and 3.1b.
- 3 The students then open the **Settings** storyboard.



- 4 When they have finished working on their description, the students are reminded to save their work.
- 5 There is a template (in the **Settings** storyboard) set up for them to print their work if this is possible. They may personalise this if they wish. If the students do not have access to computers for this part of the lesson, these templates can be printed off and the students can then write their description in the box provided.

### Plenary

- 6 The students read their descriptions to each other. If possible, project the background that the student is describing onto a whiteboard so that the rest of the class can see what is being described.

### Extension/ Homework

- 7 The students plan out the main plot of the story that will take place against the background they have described.

- 8 The students describe in detail two of the main characters who will play a part in the story for which they have written the setting.

## Student Notes

### Settings

#### Objectives

This activity will help you to write a setting for a story. You will find new words and note down ideas to use in a story of your own.

#### Outcomes

By working through this activity you will

- write a description of a place where you will set a story.

#### Resources

To complete the activity you will need:

- Kar2ouche *Reading and Writing Stories* Content Library
- a notebook and pencil.

#### Activities

##### Introduction

- 1 Open the **Places** storyboard. Click on a text box to read a description of that part of the picture. Don't forget to write down words or sentences that you like, so that you can use them in your own writing.



to open the storyboard

##### Development

- 2 Click on the blue text/audio tab and read and listen to the short stories called *The Dog in the Playground* and *Waiting for Tom*. Make notes of the sounds, colours and any other details that help you to imagine the setting.
- 3 Now open the **Settings** storyboard. Choose the picture that you would like to use in a story of your own. Use your notes to help you to write a description of the place in the caption window under the picture.



to open the storyboard

- 4 If you have time, write a description of one of the other pictures. Use your notes to help you.
- 5 Remember to save your work.
- 6 You may be able to print a copy of your description. There is a template in the printing screen for you to use. You can add more pictures to this if you like.

**Student Notes****Plenary**

- 7 You will have the chance to share your writing with the rest of your class, and listen to their ideas.

**Extension/Homework**

- 8 Plan out the main plot of the story that will take place in the setting you have described.
- 9 Think about the characters you will need in your story. Describe two of them in detail.

**Sheet 3.1a**

# The Dog in the Playground

It was Tuesday morning. Milly was fed up. Her best friend had gone off with someone else at break time and had gone to sit on her table afterwards. Milly was supposed to be writing a story, but she couldn't think of anything to write about. She gazed out of the classroom window.

The view wasn't very interesting. She could see the main school building with its flat roof and huge windows. The children in the Year 1 class were playing with sand and water, and looked as though they were having a great time.

On the other side of the playground there was a mobile classroom just like the one that she was sitting in. One wall of this building had a huge tree painted on it with colourful birds sitting on the branches and flying off in all directions.

The other side of the playground was a steep sloping drive that led down to the school gate. She could hear the noise of horses' hooves as they ambled slowly back to the stables at the end of the lane. Every so often a car sped past.

What was she going to write about? There was nothing in the playground except a black and white cat washing its paws in a patch of sunlight over by the fence. Everybody else seemed to be working. Jason, who was sitting next to her, had filled half a page already. Milly sighed.



As she looked over towards the school gate again, Milly saw a small white figure coming through the gate. It was a dog, a small terrier, which sometimes came into the playground. It lived a few doors away from the school. Milly often saw him in the front window of the house where he lived when she was on her way home.

The cat stopped washing its paws and his tail twitched slightly. The dog didn't seem to notice the cat at first. He trotted up the drive stopping to sniff the ground every so often. The cat stood up and arched his back. He looked as though he was going to spring at the dog. Would there be a fight?

Just at that moment Milly's teacher, Mrs Fisher, touched her shoulder and asked, 'Are you stuck, Milly? Just use your imagination.' Milly looked out of the window again. The cat was strolling towards the gate. There was no sign of the dog. Milly had an idea. She picked up her pen and began to write.

**Sheet 3.1b**

# Waiting for Tom

Joe was waiting for his friend to arrive. He was already half an hour late. If he didn't come soon, it would be getting dark and there wouldn't be time to go up to the park and play football. His mum didn't like him to be out late.

Further along the road he could hear the thud of a ball being kicked against a wall. A motorbike roared around the corner and pulled into the drive of the house opposite. The phone rang in the hall and Joe heard his mum pick it up.

He stared at the house opposite. It was just like his own, built of red brick, with a green front door, one window downstairs and two upstairs. The man who lived opposite spent a lot of time working on his motorbike, and Joe liked to watch him from his bedroom window. He also had an old blue car with flat tyres in the drive, but Joe had never seen him work on that.

Joe's mother appeared in the doorway. 'That was Tom's mum on the phone,' she said. 'They've been held up at the dentist's.' Joe's face fell. 'It's OK, Joe. His mum is going to bring him straight here. You can have half an hour in the park and then Tom can stay for tea.'

Just at that moment they heard the sound of a car braking. The tyres squealed and they heard a thud. They both turned and looked out of the window, but all they could see was a football rolling around in the road.

Joe and his mum ran outside. Tom's mum was getting out of her car. She looked very shaken. On the pavement stood two boys, about the same age as Tom and Joe. They both looked guilty and embarrassed. Joe's mum was the first to speak. 'Are you all right?' she asked.



‘I’m sorry,’ said the taller of the two boys. ‘We’re not supposed to play with our ball in the street.’

‘Well, perhaps now you can see why,’ said Tom’s mum, but not unkindly. ‘If you want to play football, you should go to the park.’

Joe looked at his friend who nodded back at him. ‘Do you want to go and ask if you can come up to the park with us?’ asked Joe. ‘It would be better with four of us. Is that OK, Mum?’

Joe’s mum nodded. ‘It’s fine by me. Tea in half an hour. Make sure you’re back by then.’

The four boys walked off together down the road.



## Teacher Notes

## Year 3 Term 2 Story Plans and Sequels

<b>Key Stage/Year</b>	Key Stage 2/Year 3
<b>Group Organisation</b>	There are two activities in this section, based around two fables. The students may work through an activity independently, in pairs or even small groups as part of a carousel approach in the literacy hour.
<b>Suggested Timing</b>	Both activities should take about an hour, assuming that the students have some prior knowledge of the content of fable and the features of a sequel. The extension activities will need to be done in a different slot.

### Overview of Task

**Activity A** involves writing a sequel to the fable of *The Hare and the Tortoise* using some of the characters and the setting. It would be helpful if the children had listened to some fables and discussed stories that have a moral before starting the activity.

**Activity B** involves writing a story plan for a modern version of *The Crow and the Pitcher* using different characters if desired, changing the setting and using modern language. Both activities are therefore based around fables and could be set up as part of a carousel of activities, linking into a week/fortnight of literacy lessons about fables and traditional tales.

### Objectives

**All students will:**

- A. Plan a sequel to the fable *The Hare and the Tortoise* and create a short storyboard of the plan. (3 frames)
- B. Plan a modern version of *The Crow and the Pitcher*. (3 frames)

**Most students will:**

- A. Plan a sequel to the fable *The Hare and the Tortoise* and create a storyboard of the plan in 5-6 frames.
- B. Plan a modern, longer version of *The Crow and the Pitcher* and list details of how it is to be written. (6 frames)

**Some students will:**

- A. Plan a sequel to *The Hare and the Tortoise*, and produce it as an 8-frame storyboard.
- B. Plan a new version of *The Crow and the Pitcher* and write it. (8 frames)

## Curriculum References

### **National Curriculum**

#### **En1 Speaking and Listening (pair work option)**

**1a** use vocabulary and syntax that enables them to communicate more complex meanings; **1c** choose material that is relevant to the topic and the listeners; **2a** identify the gist of an account or key points in a discussion and evaluate what they hear; **2b** ask relevant questions to clarify, extend and follow up ideas; **2e** respond to others appropriately, taking into account what they say.

#### **En2 Reading**

**3c** obtain specific information through detailed reading; **3d** draw on different features of texts, including print, sound and image, to obtain meaning; **4c** identify how character and setting are created, and how plot, narrative structure and themes are developed.

#### **En3 Writing**

**1a** choose form and content to suit a particular purpose; **1b** broaden their vocabulary and use it in inventive ways; **1d** use and adapt the features of a form of writing, drawing on their reading; **2a** plan – note and develop initial ideas; **2b** draft – develop ideas from the plan into structured written text; **2e** present – prepare a neat, correct and clear final copy; **2f** discuss and evaluate their own and others' writing.

### **National Literacy Strategy**

#### **Year 3 Term 2**

##### **Text level work**

**Reading comprehension:** **T1** to investigate the styles and voices of traditional story language; **T2** to identify typical story themes; **T3** to identify and discuss main and recurring characters.

**Writing composition:** **T6** to plan main points as a structure for story writing; **T7** to describe and sequence key incidents in a variety of ways e.g. by listing, charting, mapping, making simple storyboards; **T9** to write a story plan for own myth, fable or traditional tale using story theme from reading but substituting different characters or changing setting; **T10** to write sequels to traditional stories using same characters, identifying typical phrases and expressions and using these to help structure the writing.

## Outcomes

By the end of these activities the students will have:

- a storyboard of a sequel to a known fable
- a storyboard of a modern retelling of a fable.

## Resources

Kar2ouche *Reading and Writing Stories* Content Library

- **Hare and Tortoise** storyboard
- **Sequels** storyboard
- **Crow and Pitcher** storyboard
- **Modern Retelling** storyboard

Sheet 3.2a *The Hare and the Tortoise*

Sheet 3.2b *Sequels*

Sheet 3.2c *The Crow and the Pitcher*

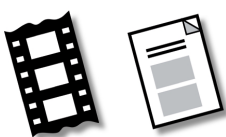
Sheet 3.2d *A Modern Setting*

Copies of other fables from a variety of sources

## Activity A

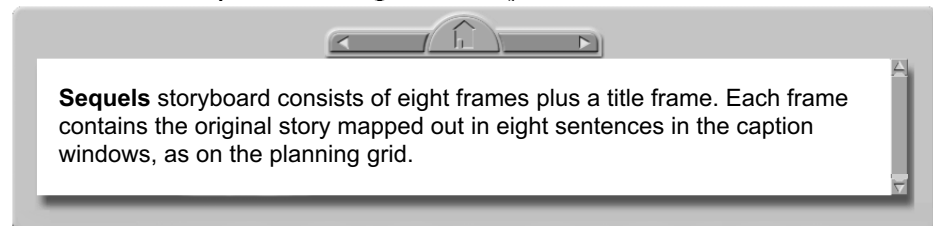
### Introduction

- 1 Discuss the typical themes that come into fables, and talk briefly about the fables your students know. (You may be able to link to previous literacy hour work here.) For instance, you may want to remind them that fables are usually brief, they frequently include magic or talking animals and that they have a moral message at the end. Explain that they are going to listen to a fable that they may have heard already and then they are going to devise a sequel to that fable.
- 2 Now discuss sequels – what are they? The students need to have a good idea of the qualities involved in a sequel: same characters, references to events in earlier story, similar structure and so on. Make a list of all the features of a sequel that the group come up with and put the list where everyone can see it while they are working. You could also consider book and film sequels and discuss a well-known one in detail so that the students have a clear idea of what is expected.
- 3 The students now watch the **Hare and Tortoise** storyboard or read the fable of *The Hare and the Tortoise*. The story can be found on Sheet 3.2a *The Hare and the Tortoise*. The fable is written very simply, with little description or dialogue.



**Development**

- 4 Look at Sheet 3.2b *Sequels*, which shows the original fable mapped out in planning format on a grid. The children can jot down their ideas for a sequel in the column of boxes below the original. During this time of planning, look out for any ideas that may not work as a storyboard.
- 5 Once the children have spent some time on planning, it would be useful to share everyone's ideas – particularly for those groups who are struggling to get going.
- 6 The students open the **Sequels** storyboard.



They type their sequel into the caption windows frame by frame, deleting the original as they go. Once all the text is in place, they can then begin to illustrate each section of their story using the backgrounds, characters and props in the composition screen.

**Plenary**

- 7 Share the sequels, group by group – either by reading aloud, displaying using a data projector (if one is available), or printing out and circulating around the group. Discuss whether the essence of a sequel has been captured by reference to the original list the class devised at the beginning. Which were the more successful sequels and why?
- 8 The finished storyboards could be printed out for display. Use the checklist created at the start of the session as part of the display, to show what the children were aiming to achieve.

**Extension/  
Homework**

- 9 The students could spend some time adding sound effects and voice recordings to their storyboards.
- 10 The sequels were created in a very simple, planning form. The students could go back into their storyboards, and recreate their sequels as fuller pieces of creative writing.
- 11 The students plan and write sequels to other fables that they know.

## Activity B

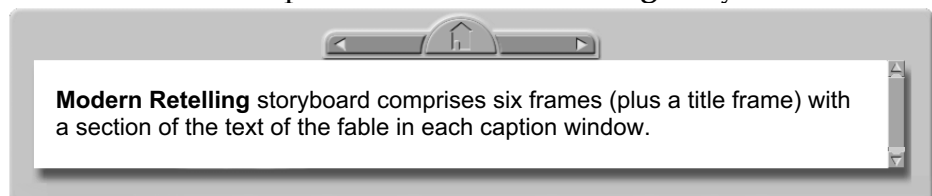
### Introduction

- 1 Discuss fables briefly and ask whether children know *The Crow and the Pitcher*. Ask about the moral in this tale and when they think the story was set. Most storybook retellings show a fairly traditional version; explain that the students are going to put it into a modern setting using modern characters.
- 2 The students now watch the **Crow and Pitcher** storyboard or read the fable of *The Crow and the Pitcher*. The story can be found on Sheet 3.2c *The Crow and the Pitcher*. Encourage the students to think about how they could update the story as they are watching and/or reading. The version is short and deliberately lacks detail, but provides a very good plan for the students to work with.



### Development

- 3 Using the top section of Sheet 3.2d *A Modern Setting*, the students begin by jotting down a rough plan of their modern version. They then move on to the next grid and plan their version in greater detail. The six-box framework includes the original sentences at the top as a guide; the students need to make notes for their modern versions in the space provided. Remind them that they are retelling the *same* story but in a *modern* setting. The language should also be modernised (you may have to accept some slang here!) Some students may not need to use all six boxes.
- 4 The students then open the **Modern Retelling** storyboard.



- 5 Using their notes, the children replace the version in the caption windows with their modern retelling. Once they have entered their text, they can illustrate each frame using the backgrounds, characters and props from the palettes in the composition screen. More able students may wish to add more frames based on the additional details they have included in their plans.
- 6 Put the pairs (or groupings that you have chosen) together with another pair to share their modern versions. Ask them to talk through the changes they have made to the original tale and the language they have used. Encourage group A to make constructive comments about group B's work and vice versa.
- 7 Give the groups the opportunity to feed back to the whole class. Each group should share with the class the work that they have evaluated (rather than their own work), so that they are commenting on the success of another group.

### Plenary

**Extension/  
Homework**

- 8 Traditional tales and fables make very good stories for young children. Ask the children to think about all the pantomimes and school plays they have ever seen; a great many of them will have been based on traditional tales or fables. They could turn a fable into a play/pantomime for young viewers.
- 9 There are many fables to be found, not just the well-known ones that are easily available. The students could search for more obscure fables, or find fables from other cultures. Remind them first of the features of fables (usually have a moral) so that they don't get confused with religious stories.

**Student Notes**

## Story Plans and Sequels A

### Objectives

In this activity you are going to watch a storyboard of a fable called *The Hare and the Tortoise* and then write a sequel. The original fable is written very simply. Your sequel needs to be written simply too.

### Outcomes

By working through this activity you will:

- plan and write your own sequel to the fable *The Hare and the Tortoise*.

### Resources

To complete this activity you will need:

- Kar2ouche *Reading and Writing Stories* Content Library
- Sheet 3.2a *The Hare and the Tortoise*
- Sheet 3.2b *Sequels*

### Activities

#### Introduction

- 1 Watch the storyboard version of the fable *The Hare and the Tortoise*.



to open **Hare and Tortoise** storyboard.

- 2 Using Sheet 3.2b *Sequels*, make a note of your ideas and your plan for a sequel to the story. Remember, it does not have to be too detailed – it is only a plan. Use the structure of the original to help you to stick to this.

#### Development

- 3 Once you are happy with your ideas, and your teacher has checked through your work, you can open the storyboard.



to open the **Sequels** storyboard

- 4 Follow the instructions and enter your sequel into the caption windows. Once you have typed in your text, go back to the start of the storyboard and illustrate each section of your sequel.
- 5 Remember to save your work after you have finished.

#### Plenary

- 6 Share your work with the rest of the group. Make sure you are able to read it aloud confidently and explain your choices for settings and characters.
- 7 Ask your teacher if you can print out your work to show everyone.

**Student Notes****Extension/Homework**

- 8 If you have time, you could record your reading and add some sound effects to your storyboard.
- 9 You have written your sequel in a very simple format. Go back to your storyboard and recreate it as a fuller piece of creative writing.
- 10 Can you think of sequels to any other fables? Plan your new sequel, and then turn it into a storyboard. Would any characters/problems/morals from other fables fit into your sequel?



**Student Notes**

## Story Plans and Sequels B

### Objectives

In this activity you will get the chance to rewrite the fable *The Crow and the Pitcher* in a modern way.

### Outcomes

At the end of this activity you will have:

- a storyboard of a modern retelling of *The Crow and the Pitcher*.

### Resources

To complete this activity you will need:

- Kar2ouche Reading and Writing Stories Content Library
- Sheet 3.2c *The Crow and the Pitcher*
- Sheet 3.2d *A Modern Setting*

### Activities

#### Introduction

- 1 Watch the storyboard version of the fable *The Crow and the Pitcher*.



to open the **Crow and Pitcher** storyboard.

- 2 The story is written in quite a simple form. Think carefully about how you might re-write this story in a modern setting. You can make some rough notes if you like.

#### Development

- 3 Your teacher will give you Sheet 3.2d *A Modern Setting*. Map out your modern retelling in the boxes provided. Remember to use modern language.
- 4 Now open the **Modern Retelling** storyboard. Using your notes to help you, write your modern version of the fable in the caption windows in place of the version that is there. Once you have typed in your text, you can illustrate each frame by selecting backgrounds, characters and props from palettes in the composition screen. (You can stick with those used in the original retelling, or you can go for any others that you find and think may work.)



to open the **Modern Retelling** storyboard.

- 5 Remember to save your work after you have finished.

**Student Notes****Plenary**

- 6 Get together with another person or group to share your modern retelling. Explain what you have done, why you chose the particular characters and vocabulary. They will tell you what they liked about your work and listen carefully to what you have to say. Then you do the same with their work.
- 7 Now you are going to share *the other person/group's work* with the rest of the class so make sure you have paid attention to the contents of their storyboard and know what you are going to say. Remember to make helpful comments and suggestions for what could have been done better – you don't want to hurt anyone's feelings!

**Extension/Homework**

- 8 How many different fables do you know? Can you find any different ones that the rest of the class may not have heard of? Try the school or local library or search the internet. Can you find any that come from different countries?
- 9 Think about all of the different pantomimes and plays that you have seen or heard of. Make a rough list of any that were based on traditional stories or plays. Now choose a fable that you could turn into a play or pantomime yourself, and begin planning it. Remember to plan for a younger audience, so don't choose anything too frightening!

**Sheet 3.2a**

# The Hare and the Tortoise

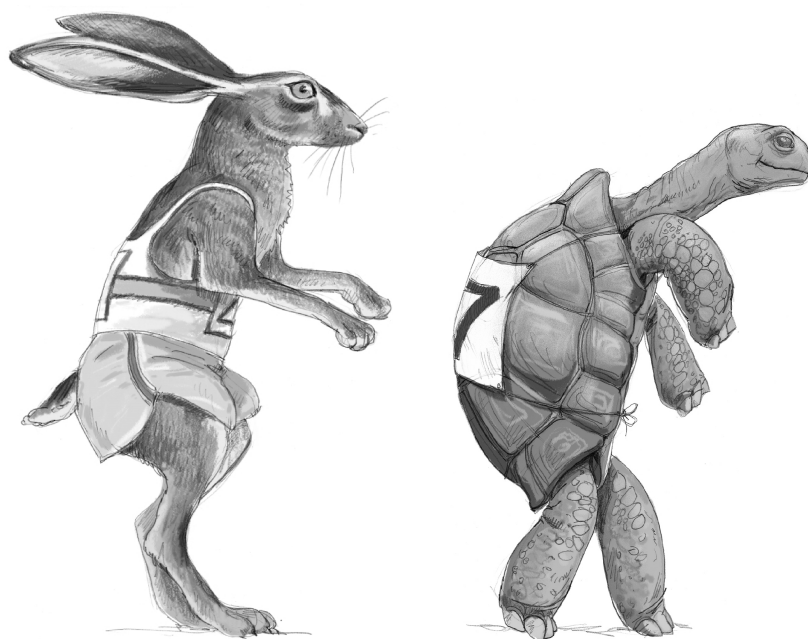
A Hare was teasing a Tortoise about his slowness. 'You are so slow,' he said. 'Life must be very boring for you.'

The Tortoise challenged the Hare to a race. 'You may be fast,' the Tortoise said, 'but I will win the race.' The Hare accepted the challenge. He was sure that he would win the race easily.

They set off. The Hare raced ahead. 'This is easy,' thought the Hare. 'I'm so far ahead now that the Tortoise will never catch me. I might as well have a rest. No need to hurry.' He lay down and fell asleep.

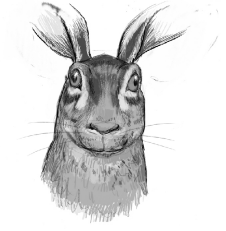
The Tortoise kept on moving steadily forward. He passed the sleeping hare and plodded on until he reached the end of the race. The Hare woke up just in time to see the Tortoise cross the finishing line.

**Slowly but surely wins the race.**



## Sheet 3.2b

# Sequels



Fill in your plan for your sequel

1. A Hare was teasing a Tortoise about his slowness. 'You are so slow,' he said. 'Life must be very boring for you.'	2. The Tortoise challenged the Hare to a race. 'You may be fast,' the Tortoise said, 'but I will win the race.'	3. The Hare accepted the challenge. He was sure that he would win the race easily.	4. They set off. The Hare raced ahead.
5. 'This is easy,' thought the Hare. 'I'm so far ahead now that the Tortoise will never catch me. I might as well have a rest. No need to hurry.'	6. He lay down and fell asleep.	7. The Tortoise kept on moving steadily forward. He passed the sleeping hare and plodded on until he reached the end of the race.	8. The Hare woke up just in time to see the Tortoise cross the finishing line.

**Sheet 3.2c**

# The Crow and the Pitcher

A Crow who was almost dying of thirst came upon a pitcher half-filled with water. But when he put his beak in the pitcher to take a drink, he found that the water was too low down for him to reach. He tried to push the pitcher over so that the water would run out, but it was too heavy for him.

While he was wondering what to do, he noticed that there were many pebbles lying on the ground. Suddenly, he had an idea.

One by one he dropped the pebbles into the pitcher until the water had risen high enough for him to reach it with his beak. Then he had the drink of his life!



**Use your head, not your strength**



**Sheet 3.2d****A Modern Setting**

Put all of your ideas into the correct boxes



	<b>Original</b>	<b>Ideas for retelling</b>
<b>Start</b>	Thirsty crow finds water in pitcher by the road. Can't reach the water he so badly wants.	
<b>Middle</b>	Tries and tries to reach it, then despairs. A thought occurs to him.	
<b>End</b>	Drops pebbles one by one into the pitcher until the water level rises.	
<b>Moral</b>	Use your head, not your strength.	Use your head, not your strength

## More details

Now plan your retelling in more detail, using your ideas from above. You may not need to use all the frames.



1. A crow, who was almost dying of thirst, came upon a pitcher half-filled with water.	2. But when he put his beak into the pitcher to take a drink, he found that the water was too low down for him to reach.	3. He tried to push the pitcher over so that the water would run out, but it was too heavy for him.
4. While he was wondering what to do, he noticed that there were many pebbles lying on the ground. Suddenly he had an idea!	5. One by one he dropped the pebbles into the pitcher until the water had risen high enough for him to reach it with his beak.	6. Then he had the drink of his life!



## Teacher Notes

# Year 3 Term 3 Beginnings

<b>Key Stage/Year</b>	Key Stage 2/Year 3
<b>Group Organisation</b>	This activity is suitable for students working in pairs or small groups, as they will gain from having to discuss their ideas with others. However, students may wish to work through this activity on their own, particularly if they are given the time to write a story.
<b>Suggested Timing</b>	1-2 lessons, longer if you choose to allow students to complete the stories they begin. Alternatively you could look at each of the story openings as a piece of shared text during the literacy hour over a period of about a week.

## Overview of Task

In this activity students look at the opening sentences or paragraphs of a number of well-known children's books. They analyse what the author does to interest the reader at the start of the story, and then experiment with writing their own story beginnings.

## Objectives

**All students will:** write a story opening.

**Most students will:** write a story opening suitable for a mystery or adventure story.

**Some students will:** write a complete mystery or adventure story and/or translate the existing third person narratives into first person accounts.

## Curriculum References

### National Curriculum

### En1 Speaking and Listening

**2a** identify the gist of an account or key points in a discussion and evaluate what they hear; **2b** ask relevant questions to clarify, extend and follow up ideas; **2e** respond to others appropriately, taking into account what they say; **3a** make contributions relevant to the topic and take turns in discussion; **3b** vary contributions to suit the activity and purpose, including exploratory and tentative comments where ideas are being collected together, and reasoned, evaluative comments as discussion moves to conclusions or actions.

## En2 Reading

**4a** recognise the choice, use and effect of figurative language, vocabulary and patterns of language; **4b** identify different ways of constructing sentences and their effects; **4c** identify how character and setting are created, and how plot, narrative structure and themes are developed.

## En3 Writing

**1a** choose form and content to suit a particular purpose [for example, notes to read or organise thinking, plans for action, poetry for pleasure]; **1b** broaden their vocabulary and use it in inventive ways; **1d** use and adapt the features of a form of writing, drawing on their reading; **2a** plan note and develop initial ideas; **2b** draft – develop ideas from the plan into structured written text; **2c** revise – change and improve the draft; **2d** proofread – check the draft for spelling and punctuation errors, omissions and repetitions; **2f** discuss and evaluate their own and others' writing.

## National Literacy Strategy

### Year 3 Term 3

#### Text Level Work

**Reading & Comprehension:** **T2** refer to significant aspects of the text, eg opening, building up atmosphere (know language is used to create these – adjectives in description); **T3** distinguish between 1<sup>st</sup> and 3<sup>rd</sup> person accounts.

**Writing Composition Strategies:** **T11** write openings to stories or chapters linked to or arising from reading: to focus on language to create effects; **T13** write more extended stories based on a plan of incidents and set out in simple chapters with titles and author details; use paragraphs to organise the narrative.

## Outcomes

By the end of this activity students will have:

- created four alternative openings for a mystery story.

## Resources

Kar2ouche *Reading and Writing Stories* Content Library

- **Making a Start** storyboard
- **Openings** storyboard

Sheet 3.3a *Story Starters*

Sheet 3.3b *Starting Stories*

Sheet 3.3c *Planning a Story*

Sheet 3.3d *Third to First Person*

Copies of the texts from which the extracts are taken, so that children can follow up their reading: Anne Fine, *The Angel of Nitshill Road*; Alan Garner, *The Weirdstone of Brisingamen*;

C S Lewis, *The Lion the Witch and the Wardrobe* and Jill Murphy, *The Worst Witch*.

## Activities

### Introduction



- 1 The students read and/or listen to the openings of a number of stories. The stories can be found on Sheet 3.3a *Story Starters*. Students who need more support can use Sheet 3.3b *Starting Stories*. With a partner, the students are asked to:
  - say from what sort of stories they think these beginnings come
  - decide what sorts of beginnings they are
  - think about which of the stories they would like to continue reading and why.
- 2 Find out which of the story openings the students liked best and why. You could discuss the difficulty of categorising stories as a particular genre. For instance, *The Worst Witch* could be seen as a school adventure, rather than just a school story. Look again at the different ways of starting stories and ask the students which ones they think are most effective.

### Development



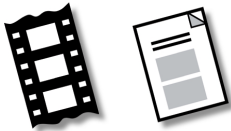
- 3 The students open the **Making a Start** storyboard. In this they are asked to choose a background that gives them an idea for the start of a story and to *write a description of place* that creates a particular mood. Students who need more help or structure should be asked to work on the **Openings** storyboard. This provides some words and asks students to fill in the gaps. A background has already been selected.
- 4 Students are then asked to add the same background to the second frame. When they have done this, they can add and position some characters. This time they should *describe the characters* as if for the beginning of a story. In the **Openings** storyboard this has been started for them.
- 5 Students are asked to copy the second frame into the third and to delete the text. This time they begin the story with a *conversation* that suggests something about what the story might be about.
- 6 Finally students are asked to choose a background, character and props that illustrate *something surprising*. They then write an opening sentence or two that should puzzle or intrigue the reader. Again, more support is provided in the **Openings** storyboard.

- 7 Students choose the four-panelled template, and print out their four different openings.

### Plenary

- 8 In small groups students share their frames and discuss which opening sentences they like best. They should try to narrow their choice down to the one or two most interesting openings from the whole group. They then share these with the rest of the class.
- 9 If time permits, students should suggest how some of the openings could be improved. Having discussed the changes, they could make amendments to their frames.

### Extension/ Homework



- 10 Students re-open their storyboard, and save it with a new name. They then select the best frame and delete the rest. They then add four new frames: three for the middle sections of their story and one for the ending. They can plan their work using Sheet 3.3c *Planning a Story*, and then create the frames and type in the text.
- 11 Students could look through the backgrounds, characters and props, and use these to write the opening sentences/paragraphs for stories from different genres.
- 12 All of the opening paragraphs provided are written in the third person – students could choose one and make it more immediate by writing it in the first person. See Sheet 3.3d *Third to First Person*.

## Student Notes

### Beginnings

#### Objectives

In this activity you will have chance to think about how authors grab your attention and make you want to read on. You will also practise writing some story openings.

#### Outcomes

By working through this activity you will:

- write four different beginnings for a story.

#### Resources

To complete this activity you will need:

- Kar2ouche Reading and Writing Stories Content Library
- Sheet 3.3a *Story Starters* **OR** Sheet 3.3b *Starting Stories*
- Sheet 3.3c *Planning a Story*
- Sheet 3.3d *Third to First Person*

#### Activities

##### Introduction

- 1 Read and/or listen to the openings of the following stories.



to listen to the opening of *The Lion the Witch and the Wardrobe*



to listen to the opening of *The Worst Witch*



to listen to the opening of *The Weirdstone of Brisingamen*



to listen to the opening of *The Angel of Nitshill Road*

- 2 Your teacher will give you Sheet 3.3a *Story Starters* **OR** Sheet 3.3b *Starting Stories*. Work through the sheet, and note down your answers.

##### Development

- 3 Open the **Making a Start** or **Openings** storyboard. Your teacher will tell you which one. Follow the instructions.



to open the **Making a Start** storyboard.



to open the **Openings** storyboard.

- 4 When you are pleased with your four frames, save your work and ask your teacher if you can print them out.

**Student Notes****Plenary**

- 5 In small groups, look at what other people have written. Tell them which of their story beginnings you like best and why.
- 6 If you have time, help them to make their starting paragraphs better by checking their spelling and punctuation, and suggesting different words they could use.
- 7 Look at all the best story openings and choose one or two to share with the rest of the class.

**Extension/Homework**

- 8 Open your starter storyboard, and save it with a new name. Now decide which of your starter frames is the best. Select it and delete the others. Add four blank frames to your storyboard. Use Sheet 3.3c *Planning a Story* to work out your ideas for the middle and end of your story. Then type your story into the caption windows and add suitable backgrounds, props and characters to each composition window. Show your work to your partner. Listen to what they have to say about making it better. If you agree, make the changes.
- 9 Look through the backgrounds, characters and props, and use these to write the opening sentences/paragraphs for a completely different kind of story to the one you did in class.

**Sheet 3.3a**

# Story Starters

The following extracts all come from famous stories.

- 1 With a partner look at each opening in turn and discuss what sort of story you think this is going to be and why. For instance, is it a ghost story, an adventure, a mystery, a fairy story, or perhaps a detective novel? What are the clues?
- 2 How has the author chosen to start the story? Is it with:
  - a description of place to create atmosphere?
  - a conversation that plunges the reader straight into the action?
  - an introduction to the characters to get you involved with them?
  - a surprising statement to grip your attention?
  - more than one of these?
- 3 Which ones would you like to continue reading and why?

***The Lion, the Witch and the Wardrobe by C S Lewis*****Chapter 1 – Lucy Looks into a Wardrobe**

Once there were four children whose names were Peter, Susan, Edmund and Lucy. This story is about something that happened to them when they were sent away from London during the war because of the air-raids. They were sent to the house of an old Professor who lived in the heart of the country, ten miles from the nearest railway station and two miles from the nearest post office. He had no wife and he lived in a very large house with a housekeeper called Mrs Macready and three servants.

***The Worst Witch by Jill Murphy*****Chapter 1**

Miss Cackle's Academy for Witches stood at the top of a high mountain surrounded by a pine forest. It looked more like a prison than a school, with its gloomy grey walls and turrets. Sometimes you could see the pupils on their broomsticks flitting like bats above the playground wall, but usually the place was half hidden in mist, so that if you glanced up at the mountain you would probably not notice the building was there at all.

***The Weirdstone of Brisingamen by Alan Garner***

The guard knocked on the door of the compartment as he went past. 'Wilmslow fifteen minutes!'

'Thank you!' shouted Colin.

Susan began to clear away the debris of the journey – apple cores, orange peel, food wrappings, magazines, while Colin pulled down their luggage from the rack. And within three minutes they were both poised on the edge of their seats, case in hand and mackintosh over one arm, caught, like every traveller before or since, in that limbo of journey's end, when there is nothing to do and no time to relax. Those last miles were the longest of all.

***The Angel of Nitshill Road by Anne Fine***

Until the angel came, there were three terribly unhappy children at Nitshill Road School: Penny, Mark and Marigold.

All extracts are © (see Acknowledgements for details) and must not be altered in any way



**Sheet 3.3b**

# Starting Stories

The following extracts all come from famous stories.

***The Lion, the Witch and the Wardrobe by C S Lewis******Chapter 1 – Lucy Looks into a Wardrobe***

Once there were four children whose names were Peter, Susan, Edmund and Lucy. This story is about something that happened to them when they were sent away from London during the war because of the air-raids. They were sent to the house of an old Professor who lived in the heart of the country, ten miles from the nearest railway station and two miles from the nearest post office. He had no wife and he lived in a very large house with a house-keeper called Mrs Macready and three servants.

- 1 Do you think this story is going to be – a horror story or an adventure story? Why?
- 2 Does the story begin with a surprising statement or an introduction to the characters?

***The Worst Witch by Jill Murphy******Chapter 1***

Miss Cackle's Academy for Witches stood at the top of a high mountain surrounded by a pine forest. It looked more like a prison than a school, with its gloomy grey walls and turrets. Sometimes you could see the pupils on their broomsticks flitting like bats above the playground wall, but usually the place was half hidden in mist, so that if you glanced up at the mountain you would probably not notice the building was there at all.

- 1 Do you think this story is going to be – a detective story or a school story? Why?
- 2 Does the story begin with a surprising statement or a description of where the story is set?

***The Weirdstone of Brisingamen by Alan Garner***

The guard knocked on the door of the compartment as he went past.  
'Wilmslow fifteen minutes!'

'Thank you!' shouted Colin.

Susan began to clear away the debris of the journey – apple cores, orange peel, food wrappings, magazines, while Colin pulled down their luggage from the rack. And within three minutes they were both poised on the edge of their seats, case in hand and mackintosh over one arm, caught, like every traveller before or since, in that limbo of journey's end, when there is nothing to do and no time to relax. Those last miles were the longest of all.

1 Do you think this story is going to be – an adventure or fantasy story? Why?

2 Does the story begin with a surprising statement or some conversation?

***The Angel of Nitshill Road by Anne Fine***

Until the angel came, there were three terribly unhappy children at Nitshill Road School: Penny, Mark and Marigold.

1 Do you think this story is going to be – a school or science fiction story? Why?

2 Does the story begin with a surprising statement or question?

Which of the stories would you most like to finish? Why have you chosen this one.

All extracts are © (see Acknowledgements for details) and must not be altered in any way.

**Sheet 3.3c**

# Planning a Story

Choose your favourite starter. Describe it below and then plan the end of the story. Keep it simple!



Stage	Action – What happens?	Picture (Describe or sketch it)
<b>Beginning</b> Your first frame	<i>Build up</i>	
<b>Middle</b>	<i>Who is there and what happens?</i>	
	<i>What happens next?</i>	
	<i>What happens after this?</i>	
<b>End</b>	<i>Resolution – how does it end?</i>	

**Sheet 3.3d**

# Third to First Person

All of the stories you read started in the third person. This means they are written about other people. Here is another story that begins in the third person.

***The Secret Garden*** by Frances Hodgson Burnett

When Mary Lennox was sent to Misselthwaite Manor to live with her uncle, everybody said she was the most disagreeable-looking child ever seen. It was true too. She had a little thin face and a little thin bony body, thin light hair and a sour expression. Her hair was yellow, and her face was yellow because she had been born in India and had always been ill in one way or another. Her father ...

This could be written in the first person with a few changes. Look at the changes and then see if you can say what 'first person' means.

**First Person Narrative**

When I was sent to Misselthwaite Manor to live with my uncle, everybody said I was the most disagreeable-looking child ever seen. It was true too. I had a little thin face and a little thin bony body, thin light hair and a sour expression. My hair was yellow, and my face was yellow because I had been born in India and had always been ill in one way or another. My father ...

Choose one of the openings you've worked on, and change it into a first person account of what happened.

## Teacher Notes

# Year 4 Term 1 Dick Whittington

<b>Key Stage/Year</b>	Key Stage 2/Year 4
<b>Group Organisation</b>	This activity is best suited to students working in pairs or small groups, as they will gain from having to discuss their ideas with each other. However students may work through this activity on their own.
<b>Suggested Timing</b>	1-2 one-hour lessons (including plenary session)

## Overview of Task

The students read/ listen to the story of *Dick Whittington*. Using a sheet of questions, the students investigate the time that passes during the story and how this is communicated to the audience. The students then re-write the tale in an eight-frame storyboard. The class vote on the best version of each of the eight episodes, and these can be pasted together to form a class version of the tale.

## Objectives

**All students will:** identify the main stages of the story and think about the time that passes during the course of the tale.

**Most students will:** structure a version of the tale which focuses on the more interesting sections of the story and in which the timescale is made clear to the audience.

**Some students will:** produce versions of the story that build to a clear climax. They will show a good understanding of the passage of time in the story.

## Curriculum References

### National Curriculum

### EnI Speaking and Listening (pair work option)

**1a** use vocabulary and syntax that enables them to communicate more complex meanings; **1c** choose material that is relevant to the topic and the listeners; **2a** identify the gist of an account or key points in a discussion and evaluate what they hear; **2b** ask relevant questions to clarify, extend and follow up ideas; **2e** respond to others appropriately, taking into account what they say.

## En2 Reading

**3a** scan texts to find information; **3c** obtain specific information through detailed reading; **3d** draw on different features of texts, including print, sound and image, to obtain meaning.

## En3 Writing

**1a** choose form and content to suit a particular purpose; **1c** use language and style that are appropriate to the reader; **1d** use and adapt the features of a form of writing, drawing on their reading; **2e** present – prepare a neat, correct and clear final copy; **2f** discuss and evaluate their own and others' writing.

### National Literacy Strategy

#### Year 4 Term 1

##### Text level work:

**Reading comprehension:** **T3** to explore chronology in narrative writing or other media texts, by mapping how much time passes in the course of a story, e.g. noticing where there are jumps in time, or where some events are skimmed over quickly, and others told in detail; **T4** to explore narrative order: identify and map out the main stages of the story: introductions – build-ups – climaxes or conflicts – resolutions.

**Writing composition:** **T10** to plan a story identifying the stages of its telling.

## Outcomes

By the end of this activity students will have:

- their own illustrated version of the story of *Dick Whittington*.

## Resources

Kar2ouche *Reading and Writing Stories* Content Library

- **Dick Whittington** storyboard

Sheet 4.1a *Dick Whittington*

Sheet 4.1b *Time Sheet*

## Activities

### Introduction

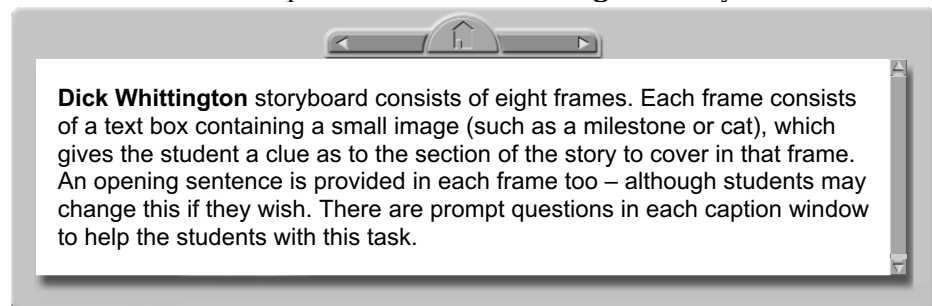


- 1 The students read/listen to the story of *Dick Whittington*. (Sheet 4.1a)

### Development



- 2 Using Sheet 4.1b *Time Sheet*, the students read through the story again, and work out how much time passes during each paragraph of the story. They are also asked to think about any jumps in time between the paragraphs.
- 3 The students then open the **Dick Whittington** storyboard.



If you wish, you can specify an audience for the story. For example, they could aim it at the children in Year 1, and have the opportunity to share their stories with these children as a follow-on activity.

- 4 When they have finished their story, the students are reminded to save their work.

### Plenary

- 5 The students read their versions of the story to each other and/or create a talking storybook in Kar2ouche by recording their voices. This can be done as a whole class or in smaller groupings. The students could then vote for their favourite version of each episode, and the frames with the most votes printed to form a class version of the story.

### Extension/ Homework

- 6 The students design a book cover and write the blurb for their versions of the story. They can use Kar2ouche for this during a lunch break or after-school club, or produce it by hand.

**Student Notes**

## Dick Whittington

### Objectives

This activity will help you to work out how a story is put together to keep the reader interested. You will also think about the ways that writers deal with the passing of time in their stories.

### Outcomes

By working through this activity you will:

- write your own version of the story of *Dick Whittington*.

### Resources

To complete the activity you will need:

- Kar2ouche *Reading and Writing Stories* Content Library
- Sheet 4.1a *Dick Whittington*
- Sheet 4.1b *Time Sheet*

### Activities

#### Introduction

- 1 Read and/or listen to the story of *Dick Whittington* in the text/audio screen.



to listen to the story.

#### Development

- 2 Ask your teacher for Sheet 4.1b *Time Sheet*. Read through the story again, and note down on the sheet the main thing that happens in each paragraph. Work out roughly how much time passes during each paragraph of the story, and write that down on the sheet too.
- 3 Now it's your turn to be a writer! Open the **Dick Whittington** storyboard. Here you will find eight frames set up for you to write your own version of the story. You will have to shorten or leave out the less interesting parts of Dick's tale. Make sure you help your readers to understand how much time passes during each frame of the storyboard.



to open the storyboard.

- 4 Remember to save your work when you have finished.

#### Plenary

- 5 You may have a chance to read your version of the story to the rest of the class and to listen to some of their work.

#### Extension/Homework

- 6 Design a cover for your story of *Dick Whittington*, and write the blurb to go on it. (You may be able to use Kar2ouche for this in a lunchtime or after-school club, or else you can do it by hand.)



**Sheet 4.1a**

# Dick Whittington



- 1 Once upon a time there was a boy called Dick Whittington. Dick lived in a village in Gloucester with his aunt because his mother and father were both dead. Dick loved to hear stories about London from travellers who passed through his village. They told of a city where the people dressed in fine clothes and the streets were paved with gold. One day Dick said to his aunt, 'I shall go to London to seek my fortune.' And off he set.
- 2 Dick had no idea how far it was to London. He walked for many days and began to think that he would never reach the city. Then, early one morning, a heavy wagon passed him on the road, and the driver agreed to let Dick ride with him all the rest of the way to London.
- 3 London wasn't a bit how Dick had imagined it to be. There were lots of big houses and crowds of people everywhere, but most of them didn't seem to be any richer than Dick. He looked carefully at all the pavements, but he couldn't see any gold. He sat down on the steps of a fine house and wondered what to do next.
- 4 A few minutes later the door opened and the cook came out of the house. 'You can't sleep here,' she said. Dick was about to leave when a carriage drew up and out stepped the owner of the house, a rich merchant called Mr Fitzwarren. 'What's the matter?' he asked. Dick explained that he had come to London to make his fortune, and he was looking for somewhere to stay. The man smiled and said, 'I don't know how you'll make your fortune, but there's a job here for you if you want it – and a bed.'

- 5 So Dick began to work in the kitchen, washing pots and pans and scrubbing the huge floors of the fine house. The cook was not pleased that Dick had been given the job, but Dick tried not to mind about her bad temper. He worked hard all day, and at night, he slept in a tiny room right at the top of the house. He was quite happy with his new life except for one thing. His room was full of rats. At night, as he tried to sleep, they ran all over his bed.
- 6 One day Dick earned a penny cleaning the shoes of an old gentleman who visited the house. With this money he bought himself a cat. After this Dick's life was much better because the cat frightened all the rats away. Dick could sleep peacefully in his little room at night with his cat for company.
- 7 Some time later Mr Fitzwarren called his servants together and told them he was going on a long sea voyage to trade his goods. He offered to take one thing from each of his servants to trade on his voyage. The cook gave him a silver spoon and other servants gave him watches and silk handkerchiefs. Dick had nothing in the world except his cat, but he knew he had to take this chance. He gave the cat to Mr Fitzwarren and hoped that the rats would not come back.
- 8 They did. They were worse than ever and Dick had a terrible time each night trying to keep them off his bed so that he could sleep. He was too tired to work during the day and the cook – who had never liked Dick – shouted at him all day long.
- 9 Dick was so miserable that he decided to run away. He set off early one morning while the rest of the house was still asleep. He had almost reached the edge of the city when he heard Bow bells ringing. He stopped to listen, and it seemed as though the bells were saying:

Turn again, Whittington,  
Lord Mayor of London,  
Turn again, Whittington,  
Thrice Mayor of London.

- 10 Dick remembered all the hopes and dreams he had when he travelled to London. 'Perhaps I should listen to the bells,' he thought. So he returned to Mr Fitzwarren's house and managed to creep back up to his room before anyone had noticed that he had gone.
- 11 Meanwhile Mr Fitzwarren had arrived at his destination, and began to trade his goods. One night he was invited to have dinner with a rich merchant. This man lived in a fine palace, but it was full of rats. They ran over his guests' feet as they were eating! Mr Fitzwarren asked the merchant, 'What would you give to get rid of all these rats?' The merchant replied, 'I would give half my fortune.' The next day Mr Fitzwarren returned to the palace with Dick's cat, and by the end of the week all the rats had gone.
- 12 Some weeks later Mr Fitzwarren returned from his voyage and called Dick into his study. He told him about the palace full of rats. 'Well, Dick, your cat has made you your fortune,' he said, and he gave Dick all the money from the merchant.
- 13 Dick stayed in London, and not long after this he married Mr Fitzwarren's daughter, Alice. They were very happy. And the bells that had persuaded Dick to stay in London were right. Dick was made Lord Mayor of London, not once but three times.



## Sheet 4.1b

# Time Sheet



Read the story again one paragraph at a time.

In the second column, note down the most important thing that happens in each paragraph.

In the third column, estimate how much time passes during each paragraph. For example, you could write: 'one day' or 'a few minutes' or 'several weeks'. The first paragraph has been done to help you start.

Paragraph	Main thing that happens	Time taken
1	<i>Dick has heard so much about London he decides to go there.</i>	<i>Several years</i>
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		

**Teacher Notes**

## Year 4 Term 2 A Sense of Place

<b>Key Stage/Year</b>	Key Stage 2/Year 4
<b>Group Organisation</b>	This activity is suitable for students working in pairs or groups of three. They will gain from having to discuss their ideas with others. However, some students, with very strong ideas about what they want, may wish to work through this activity on their own.
<b>Suggested Timing</b>	1-3 lessons depending on whether the extension work is completed in class time

### Overview of Task

In this activity students will analyse a short story in which description is used to create a mysterious atmosphere. If there is time, they can adapt this to create a different mood through their choice of descriptive language. They will then write a number of descriptive paragraphs to create a range of atmospheres.

### Objectives

**All students will:** write a number of short descriptive paragraphs.

**Most students will:** use carefully chosen adjectives to create credible settings that evoke a particular mood.

**Some students will:** use figurative language to describe settings and adapt these for different audiences.

### Curriculum References

**National Curriculum****EnI Speaking and Listening**

**2a** identify the gist of an account or key points in a discussion and evaluate what they hear; **2b** ask relevant questions to clarify, extend and follow up ideas; **2e** respond to others appropriately, taking into account what they say; **3a** make contributions relevant to the topic and take turns in discussion; **3b** vary contributions to suit the activity and purpose, including exploratory and tentative comments where ideas are being collected together, and reasoned, evaluative comments as discussion moves to conclusions or actions.

## En2 Reading

**4a** recognise the choice, use and effect of figurative language, vocabulary and patterns of language; **4c** identify how character and setting are created, and how plot, narrative structure and themes are developed.

## En3 Writing

**1a** choose form and content to suit a particular purpose; **1b** broaden their vocabulary and use it in inventive ways; **1d** use and adapt the features of a form of writing, drawing on their reading; **2c** revise – change and improve the draft; **2d** proofread – check the draft for spelling and punctuation errors, omissions and repetitions; **2f** discuss and evaluate their own and others' writing.

## National Literacy Strategy

### Year 4 Term 2

#### Text Level Work

**Reading & Comprehension:** **T1** understand how writers create imaginary worlds, particularly where this is original or unfamiliar, such as a science fiction setting and to show how the writer has evoked it through detail; **T4** understand how the use of expressive and descriptive language can e.g. create moods, arouse expectations, build tension, describe attitudes or emotions; **T9** recognise how certain types of text are targeted at particular readers; to identify intended audience, e.g. junior horror stories.

**Writing Composition Strategies:** **T10** develop use of settings in own writing, making use of work on adjectives and figurative language to describe settings effectively; **T13** write own examples of descriptive, expressive language based on those read. Link to work on adjectives and similes.

## Outcomes

By the end of this activity students will have:

- identified how figurative language is used in a piece of descriptive writing
- written at least one descriptive opening, possibly two for different audiences.

## Resources

Kar2ouche *Reading and Writing Stories* Content Library

- **The Visitor** storyboard
- **In the Mood** storyboard
- **Fictional Settings** storyboard
- **Storm Brewing** storyboard

Sheet 4.2a *The Visitor*

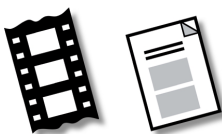
Sheet 4.2b *Creating Atmosphere*

Sheet 4.2c *Setting Checklist*

Sheet 4.2d *Evaluation*

## Activities

### Introduction



- 1 Students can read or listen to a short science fiction story. If you want children to make notes on the story, you will need to make copies of Sheet 4.2a *The Visitor*. They can hear the story by playing **The Visitor** storyboard.
- 2 Talk with students about how this story starts (speech) and what sort of atmosphere is created. In other words, how does it make them feel?
- 3 Either talk through how mood is created, or give out Sheet 4.2b *Creating Atmosphere*. This asks students to think a little about the intended audience and the details used to suggest a sense of place along with the feelings evoked.
- 4 Those who have time or who are able should complete the second part of Sheet 4.2b *Creating Atmosphere*. This asks them to select a different mood and alter the description of place in order to change the atmosphere. You may need to discuss metaphor and personification as well as simile with this group. The **In the Mood** storyboard provides a structure for this writing.
- 5 If you have time, you could compare this story to *The Listeners* by Walter de la Mare to see how poems can be used as stimuli for story writing.

### Development



- 6 Having analysed how descriptions of setting can contribute to atmosphere, students are asked to work through the **Fictional Settings** storyboard. This asks them to write about a number of settings to create different atmospheres. These could form the opening section of a story. For advice on creating settings, see the DfES website: <http://www.standards.dfes.gov.uk/literacy>. Click

on: Resources; Teaching Writing: Support Material for Text Level Objectives; Aspects of Narrative; Fictional Settings. Students will find the *Key pointers for young writers* sheet very useful.

#### Content of the Fictional Settings storyboard.

The storyboard comprises a number of frames all providing different backgrounds that suggest different atmospheres. Students are asked a range of questions to get them thinking about what they could see, hear, smell or feel if they were in these backgrounds.

They are also asked to think about the time and season represented. In the first few frames, students complete the sentences, but as the storyboard progresses they are asked more challenging questions and prompted to use figurative language. They will be required to write with increasing independence.

Finally, they are invited to add characters to the setting, and answer the question: who is there and why?

- 7 In groups or pairs, students should look at the different descriptions they have created, and sequence them from the ones they like best down to those they think don't work so well.
- 8 Next they are asked to take one of the best descriptions and assess it against Sheet 4.2c *Setting Checklist*, which lists the sorts of things a good description might include.
- 9 In the same pairs, they can swap work and complete Sheet 4.2d *Evaluation* for each other before making any necessary improvements.
- 10 When you are happy that they have completed one or two good descriptions, they could be printed out for display.
- 11 Students could complete the **Storm Brewing** storyboard by improving the adjectives in the caption window, as well as adding lightning and sound effects to the frames.
- 12 Some students may wish to extend this work to create an entire story.



#### Plenary



#### Extension/ Homework





## Student Notes

# A Sense of Place

## Objectives

In this activity you will look at how descriptions of place can create a particular mood for a reader, and practise writing your own atmospheric paragraphs or stories.

## Outcomes

By working through this activity you will:

- describe a number of settings
- create atmospheric storyboards.

## Resources

- Kar2ouche *Reading and Writing Stories* Content Library
- Sheet 4.2a *The Visitor*
- Sheet 4.2b *Creating Atmosphere*
- Sheet 4.2c *Setting Checklist*
- Sheet 4.2d *Evaluation*

## Activities

### Introduction

- 1 Read or listen to a short science fiction story.



to hear **The Visitor**.

- 2 Think about the following questions:

- how does this story start?
- what sort of atmosphere is created?
- how does it make you feel?

- 3 Your teacher may give you Sheet 4.2b *Creating Atmosphere*. Look again at the story and answer the questions.

- 4 If you have time you may want to write your own short story involving aliens. Try to create a different atmosphere.



to open the **In the Mood** storyboard.

### Development

- 5 Now you are going to write some descriptions of different settings. Think carefully about the mood you want to create.



to open the **Fictional Settings** storyboard.

### Student Notes

- 6 With a partner or in a small group look at the descriptions you have written. Rearrange them to show the description you like best first, and the one you like least last.
- 7 Choose the description that you think best, and then work out why you like it. Concentrate on the detail you have included and the words you have used.

#### Plenary

- 8 Tell your working partner or group what you like about the description you have chosen. Do they agree? What do they like best about it? Ask them to tell you how they think you could make it better.
- 9 Make any changes you think are needed.
- 10 When you are happy that you have done as much as you can, ask your teacher if you can print out your best frame for display.

#### Extension/Homework

- 11 You have been given a pretty poor storyboard describing a storm. See if you can make it better by improving the choice of adjectives and adding some similes. You can also create some storm pictures.



to open the **Storm Brewing** storyboard.

## Sheet 4.2a

# The Visitor

‘Hello,’ squeaked the little creature. ‘Is there anybody there?’

The dark windows stared back at him blankly as he knocked on the towering door for a second time. Behind him, his shimmering craft rumbled quietly, purring like a contented cat. Feeling heartened by its familiar presence, he knocked again.

Still no reply. He took a step back and looked up.

Gasping, he put his hand to his mouth as a raven, black as coal, flew from the shadowy space beneath the roof and swooped over his head.

No voice answered his call, but he could feel the fear-widened eyes turned anxiously towards him.

Inside the family gathered shivering in the moonlight that fell on the bottom stair and listened to the rumblings of the monster craft that had shattered the peace of their garden.

Alone in a strange world, the little creature felt fear close around him like talons. He looked up at the moon and stars that were so much more recognisable to him than the whispering leaves and spiky grass that had been robbed of any colour by the approaching night.

He rapped again, more loudly, and throwing back his head called, ‘Tell them I did my duty and kept my word.’ Although his words echoed eerily, the family refused to stir.

Petrified like statues, they listened to his tiny metal-soled boots as he clambered wearily away from the door. His craft’s engine shook into life, growled loudly and then the noise subsided. Only as silence refilled the air did they dare to breathe again.





## Sheet 4.2b

# Creating Atmosphere



## Looking at the story of *The Visitor*

- 1 What mood has the writer created in this story? Put a circle around the adjectives that best describe the story.

Tense	Happy	Futuristic	Sinister	Exciting
Scary	Mysterious	Romantic	Thrilling	Sad

- 2 Who does the writer want to read the story? For instance is it written more for boys than girls? Is it written for a certain age? Why do you think this?

- 3 Where does the story take place? \_\_\_\_\_

- 4 When does the story take place? (Season and/or time of day)

- 5 On a copy of the story underline all of the adjectives or describing words. The first has been done for you.

- 6 Now look for similes. That is when something is said to be like, or as, something else. Highlight these with a coloured pencil. The first has been done to help you.

- 7 What details of the description stick most in your mind? Why?

## Writing a New Alien Story

- 8 Look again at the list of moods you might like to create in a story about aliens. Colour in the box with the word that describes the mood you'd like to create. Try to make it different from the original.

Tense	Happy	Futuristic	Sinister	Exciting
Scary	Mysterious	Romantic	Thrilling	Sad

- 9 Who is your intended audience? Tick who you want to read your story.

Boys	Younger than me
Girls	My age
Older children	Adults

- 10 To achieve the new mood, for a new audience, you need to decide certain things:

- a Where will your story take place? (You could look at some of the Kar2ouche backgrounds for ideas.) \_\_\_\_\_
- b When will your story take place? (Season and/or time of day)  
\_\_\_\_\_

- 11 Now look back at the adjectives used in the original story. Which ones could you still use? List some suitable adjectives below.

- 12 Write one powerful descriptive sentence to include in your new piece below. This could include a simile, metaphor or some personification.

**Sheet 4.2c**

# Setting Checklist

Name: .....

Is the mood you have chosen to create suitable for the background you have chosen? ☐

Have you mentioned:

- ☐ the weather?
- ☐ time of day?
- ☐ season?

Have you made your description gripping by including some details about what you can:

- ☐ see?
- ☐ smell?
- ☐ hear?
- ☐ taste?
- ☐ feel?

You don't have to include all of the senses, but one or two are likely to be good.

Have you used:

- ☐ adjectives (describing words)? Could any of these be improved? ☐
- ☐ similes (metaphors or personification)?

Have you kept your description short? That is, is it about 2 to 4 sentences in length? You can add more descriptive detail after you've introduced some characters and/or action. ☐

Are you happy with your description? ☐



## Sheet 4.2d

# Evaluation



Name .....

Partner's Name .....

What mood has your working partner created? \_\_\_\_\_

Has he or she mentioned the weather, time of day or a season? ☐

If so, what does this add to the atmosphere?

\_\_\_\_\_

When you read the description, what phrases refer to what you can:

See	
Hear	
Feel	
Smell	
Taste	

Is it brief enough to keep you interested? ☐

What do you like best about it?

--

How could your working partner improve this description?

--



## Teacher Notes

# Year 4 Term 3 Alternative Viewpoints and Dilemmas

<b>Key Stage/Year</b>	Key Stage 2/Year 4
<b>Group Organisation</b>	Pair work for the character and planning stages, and then individual work when writing the scene from the story.
<b>Suggested Timing</b>	The character and planning stages should take approximately one hour. The writing will take an additional session.

## Overview of Task

The children share *The Bully Asleep*, a poem about a bully. After thinking from the point of view of all the characters separately, they plan and write a scene from a story involving all of those characters. In the scene a bullying incident takes place, and one of the characters has to face a dilemma.

## Objectives

**All students will:** write a short scene from a story where a character faces a dilemma.

**Most students will:** write a scene from a story where a character faces a dilemma.

**Some students will:** write an entire story involving a character's dilemma and eventual resolution.

## Curriculum References

### National Curriculum

### EnI Speaking and Listening

**2a** identify the gist of an account or key points in a discussion and evaluate what they hear; **2b** ask relevant questions to clarify, extend and follow up ideas; **2e** respond to others appropriately, taking into account what they say; **3a** make contributions relevant to the topic and take turns in discussion; **3b** vary contributions to suit the activity and purpose, including exploratory and tentative comments where ideas are being collected together, and reasoned, evaluative comments as discussion moves to conclusions or actions.

## En2 Reading

**4a** recognise the choice, use and effect of figurative language, vocabulary and patterns of language; **4b** identify different ways of constructing sentences and their effects;

**4c** identify how character and setting are created, and how plot, narrative structure and themes are developed.

## En3 Writing

**1a** choose form and content to suit a particular purpose [for example, notes to read or organise thinking, plans for action, poetry for pleasure]; **1b** broaden their vocabulary and use it in inventive ways; **1d** use and adapt the features of a form of writing, drawing on their reading; **2a** plan note and develop initial ideas; **2b** draft develop ideas from the plan into structured written text; **2c** revise – change and improve the draft; **2d** proofread – check the draft for spelling and punctuation errors, omissions and repetitions; **2f** discuss and evaluate their own and others' writing.

## National Literacy Strategy

### Year 4 Term 3

#### Text Level Work

**Reading & Comprehension:** **T1** to identify social, moral or cultural issues e.g. the dilemmas faced by characters; **T8** to write critically about an issue or dilemma raised in a story.

**Writing Composition Strategies:** **T11** to explore the main issues of a story about a dilemma and the issues it raises for the character;

**T13** to write an alternative ending for a known story and discuss how this would change the reader's view of the characters and the events of the original story.

## Outcomes

By the end of this activity students will have:

- discussed and evaluated a situation from several points of view
- created a dilemma and written a scene about it.

## Resources

Kar2ouche *Reading and Writing Stories* Content Library

- **Characters 1** storyboard
- **Characters 2** storyboard
- **Writing 1** storyboard
- **Writing 2** storyboard
- **Bill's Real Life** storyboard

Sheet 4.3a *The Bully Asleep*

Sheet 4.3b *Planning the Scene – A*

Sheet 4.3c *Planning the Scene – B*

## Activities

### Introduction



- 1 Ask the children to read/listen to the poem *The Bully Asleep*. It is important to get the feel for the whole thing, so it may be best if they listen to it twice. Ask for reactions and pose questions that explore the poem.

- How do they feel about the bully?
- What makes the other boys so nasty to Bill?
- What does Miss Andrews think about Bill?
- When are we sure that Bill really is a bully? (Identify the line and vocabulary.)

Jot down their thoughts on a whiteboard/sheet of poster paper. In particular probe their thoughts on each character.

- 2 Ask the children to open either the **Characters 1** or **Characters 2** storyboard. They could do this part in pairs. You will need to guide them towards the one best suited to their ability.



#### Content of **Characters 1** storyboard

In this they will find four frames, one each for Bill, Jimmy, Roger and Jane. In the text box underneath each picture they need to add a couple of sentences about what they already know about that character (facts). Around the picture of the character itself (using thought and speech bubbles) they need to add what the character *might* be thinking and feeling.

### Content of Characters 2 storyboard

This is similar, but with sentences about the character already added to the caption windows and a list of vocabulary that the students may want to use. These words and phrases can be dragged and dropped into the blank thought and speech bubbles.

**Jane:** afraid; being unkind; leave alone; is he okay? cruel; poor thing.

**Roger and Jimmy:** get own back; our chance; should we? sorry for; kick; punch; pull; steal.

**Bill:** peace; dreaming; last night; Mum; no one; be nasty too; don't care; alone; sad.

- 3 Once the storyboards are completed, the students can share their thoughts on the characters with the rest of the group – orally, by printing out and showing their storyboard, or via an interactive whiteboard.

## Development



- 4 The next part of the session involves planning a scene from a story where a bullying incident takes place and is witnessed by a character who has to decide what they are going to do about it. There is a planning sheet for the students to complete to help them to get started with this task. Again there are two versions of this sheet (*Planning the Scene A or B*) to cater for different ability levels. Try to check through each planning sheet before the children begin writing.



- 5 Once the children have planned their scene, they can begin the writing process. Ask the students to use either the **Writing 1** or the **Writing 2** storyboard – depending on the level of support you think they will need.

### Contents of the Writing 1 and Writing 2 storyboards

Each storyboard provides a framework for them to write their story in. They just follow the instructions. **Writing 2** contains a vocabulary list to support the writing process. The students can copy the spelling onto their work, or copy and paste it in. There is a final frame in which the character's decision about the dilemma is decided.

## Plenary

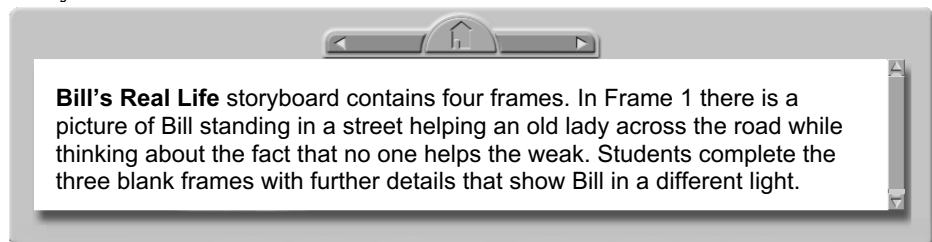
- 6 Once the writing session is over, the students must proofread their work and share it with the group. Many may not complete this in the given time, and will need an additional session to produce good quality writing. However, it is important that they share what they have done so far. How did everyone's work differ, or did everyone cover similar dilemmas?

- 7 Make sure that all the students have saved their work to complete later.

### Extension/ Homework



- 8 Once the work is complete, the students could add a scene which depicts the character acting upon his or her decision and the consequences that follow from it. Students then print out their scene, and compile a class book and/or wall display.
- 9 Encourage the students to focus on the character of Bill Craddock. We hear in the poem that he stays up all night and that his mother doesn't care about him – what if this is false information that Jimmy gives us? Ask children to look at **Bill's Real Life** storyboard.



## Student Notes

# Alternative Viewpoints and Dilemmas

## Objectives

By working through this activity you will:

- consider the thoughts and feelings of a number of characters
- plan a scene involving a dilemma
- write this scene and explain what the character does when faced with this dilemma.

## Resources

- Kar2ouche *Reading and Writing Stories* Content Library
- Sheet 4.3a *The Bully Asleep*
- Sheet 4.3b *Planning the Scene – A* OR Sheet 4.3c *Planning the Scene – B*

## Activities

### Introduction

- 1 Read and/or listen to *The Bully Asleep*.



to hear the audio

- 2 Think about the following questions.
  - How do you feel towards the bully?
  - How do you think the other children feel towards him?
  - How does Miss Andrews feel?
- 3 Open the **Characters 1** or **Characters 2** storyboard. Your teacher will tell you which one. You will be asked to fill in details about each character. Just follow the instructions.



to open **Characters 1**



to open **Characters 2**

### Development

- 4 Now you are going to write a scene about a bullying incident involving these characters. One of the characters sees the incident and has to decide what to do. Should they tell and risk being bullied too, or will they keep quiet and let the bully win? Your teacher will give you a planning sheet (Sheet 4.3b *Planning the Scene – A* OR Sheet 4.3c *Planning the Scene – B*) to help you to frame your ideas.
- 5 Once you have planned your scene, ask your teacher which of the following storyboards you should open, and begin writing.



to open **Writing 1** storyboard



to open **Writing 2** storyboard

## Student Notes

### Plenary

- 6 Carefully read through your work, and then save it. You may not have had time to finish it yet, but you need to share what you've done so far with the rest of the group. Explain what has happened in your story and how you will conclude your scene.
- 7 Note down any suggestions or positive feedback from the other students to help you when you work on your scene again.

### Extension/Homework

- 8 When you have finished your storyboard, you could add a scene in which the character has to act on his/her decision.
- 9 Think about Bill Craddock and the way he was portrayed in the poem. Jimmy said that Bill's mother didn't care about him, and that he stayed up all night. What if Jimmy was misinformed? Open the **Bill's Real Life** storyboard, and show us what Bill Craddock's life could be like.



click here to open the **Bill's Real Life** storyboard.





**Sheet 4.3a**

# The Bully Asleep

This afternoon, when grassy  
Scents through the classroom crept  
Bill Craddock laid his head  
Down on his desk, and slept.

The children came round him:  
Jimmy, Roger, and Jane;  
They lifted his head timidly  
And let it sink again.

‘Look, he’s sound asleep, Miss,’  
Said Jimmy Adair;  
‘He stays up all night, you see;  
His mother doesn’t care.’

‘Stand away from him children.’  
Miss Andrews stopped to see.  
‘Yes, he’s asleep; go on  
With your writing, and let him be.’

‘Now’s a good chance!’ whispered Jimmy,  
And he snatched Bill’s pen and hid it.  
‘Kick him under the desk, hard;  
He won’t know who did it.’

‘Fill all his pockets with rubbish –  
Paper, apple-cores, chalk.’  
So they plotted, while Jane  
Sat wide-eyed at their talk.

Not caring, not hearing,  
Bill Craddock he slept on;  
Lips parted, eyes closed –  
Their cruelty gone.

‘Stick him with pins!’ muttered Roger.  
‘Ink down his neck!’ said Jim.  
But Jane, tearful and foolish,  
Wanted to comfort him



John Walsh

## Sheet 4.3b

# Planning the Scene – A



Characters I could choose: -	Where my scene could take place
Bill Craddock	Classroom
Jimmy Adair	Park
Roger	Street
Jane	School playground
New character _____	School playing field
New character _____	Other place _____
<b>Opening – how they all came to be there</b>	
<b>What happens</b>	
<b>Dilemma faced by</b> _____	
<b>What</b> _____ <b>decides to do</b>	

## Sheet 4.3c

# Planning the Scene – B



Characters I could choose: -	Where my scene could take place
Bill Craddock	Classroom
Jimmy Adair	Park
Roger	Street
Jane	School playground
<b>Opening – how they all came to be there</b>	
<b>What happens</b>	
<b>Dilemma faced by _____</b>	
<b>What _____ decides to do</b>	

Words and ideas to help you with your writing			
bully hurting waiting for hiding revenge afraid appeared bumped into teacher/friend	hurt attacked stole from took sweets tore clothes made cry threatened pushed around	was frightened nobody came all alone very scared hurried home didn't tell made excuses cried in bed	saw everything stayed hidden behind wall was frightened was spotted what to do? kept quiet told



# Appendices

---



# Appendix A

## Supporting Special Educational Needs through Kar2ouche Content Libraries.

---

In every mainstream primary classroom a percentage of the children will have Special Educational Needs (SEN). The challenge for the busy teacher is to provide differentiated but imaginative work that is at the same time manageable to deliver. In addition, many of these children require provision that is additional to and different from that of the rest of the class. With a little extra time, Kar2ouche can assist with this provision.

All of the activities in the Kar2ouche *Primary Reading and Writing Stories* Content Library have additional worksheets and notes to support SEN children. The activities are designed to be carried out before the main lesson and are by no means compulsory. They can be delivered by a teaching assistant to a small group or individual and set the children up with some of the skills they need to cope with the lesson.

The class teacher will know and understand the individual needs of a particular child with SEN, and can provide tailor-made work for a particular activity by creating personal storyboards and handouts. Details of how to do this can be found in the Introduction.

### Sheets

The sheets in Appendix A:

- are photocopiable and designed to be enlarged and cut up into sections for specific reading and spelling reinforcement activities.
- give details of additional support activities designed to be delivered by a teaching assistant.

### Vocabulary lists

Each section has additional vocabulary lists for you to use when carrying out the main activity. If you familiarise the children with the words before the session, they will encounter less frustration and get started much more quickly. The vocabulary has been mapped onto a grid, so that the sheet can be enlarged and cut up. You could use the words for a lotto game, or make up a precision teaching placement probe with them.

**Extra  
Preparation**

The stories and text extracts will need to be read and/or listened to and discussed in some detail. By doing this you further support the SEN child to answer questions and offer opinions during the main class session – by simply giving them additional time to access the lesson content. If you do this kind of thing regularly, you should increase the child’s participation in all subject areas, as you will have boosted their confidence in question-answering sessions and also enhanced their self-esteem.



# Appendix A 3.1

## Year 3 Term 1 Settings

---

### Overview of Task

The children will be reading and listening to descriptions of different settings through the use of interactive storyboards. Then they will write their own descriptive piece from a choice of three.

### Prior to the Activity

Read *The Dog in the Playground* to the child/group.

Ask lots of questions about what happens in the story; try to focus on the setting.

Photocopy the sheet and then go through the story with the child/group using a highlighter pen. Indicate the parts of the text that describe the setting by highlighting them with the pen. Look at these sections more closely and make a list of useful describing words on the board or on a piece of paper. Practise reading them with the child/group and prepare a list for them to take to the computer when they carry out their writing activity.

View the **Settings** storyboard. If possible, print out the three pictures that the children will be asked to describe. Look at them with the child/group and show them the vocabulary grid that goes with each piece. Help them to choose the one they will describe, and encourage them to begin to collect some ideas.

# Appendix A Sheet 3.1

## Settings



Words and phrases to support reading, and to help with descriptive writing.

<b>Describing the park</b>			
grass	green	buildings	quiet
trees	blue	shadow	still
leaves	brown	tall	wind
sky	grey	swing	peace
trunk	light	flats	
branch	dark	house	
	crisp	ground	

<b>Describing the street</b>			
cloud	green	street	quiet
tree	grey	light	still
leaves	brown	lamp	empty
sky	black	house	
road	white	church	
climbing frame	blue	roof	

<b>Describing the wood</b>			
tree	dark	blue	cloud
bush	light	smell	wet
leaf	green	feel	dry
trunk	brown	still	damp
log	yellow	ground	
moss	white	sky	

# Appendix A 3.2

## Year 3 Term 2 Story Plans and Sequels

---

### Overview of Task

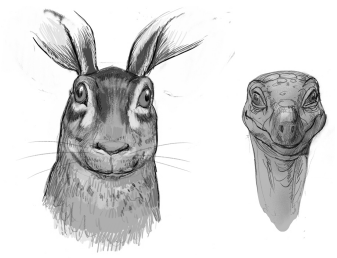
The children listen to/read two fables, *The Hare and the Tortoise* and *The Crow and the Pitcher*. They then write a sequel to *The Hare and the Tortoise*, and plan a modern retelling of *The Crow and the Pitcher*. Select the activity that you think best fits the abilities of the SEN children you are teaching.

### Prior to the Activity

The two fables are simply told, and the children will enjoy listening to them. When they are familiar with the story outline, Sheet 3.2a could be photocopied and cut into sections for the students to carry out a sequencing activity. The planning sheets need not be attempted, but you could use the following support sheet (Appendix A Sheet 3.2) and plan either the sequel or the modern retelling in just three frames to cut down on the writing that the students will need to do. A vocabulary box is provided below.

# Appendix A Sheet 3.2

## Story Plans and Sequels



Fill in the planning grid with your modern retelling or sequel

1.	2.	3.

Useful words and phrases

The Hare and the Tortoise			
slow	disguise	wood	track
friends	roller skates	race	training
secret	tease	plan	confident
fooled	forest	help	Tortoise won again
joke	Hare	out of shape	not fit anymore
race	cheated	get his own back	

The Crow and the Pitcher			
wanted	can	road	coke
car	used a straw	rocks	water
stool	bottle	juice	met someone who helped him
drink	street	stood on a	

# Appendix A 3.3

## Year 3 Term 3 Beginnings

---

### Overview of Task

The children need to read several openings to well-known children's stories. They find out what makes a good opening to a story, and then create their own.

### Prior to the Activity

There are several story openings from which to choose. Select a couple that you know will interest your students. They can listen to them as many times as they like, and can follow the text on Sheet 3.3a *Story Starters* as they listen. Discuss which ones they liked, and the reasons why they liked them.



Show the children the **Openings** storyboard and work through it together so that they know what to expect. Using the additional planning sheet (Appendix A Sheet 3.3 *Beginnings*), help the children to jot down words and ideas to help them when they work through this activity with the rest of the class.

# Appendix A Sheet 3.3

## Beginnings

---

Words to fill in the gaps in Frame 1

Words to describe the characters – Frame 2

What the story might be about

Extra ideas/things to remember

# Appendix A 4.1

## Year 4 Term 1 Dick Whittington

---

### Overview of Task

The children listen to the story of *Dick Whittington* and think about how much time passes during the story and how this is made clear to the reader.

### Prior to the Activity

Read and listen to the retelling of *Dick Whittington*. Discuss how some stories take place over many years. Using a whiteboard or sheet of poster paper, map out the story very simply from Dick's childhood up to the point when he marries Alice. The children can use this when the other children are filling in their *Time Sheets* (Sheet 4.1b).

The children may find creating the storyboard quite challenging, but they could be paired with another child to work with them, and they could use the vocabulary support sheet, which is broken into the appropriate sections.



# Appendix A Sheet 4.1

## Dick Whittington

Vocabulary to help			Extra words
aunt	gold	fine house	
mother	fortune	steps	
London	far away	Mr Fitzwarren	
paved	no gold	cook	
job	cleaned	voyage	
kitchen	shoes	trade	
hard work	penny	gave cat away	
rats	cat	sad	
rats worse	hopes	noticed	
ran away	dreams	trade	
Bow bells	returned	goods	
turn again	no-one	rich merchant	
rats in palace	Dick rich		
what would you give?	married Alice		
half my fortune	mayor of London		
rats went	three times		



# Appendix A 4.2

## Year 4 Term 2 A Sense of Place

---

### Overview of Task

The children create mood and atmosphere through their descriptive writing. They write several paragraphs.

### Prior to the Activity

Read and listen to *The Visitor* and talk about its content. Using an enlarged copy of the story and a highlighter pen, show all the descriptive words the writer has used and discuss how they make the story more interesting.

Show the children the **Fictional Settings** storyboard and work through it with them. Explain each question, and tell them what they will need to do when they work through it with the rest of the class. As you go along, you might like to collect descriptive words that they think of to use in the following lesson. In the main lesson it will be necessary to pair these children up with students who can help them with their descriptive writing.

# Appendix A 4.3

## Year 4 Term 3 Alternative Viewpoints and Dilemmas

---

### Overview of Task

The children read a poem about a bully, then write a scene about the characters in the poem in which one of them faces a dilemma.

### Prior to the Activity

Read/listen to the poem. On a large sheet of paper draw four stick people to represent the four characters, and then talk about each character in detail. Jot down words and phrases about each character around the appropriate picture. This should support the children enough to allow them to tackle the **Characters 2** storyboard. There they will find support vocabulary that can be dragged and dropped into the appropriate frame.

When it comes to planning their scene, there is a differentiated planning sheet that contains support vocabulary. The **Writing 2** storyboard also contains this list, and the students can drag and drop these words into their frames in the same way as before. If you wish, you could show the children these storyboards in this session, and talk them through each stage, before they attempt them with the rest of the class.

# Appendix B

## Suggested Reading

---

### Familiar Settings

- 1 Michael Foreman, *Grandfather's Pencil & the Room of Stories*, Red Fox 009950331X  
A child's imagination is captured by the various items in his bedroom – a pencil, paper, the table on which he writes, even the floorboards! But the little boy himself has his own story ...
- 2 Jacqueline Wilson, *Bed and Breakfast Star*, Yearling 0440 863244  
Elsa and her family find themselves in a bed and breakfast hotel as a result of a whole series of accidents. Although she is always in good spirits, she doesn't always succeed in cheering everyone else up.

### Settings to Create Atmosphere

- 1 Antonia Barber, *Mousehole Cat*, Walker Books 0744523532  
The atmospheric, beautifully illustrated story of Mowzer the Cat and Tom the old fisherman who saved their village, Mousehole in Cornwall, from starvation.
- 2 Lucy Boston, *Children of Green Knowe*, Faber Books 0571202020  
Story set in the manor of Green Knowe with wonderful descriptions of the old house and the children who live in the now and those who lived in the past.
- 3 Mairi Hedderwick, *The Katie Morag stories*, Red Fox 0099438569  
These delightful stories capture the way of life on the Isle of Struay – the humour and trials and tribulations of a small close-knit community.

## Retelling Fables

- 1 V S Vernon, *Aesop's Fables*, Heinemann 0434958557  
This collection, first published in 1912, consists of all the best-known fables. Arthur Rackham's illustrations enhance the volume.
- 2 Fiona French Frances, *Anancy and Mr Dry-Bone*, Lincoln 0711207879  
Based on traditional and West African folktales, this simple story tells of how to win love. Wonderful illustrations.
- 3 Vivian French, *Aesop's Funky Fables*, Puffin 014056246X  
A hilarious retelling of the old favourites such as 'The Boy who cried Wolf'. The stories are humorously illustrated by Korky Paul.

## Stories with Talking/Fantastic Animals

- 1 Paul Shipton, *The Bug Muldoon* series, OUP  
These humorous stories give the readers a totally new perspective on what is going on in the garden!
- 2 Dick King-Smith, *The Sheep-Pig*, Puffin 01401316004  
Everyone's favourite talking pig. Most probably the best-loved of all this author's works. All the pig wants to do in his life is herd sheep and does so with surprising results!
- 3 Anne Fine, *Diary of a Killer Cat*, Puffin 0140369317  
An hilarious story written by Tuffy himself. Yes, he does drag soft furry animals through his cat-flap....but it's all to do with his cat instincts, isn't it? Next door's rabbit proves the highlight of his career.

## Works by authors featured in the software

### Alan Garner

- 1 *Elidor*, HarperCollins 000712791X  
Four children are chosen to save Elidor from fear and darkness. For the more advanced reader.
- 2 *The Weirdstone of Brisingamen*, HarperCollins 000712788X  
Colin and Susan enter a world of wizards and knights, and magic no evil can break. They must save the Weirdstone from destruction by Nastrond. An exciting read, also for the advanced reader.
- 3 *The Moon of Gomerath*, HarperCollins 0007127871  
Sequel to *The Weirdstone of Brisingamen*. Colin and Susan must battle against evil again. If the reader enjoyed the first book, this is a must-read.

### C S Lewis

- 1 *The Magician's Nephew*, HarperCollins 0007115555  
When Polly touches one of the rings, she vanishes. Soon she and Digory find themselves in another world and at the beginning of an incredible adventure in the Land of Narnia.
- 2 *The Horse and His Boy*, HarperCollins 0007115598  
Bree, the talking horse, has been kidnapped from Narnia, and longs to return. Shasta, about to be sold into slavery, runs away with him.
- 3 *The Lion, the Witch and the Wardrobe*, HarperCollins 000711561X  
Lucy goes through the wardrobe into a land of fauns and centaurs ruled by the White Witch. Only Aslan can free the land.

### Jill Murphy

- 1 *The Worst Witch* series, Puffin  
Mildred Hubble is the worst witch at Miss Cackle's Academy for Witches. No matter how she tries, she seems to cause disaster after disaster.
- 2 *Geoffrey Strangeways*, Walker Books 0744519047  
Geoffrey is an eleven-year-old with only one thought in his mind – to be a knight. But does he have all the 'right attributes or know-how for knighthood'?

**Anne Fine**

- 1 *Sudden Glow of Gold*, Mammoth 0749702567  
Toby finds a forgotten brass lamp. After rubbing it and meeting Hasan, the bad-tempered genie, they fly off to Arabia together where they discover the difference between 'need' and 'want'.
- 2 *How to Write Really Badly*, Mammoth 0749720239  
Chester Howard thinks he's landed on the planet Zog when he arrives at his new school. Then he meets the talented Joe Gardner ...
- 3 *Up on Cloud Nine*, Corgi Children's 0552548405  
How did Stolly fall out of the window? While he lies in hospital, his best friend Ian sits next to his bed, remembering ...

**Magical books/Invented Worlds**

- 1 Magdalen Nabb, *The Enchanted Horse*, HarperCollins 0006747213  
Irina, an only child, feels sympathy for the dusty little horse she finds in an old junk shop. A magical world opens up for her when she takes it home.
- 2 Eva Ibbotson, *Secret of Platform 13*, Macmillan 0330337483  
Under Platform 13 at King's Cross Station there is a secret door to another world, a floating island inhabited by hags, wizards and Raymond Trottle, the kidnapped prince who does not want to be rescued.
- 3 Brian Jacques, *The Redwall* series, Red Fox  
An epic series about the mice of Redwall Abbey. The seven books chart the adventures of the mice and how they save their abbey from the evil rat, Cluny the Scourge.

**Traditional Tales**

- 1 Janet & Alan Ahlberg, *Jeremiah in the Dark Woods*, Puffin 0140328114  
This fairy tale has it all – three bears, seven dwarfs, a frog prince and lots more!
- 2 Jon Scieszka and Lane Smith, *The True Story of the 3 Little Pigs!* Puffin 0140540563  
A. Wolf narrates the true version of the story. The funniest retelling you will ever read!

- 3 Philip Pullman, *I was a Rat*, Corgi 0440863759

An interesting interpretation of the Cinderella story, told by a little boy who has a difficult time convincing people he was one of the rats transformed into a horse to draw the coach!

## Stories that span a number of years

- 1 Johanna Spyri, *Heidi*, Puffin 0140621911 and *Heidi's Children*, Random House 0307122212

The story of Heidi, Peter and her grandfather who live in the Alps during the nineteenth century. The friendship with Clara sees the children go forward into adulthood.

- 2 Louisa M. Alcott, *Little Women*, Penguin 0140621199, *Good Wives*, Andre Deutsch 0233991883, *Jo's Boys*, Dover 0486422267 and *Little Men*, Little Brown 0316031046

The evocative story of the four sisters: Meg, Jo, Amy and Beth, starting during the American Civil War.

## Science Fiction

- 1 Andrew Norriss, *Aquila*, Puffin 0140383654

Aquila is a Roman flying machine found by two boys on a school trip. Is this the reason for their sudden interest in science, maths and even Latin?

- 2 Robin Klein, *Halfway Across the Galaxy and Turn Left*, Puffin 0140361715

When X's father wins the state lottery for the 27<sup>th</sup> time in a row, she knows that he is in trouble. They leave Planet Zurgun – and that's the start of their spaceship adventures.

- 3 Pete Johnson, *Mind Reader*, Puffin 014038814

Matt learns that being able to read minds is powerful but can be dangerous.

## Stories in which Place is Important

- 1 Michael Morpurgo, *Wreck of the Zanzibar*, Mammoth 0749726202  
Laura's journal is found after her death. It is only then that the events which shaped her childhood on the Scilly Isles come to light.
- 2 Geraldine McCaughrean, *Stop the Train*, OUP 0192752669  
Without the railroad the town of Florence in the United States cannot survive. Cissy and her fellow settlers must do everything in their power to stop the train.
- 3 Geraldine McCaughrean, *Gold Dust*, OUP 0192718517  
Finding gold under one's feet may sound like a dream, but when gold fever hits the town of Serra Vazia in Brazil, the dream turns into a nightmare.

## Stories about Bullying

- 1 Elizabeth Laird, *Secret Friends*, Hodder 0340664738  
Rafaella suffers at the hands of her peers at school. She's called 'Earwig' because of her prominent ears. The insecurity Rafaella consequently feels about her appearance leads to tragedy.
- 2 John Goodwin, *Nice One Sam*, OUP 0192751824  
Sam is mad about football but no-one wants him on their team.

## Characters Who Surprise

- 1 Gillian Lobel, *Midnight Tiger*, OUP 0192725610  
A lavishly illustrated picture book for all ages. What happens when a tiger stalks the night?
- 2 Nicholas Allan, *The Bird*, Hutchinson 0091767075  
A hermit lives on an island alone and becomes angry when he is joined there by a dove.