

Education Support Pack

Primary Curriculum *Narrative Texts and Creative Writing*

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Introduction

This Pack

Narrative Texts and Creative Writing is aimed at Key Stage 2 students in Years 5 and 6, 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 fiction 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 sound 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. What's more, 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 ICT availability.

This pack covers aspects of writing relating to the use of established authors as models. For example there are extracts from E Nesbit, Alan Garner, Nina Bawden and the poet U A Fanthorpe. 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 in preparation for SATs.

It is worth stressing that the activities described are *not* prescriptive, they are merely suggestions to help you get started. 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 one suggestion for a unit of work for every term in Years 5 and 6. 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 5 Term 1 Creating Characters** The students listen to a description of a character and compare the artist's impression with what they imagined when they just listened to the story. They analyse how the author has combined descriptive details to suggest something about the character of Gowther Mossock, and then explore how changing these details could make him seem very different. They also create an additional character in the style of the author to insert into the story.
 - **Year 5 Term 2 Re-telling Legends** The students watch a storyboard version of George and the Dragon. They then read/listen to a brief outline of the plot and, using this as a starting point, they produce their own storyboard version of the legend for a particular audience. They may update the story, add episodes, or write it from the viewpoint of one of the characters.
 - **Year 5 Term 3 Writing from Different Points of View** The students are presented with a long extract where all the main characters take a lengthy journey marking the start of a new life for them. The extract is written in the third person. They have to rewrite it as if they were one of the characters themselves.
 - **Year 6 Term 1 Planning Narrative Writing** The students will look at an extract from *Carrie's War* and analyse it in terms of the exposition, build up, problem, events and resolution. Using this structure they then plan their own piece of creative writing. If time permits, they can turn this into a story.
 - **Year 6 Term 2 Flashbacks** The children read an extract for the opening chapter of the novel that is told in flashback. Then they write their own section of a story that is told in flashback and share it with a response partner.

- **Year 6 Term 3 Writing Project** The students look at a selection of texts in different formats (for example, picture books, graphic novels) and consider the contribution that the format makes to the text as a whole. The students then decide on a format for their own extended piece of writing. They plan the setting, characters and plot, and use Kar2ouche to produce their final version.
- **Appendices:** These comprise a comment on the benefits of Kar2ouche for students with special needs and a suggested reading list related to the activities and texts.

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.

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 students' work. Other methods of sharing work might include:

- a network management system allowing all students to see the same presentation on their individual computer screens
- saved files in a shared area where students can gain access at their own speed
- students 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

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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 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**
- e-mailing **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*.

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

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

To summarise, Kar2ouche encourages students to:

- make sense of information – understand texts
- reason – interpret, justify, compare, observe and predict
- enquire – investigate multiple meanings and perspectives
- create – respond imaginatively
- evaluate – modify and improve
- communicate/articulate ideas.

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.

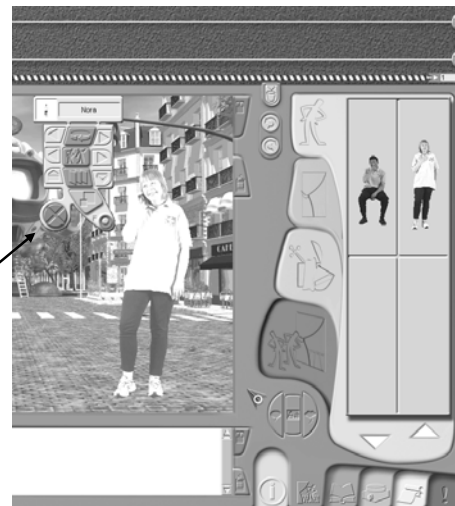
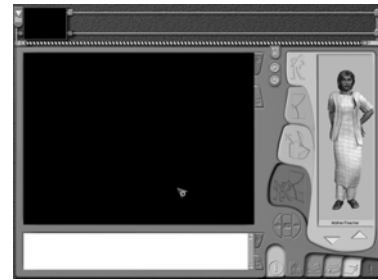
In all of these activities students may be asked to consider audience and purpose. You can stipulate this audience. As you get used to the software you'll find the possibilities almost endless.

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

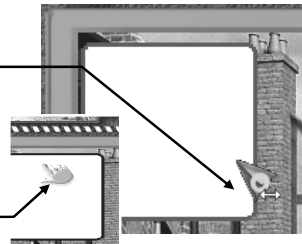
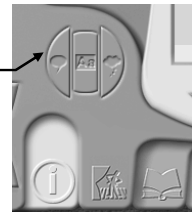
- 1 Ask students to open Kar2ouche – the first screen they see is the composition screen.
- 2 Next ask them to select a background by clicking on the blue background tag. They should click again to see six backgrounds and yet again to see twelve. (Do not click again otherwise they return to a single 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.



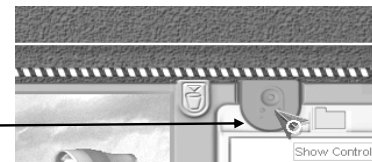
- 4 Next ask students to add a text bubble. They can do this by left clicking on the **text bubble icon**. The text bubble will appear in the top left hand portion of the screen. Students can then write in their name, form and the title of the storyboard they are about to complete. If they need to make 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 5 Term 1 Creating Characters

Key Stage/Year	Key Stage 2/Year 5
Group Organisation	This activity has been written for pairs or small groups of students to work on collaboratively. However, students may work through this activity on their own.
Suggested Timing	One to two lessons.

Overview of Task

The students listen to a description of a character and compare the artist's impression with what they imagined when they just listened to the story. They analyse how the author has combined descriptive details to suggest something about the character of Gowther Mossock, and then explore how changing these details could make him seem very different. They also create an additional character (in the style of the author) to insert into the story.

Objectives

All students will: write about a character.

Most students will: write an additional character for the story in the style of the author.

Some students will: supplement the given scene with an additional character, more description, and a prediction of possible future events.

Curriculum References

National Curriculum English

En1 Speaking and Listening

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; **3c** qualify or justify what they think after listening to others' questions or accounts; **3f** use different ways to help the group move forward, including summarising the main points, reviewing what has been said, clarifying, drawing others in, reaching agreement, considering alternatives and anticipating consequences.

En2 Reading

2a use inference and deduction; **2b** look for meaning beyond the literal; **2d** use their knowledge of other texts they have read.

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; **4d** recognise the differences between author, narrator and character; **4h** respond imaginatively, drawing on the whole text and other reading; **4i** read stories, poems and plays aloud.

En3 Writing

1a choose form and content to suit a particular purpose; **1b** broaden their vocabulary and use it in inventive ways; **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.

National Literacy Strategy

Year 5 Term 1

Text Level Work

Reading & Comprehension:

T3 investigate how characters are presented, referring to the text (dialogue, action and description; how the reader responds – victims, heroes etc; examining relationship with other characters); **T9** develop an active attitude towards reading: seeking answers, anticipating events; empathising with characters and imagining events that are described.

Writing Composition:

T15 write new scenes or characters into a story, in the manner of the writer, maintaining consistency of character and style, using paragraphs to organise and develop detail.

Outcomes

By the end of this activity students will have:

- completed an analysis of a fictional character
- added a new character to a created scene.

Resources

Kar2ouche *Narrative Texts and Creative Writing* Content Library

- **Introducing Gowther** storyboard
- **Gowther** storyboard
- **Who is That?** storyboard
- **Gowther's Companion** storyboard
- **Gowther's Friend** storyboard
- **Five-Frame Planning** storyboard

Sheet 5.1a *Introducing Gowther Mossock*

Sheet 5.1b *Character Detective*

Sheet 5.1c *Adding a Character*

Sheet 5.1d *Creating a Villain*

Copies of *The Weirdstone of Brisingamen* by Alan Garner available in the school or class library for those students who wish to read on.

Activities

Introduction



1. Students should listen to and/or read the description of Gowther Mossock from the start of Alan Garner's *The Weirdstone of Brisingamen*. (The extract is printed on Sheet 5.1a *Introducing Gowther Mossock*.)
2. Encourage them to talk about how they feel about the character and why. Discuss:
 - what he does (the choice of verbs)
 - how he looks (similes used in the description)
 - what he says.

Alternatively, ask students to fill in Sheet 5.1b *Character Detective*. Ask whether they think he is likely to be a good or bad character and why. You could also elicit some predictions concerning what they think the story will be about.





3. If you have access to Kar2ouche you may want to show students the artist's impression of Gowther Mossock. Alternatively, you could print out the frame in the **Gowther** storyboard. Is this what they imagined? If not, what did they expect and how would they change the illustration? They may want to draw him the way they see him.

Development



4. Children are asked to imagine that Gowther is accompanied by another person and to speculate on who this person might be. (For students who are stuck, the hyperlinked **Who is That?** storyboard provides some suggestions.)

Content of Who is That? storyboard

First frame contains Gowther and a range of other people in silhouette. By clicking on these in turn, they are shown a housekeeper, chauffeur, wife, son, daughter and station porter. If they are stuck for ideas, students can choose one of these to write about.


- Having imagined who might come to the station with Gowther, students can open either the **Gowther's Companion** or **Gowther's Friend** storyboard. (The latter provides more structure.) In both, students are instructed to choose (from the character palette) a character who could have accompanied Gowther. This could be one of the suggestions from the previous storyboard, or a totally new one.

- They are then instructed to write this new character into the opening section. For those who prefer to work on paper first, Sheet 5.1c *Adding a Character* may help the creative process. Confident writers may not need this level of support.

Plenary

- Share work in small groups. This can be either around the PC or using printouts of their work. Ask students to read out some favourite descriptive sentences about characters from the work they have reviewed. Record these on the board or flip chart and discuss the features that make the descriptions vivid.
- Finally ask children to think about what might happen next. This might encourage them to want to read on. Prompt questions could include the following:
 - why are the children visiting Gowther?
 - who is Gowther?
 - where does he live?
 - what will the children do while they are with him?

Extension/ Homework

- Students could turn their ideas about what will happen in the story into a **Five-Frame Planning** storyboard. This could be done in class or at home if the storyboard is printed out. If there is time, they can complete the story and use Kar2ouche to illustrate it.
 - Alternatively, they can look back at the description of Gowther and rewrite it depicting him as a villain. See Sheet 5.1d *Creating a Villain*. They can then discuss how the stories they've predicted would be different if Gowther were obviously bad.
- 

Student Notes

Creating Characters

Objectives

This activity will help you understand how authors create vivid, believable characters and show you how to create interesting characters to include in your writing.

Outcomes

By working through this activity you will:

- create a storyboard description of an imagined character
- plan what might happen in the rest of the story.

Resources

To complete the activity you will need:

- Kar2ouche *Narrative Texts and Creative Writing* Content Library
- Sheet 5.1a *Introducing Gowther Mossock*
- Sheet 5.1b *Character Detective*
- Sheet 5.1c *Adding a Character*
- Sheet 5.1d *Creating a Villain*

Activities

Introduction

1. Read and/or listen to the description of Gowther Mossock from the start of Alan Garner's *The Weirdstone of Brisingamen*. The extract is printed on Sheet 5.1a *Introducing Gowther Mossock*.



to hear the story.

2. How do you feel about this character and why? With a partner, talk about:
 - what he does
 - how he looks
 - what he says.

Is he likely to be a good or bad character? Why do you think this? Find specific words or phrases the author uses.

3. Open Kar2ouche and look at the artist's impression of Gowther Mossock. Is this what you imagined?



to open the **Gowther** storyboard.

Student Notes

Development

4. Imagine that Gowther is with another person. Who might this person be? If you haven't got many ideas, the **Who is That?** storyboard provides some suggestions.



to open the **Who is That?** storyboard.

5. Now you're going to write about the person you imagine, arriving at the station with Gowther. The storyboards will help you to add this person to the start of the story. This means you need to try to write in the style of the author. Your teacher will tell you which of the two following storyboards to open.



to open the **Gowther's Companion** storyboard.



to open the **Gowther's Friend** storyboard.

Plenary

6. Read what you have written, or show your storyboard to a partner.
7. Your teacher may ask you to read out some favourite descriptive sentences from your work and the work of a partner. Be prepared to say why you think the sentence you have chosen is good.
8. What do you think might happen next?
- Why are the children visiting Gowther?
 - Who is Gowther?
 - Where does he live?
 - What will the children do while they are with him?

Extension/Homework

9. Use your ideas about what you think will happen in the story to complete the **Five-Frame Planning** storyboard. If there is time, you may want to write your story fully. You can use Kar2ouche to illustrate it.



to open the **Five-Frame Planning** storyboard.

10. Look back at the description of Gowther. Rewrite him as a villain. Ask your teacher for the *Creating a Villain* sheet. How would your predictions about the story be different if Gowther was bad?

Sheet 5.1a

Introducing Gowther Mossock

An extract from Chapter 1 of Alan Garner's *The Weirdstone of Brisingamen*.

The platform of Wilmslow station was thick with people, and more spilled off the train, but Colin and Susan had no difficulty in recognising Gowther Mossock among those waiting. As the tide of passengers broke round him and surged through the gates, leaving the children lonely at the far end of the platform, he waved his hand and came striding towards them. He was an oak of a man: not over tall, but solid as a crag, and barrelled with flesh, bone, and muscle. His face was round and polished; blue eyes crinkled to the humour of his mouth. A tweed jacket strained across his back, and his legs, curved like timbers of an old house, were clad in breeches, which tucked into thick woollen stockings just above the swelling calves. A felt hat, old and formless, was on his head, and hob-nailed boots struck sparks from the platform as he walked.

'Hello! I'm thinking you mun be Colin and Susan.' His voice was gusty and high-pitched, yet mellow, like an autumn gale.



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

This extract must not be altered.

Sheet 5.1b

Character Detective



Re-read the description of Gowther Mossock, then complete the tables below.

What does he do?	What verbs does the author use to describe his actions?

How does the author describe the way he looks?	Explain what you think this means in your own words.

What clothes does he wear?
What do these suggest to you about the sort of person he is?

Is he a good or bad character? Discuss why you think this.

Sheet 5.1c

Adding a Character

(text in grey not from original story)

The platform of Wilmslow station was thick with people, and more spilled off the train, but Colin and Susan had no difficulty in recognising Gowther Mossock and

Who is with Gowther?

.....
among those waiting. As the tide of passengers broke round them and surged through the gates, leaving the children lonely at the far end of the platform, he waved his hand and came striding towards them. His companion

What does the companion do? Think carefully about the verb to describe their movement.



.....
Gowther was an oak of a man: not over tall, but solid as a crag, and barrelled with flesh, bone, and muscle. His face was round and polished; blue eyes crinkled to the humour of his mouth. A tweed jacket strained across his back, and his legs, curved like timbers of an old house, were clad in breeches, which tucked into thick woollen stockings just above the swelling calves. A felt hat, old and formless, was on his head, and hob-nailed boots struck sparks from the platform as he walked.

What are they like?

- body size
- face
- clothes

Look again at Alan Garner's description of Gowther to give you some clues about the sort of descriptions to use.

Change the

Add the

.....

'Hello! I'm thinking you mun be Colin and Susan.'
His voice was gusty and high-pitched, yet mellow,
like an autumn gale.

Sheet 5.1d

Creating a Villain

The platform of Wilmslow station was thick with people, and more spilled off the train, but Colin and Susan had no difficulty in recognising Gowther Mossock among those waiting. As the tide of passengers broke round him and surged through the gates, leaving the children lonely at the far end of the platform, he waved his hand and came striding towards them.

What do you think he would do differently if he were a bad character?

He was an oak of a man: not over tall, but solid as a crag, and barrelled with flesh, bone, and muscle.

Would you change this description of his size and shape? If so, how?

His face was round and polished; blue eyes crinkled to the humour of his mouth.

What about his face? Change the shape and skin texture. Change the colour of his eyes and the way they move. What about the expression of his mouth?

A tweed jacket strained across his back, and his legs, curved like timbers of an old house, were clad in breeches, which tucked into thick woollen stockings just above the swelling calves. A felt hat, old and formless, was on his head, and hob-nailed boots struck sparks from the platform as he walked.

What would a villain wear?

'Hello! I'm thinking you mun be Colin and Susan.' His voice was gusty and high-pitched, yet mellow, like an autumn gale.

Teacher Notes

Year 5 Term 2 Re-telling Legends

Key Stage/Year	Key Stage 2/Year 5
Group Organisation	This activity has been written for pairs or small groups of students to work on collaboratively. However, students may work through this activity on their own.
Suggested Timing	One to two lessons.

Overview of Task

The students watch a storyboard version of George and the Dragon. They then read/listen to a brief outline of the plot, and using this as a starting point, they produce their own storyboard version of the legend for a particular audience. They may update the story, add episodes, or write it from the viewpoint of one of the characters. There is a planning sheet (containing suggested approaches), and an example (U A Fanthorpe's poem, *Not My Best Side*) available to help them with this task.

Objectives

All students will: write a traditional legend or a version of a legend.

Most students will: write a legend for a specified reader (for example, boys or girls).

Some students will: write from a single viewpoint for an identified reader using themes and structures from their own reading.

Curriculum References

National Curriculum English

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

3a scan texts to find information; **3b** skim for gist and overall impression; **3c** obtain specific information through detailed reading; **3d** draw on different features of texts, including print, sound and image, to obtain meaning. **4a** recognise the choice, use and effect of figurative language, vocabulary and patterns of language; **4d** recognise the differences between author, narrator and character. **8f** The range should include myths, legends and traditional stories.

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; **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; **2e** present – prepare a neat, correct and clear final copy; **2f** discuss and evaluate their own and others' writing.

National Literacy Strategy

Year 5 Term 2

Text level work

Reading comprehension: **T1** to identify and classify the features of myths, legends and fables, e.g. the moral in a fable, fantastical beasts in legends; **T2** to investigate different versions of the same story in print or on film, identifying similarities and differences; recognise how stories change over time and differences of culture and place that are expressed in stories; **T8** to distinguish between the author and the narrator, investigating narrative viewpoint and the treatment of different characters.

Writing composition: **T11** to write own versions of legends, myths and fables, using structures and themes identified in reading; **T12** to use the structures of poems read to write extensions based on these, e.g. additional verses, or substituting own words and ideas; **T13** to review and edit writing to produce a final form, matched to the needs of an identified reader.

Outcomes

By the end of this activity students will have:

- an extended piece of illustrated writing.

Resources

Kar2ouche *Narrative Texts and Creative Writing* Content Library

- **George and the Dragon** storyboard
- **Plot** storyboard
- **Not My Best Side(Dragon)** storyboard

Sheet 5.2a *Plot*

Sheet 5.2b *Not My Best Side (Dragon Extract)*

Sheet 5.2c *Planning Sheet*

Sheet 5.2d *Extended George*

If possible, access to a copy of Uccello's painting of Saint George and the Dragon. This is available on the National Gallery website: www.nationalgallery.org.uk

Activities

Introduction



1. The students watch the **George and the Dragon** storyboard, and then read/listen to a brief outline of the plot. (They can either watch the **Plot** storyboard, or read Sheet 5.2a *Plot*.)
2. They then watch a storyboard re-telling of part of Fanthorpe's poem, *Not My Best Side* to give them an idea of how a familiar story can be adapted by an author. You could also read and discuss with them a modern retelling of a traditional story, such as Robert Munsch's, *Paperbag Princess*.

Development



3. The students are then given the task of rewriting this story – for a particular audience of their choice. There is a planning sheet (Sheet 5.2c) available to help them with this, and it would be useful to discuss this with them before they begin to work on their own version of the legend. Some students may wish to simply amend (or extend) the existing **George and the Dragon** storyboard. Others, who wish to update the story or shift the narrative viewpoint, may prefer to start a new storyboard from scratch.

Plenary

4. Give the students the opportunity to share their work with the rest of the class. If you have access to a data projector, you could show a selection of the storyboards to the whole class.
5. The students' storyboards can be printed to create a class anthology.

**Extension/
Homework**

6. The students could look at another more detailed story, based on the same plot they used. See Sheet 5.2d *Extended George*.
7. The students could carry out some research about their local area, and either write up a legend from their region, or invent one.

Student Notes

Re-telling Legends

Objectives

This activity will give you the chance to write your own version of the legend of George and the Dragon. You will think about how to adapt the story to suit a particular group of readers.

Outcomes

By working through this activity you will have:

- a storyboard of your own version of a legend.

Resources

To complete the activity you will need:

- Kar2ouche *Narrative Texts and Creative Writing* Content Library
- Sheet 5.2a *Plot*
- Sheet 5.2b *Not My Best Side (Dragon Extract)*
- Sheet 5.2c *Planning Sheet*
- Sheet 5.2d *Extended George*

Activities

Introduction

1. Watch the **George and the Dragon** storyboard.



to open the **George and the Dragon** storyboard.

2. Now read and listen to the main points of the story by clicking on the link below.



to open the **Plot** storyboard.

3. Next listen to the poem *Not My Best Side*. This poem tells the story of George and the Dragon from the point of view of the dragon.



to open the **Not My Best Side (Dragon)** storyboard.


Development

4. You are going to produce a storyboard of your own version of this legend, but first you need to decide on an audience for your story. Sheet 5.2c *Planning Sheet* will help you to think about the choices that are open to you.

Student Notes

5. If you want to create a modern version of the legend, or tell it from the point of view of a specific character, click on the new blank storyboard link below. If you just want to make some changes to the scenes in the version you have already watched, click on the **George and the Dragon** storyboard link below. When you have finished making changes to the storyboard, give it a new name and save it.

click  here to open a new storyboard.

click  here to open the **George and the Dragon** storyboard.

Plenary

6. You will have the chance to share your storyboard with the rest of the class and listen to and/or watch versions of the story that other students in your class have created.
7. You may be able to print your storyboards, and put together a class anthology of versions of the legend of George and the Dragon.

Extension/Homework

8. See what you can find out about legends that are based in the area where you live. You can then write up your own version of this legend, or make one up and use a local landmark as the setting for your story.

Sheet 5.2a

Plot



Once a bored and hungry dragon flew down from his lair in the mountains and started to eat the sheep of the local townspeople.

When the sheep had all been eaten, the dragon demanded more food, but there wasn't any and the dragon became very angry.

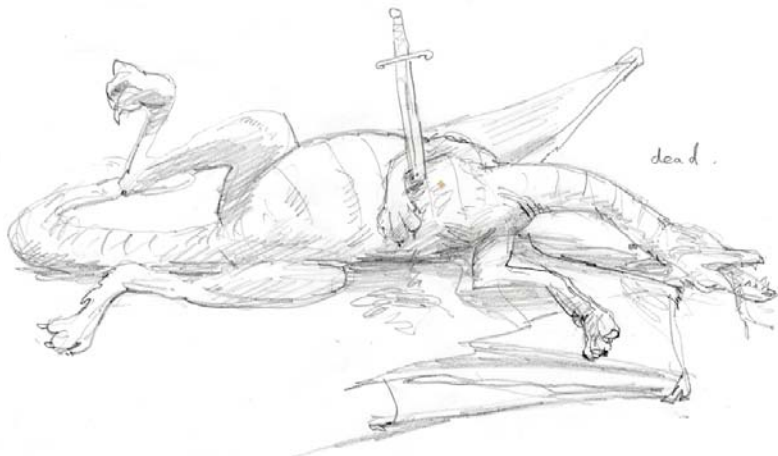
Nobody knew what to do. The king said that the name of every man woman and child should be put in a barrel, and that he would choose one of the names. This person would be given to the dragon.

The unlucky king pulled out the name of his only daughter. Sadly he sent her out to meet the dragon.

The monster picked her up in his claws and took her back to his cave in the mountains.

A wandering knight who heard the story, offered to rescue the princess and return her to her father. He set out to find the beast.

After a tremendous fight, the brave knight killed the dragon, rescued the princess and returned her to the



town. The king was so pleased he told the knight that he could marry the princess and gave him half of his kingdom.

Sheet 5.2b

Not My Best Side (extract)

I Not my best side, I'm afraid.
The artist didn't give me a chance
to
Pose properly, and as you can see,
Poor chap, he had this obsession
with
Triangles, so he left off two of
my
Feet. I didn't comment at the time
(What, after all, are two feet
To a monster?) but afterwards
I was sorry for the bad publicity.
Why, I said to myself, should my conqueror
Be so ostentatiously beardless, and ride
A horse with a deformed neck and square hoofs?
Why should my victim be so
Unattractive as to be inedible,
And why should she have me literally
On a string? I don't mind dying
Ritually, since I always rise again,
But I should have liked a little more blood
To show they were taking me seriously.



U A Fanthorpe

Sheet 5.2c

Planning Sheet



AUDIENCE

First of all, decide on the audience for your version of George and the Dragon, and write it in the space below. (For example, you could aim your story at boys or girls, or you could go further than this and try to write a version that would appeal to readers who are interested in magic/animals/history. You could also think about the age of your audience.)

I am writing my version of George and the Dragon for

PLANNING

List here the details that will appeal to this audience:

Will you set the story in the past, present or future? Write down your decision here and explain the reasons for your choice:

Will you need to add any episodes to the beginning or end of your version? List them here:

Will you be telling the story from the point of view of one of the characters? If so, which one, and why have you decided to do this?

Sheet 5.2d

Extended George

Once, a very long time ago, a mighty dragon lived in a remote cave in the mountains. He could fly higher than the highest clouds and breathe fire that would burn down a forest in seconds.



Bored and hungry in the mountains, he flew down to the valley. As his shadow loomed over their fields the local people ran screaming into the town. The dragon immediately began to eat their sheep. No single person dared to challenge him, so every day he grew fatter as the number of sheep got smaller.

The poor townspeople wondered what would happen when the dragon ran out of sheep. They didn't have long to wait. The dragon began breathing destructive fire and demanding food. The King took charge and said, 'We must send out a person to satisfy this evil monster's hunger. But who will go?'

Reluctantly, the townspeople decided that they should put the name of every man, woman and child in a barrel. One of these names would be selected and this person would become the dragon's next meal. Imagine the King's horror when he chose his very own daughter's name.

Slowly, head lowered the princess walked out to meet her fate. The dragon, dazzled by her beauty, picked her up in his scaly claws and flew back with her to his mountain lair. The townspeople were horrified.

The very next day, a visiting knight was so shocked by the silence and sadness in the town that he asked what was wrong. Learning that a dragon had captured the princess, he promised that he would find the beast and, if the princess were still alive, he would return her to the King, her father.

'What is your name?' the grateful King asked.

'George,' the knight replied.

'Well may God be with you George. Should you succeed in your quest, I will grant you my daughter's hand in marriage and half of my kingdom.' With this announcement the King turned and walked back to his palace.

Following clues left by the careless dragon, George rode deep into the heart of the mountains. He knew he was close to the beast's lair when he saw steam rising from behind a peak and a terrible stench filled the air.

Bravely George rode on until he could see the ugly form of the foul dragon moving slowly towards the waiting princess. Without hesitation he galloped to her rescue and an appalling battle began.



The dragon beat at the knight with his huge wings, he shot terrifying fire from his nostrils, and he lashed menacingly with his huge, barbed tail. George defended himself valiantly with spear, sword and shield. The princess hardly dared to watch especially after the Knight's sword shattered into a thousand pieces as he plunged it

towards the dragon's throat. It looked hopeless.

Eventually the dragon cornered the tired knight and rearing up opened its mouth to devour the unlucky man. With one last gasp, George leapt at the charging beast and drove his spear through the monster's mouth and into his brain. With a deafening roar the creature perished.

The resulting wedding feast lasted for ten days and nights.

Teacher Notes

Year 5 Term 3 Writing from Different Points of View

Key Stage/Year	Key Stage 2/Year 5
Group Organisation	In order to capture the feelings of the characters the children are going to be writing about and to foster a close relationship with the text, this activity would be best worked on individually.
Suggested Timing	A 45-minute session for planning and collecting the character's thoughts and a further section of approximately 1 hour to write from their point of view.

Overview of Task

It is not essential that the students have read *The Railway Children* before tackling this activity, but knowledge of it would enhance their enjoyment and give a greater insight into the feelings of the characters as they attempt the storyboard in the Development section. The students are presented with an extract in which all the main characters take a lengthy journey, which marks the start of a new life for them. The extract is written in the third person, and they have to rewrite this from the point of view of one of the characters.

Objectives

All students will: write part of the story from a character's point of view.

Most students will: write about an additional event from a character's point of view in the style of the author.

Some students will: change the point of view telling a familiar story from a different perspective.

Curriculum References

National Curriculum English

En1 Speaking and Listening

1c choose material that is relevant to the topic and to the listeners.
2e respond to others appropriately taking into account what they say.

En2 Reading

2a use inference and deduction; **2b** look for meaning beyond the literal; **2c** make connections between different parts of a text; **2d** use their knowledge of other texts they have read.

En3 Writing

1a choose form and content to suit a particular purpose; **1b** use language and style that are appropriate to the reader; **1c** use and adapt the features of a form of writing.

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.

National Literacy Strategy

Year 5 Term 3

Text Level Work

Reading and Comprehension T2 to identify the point of view from which a story is told and how this affects the reader's response; **T3** to change the point of view, e.g. tell incident or describe a situation from the point of view of another character or perspective.

Writing Composition T7 to write from another character's point of view e.g. retelling an incident in letter form; **T9** to write in the style of the author, e.g. writing on to complete a section, resolve a conflict; writing additional dialogue, new chapter.

Outcomes

By the end of this activity the children will have:

- extracted important details from the text about the feelings of different characters
- rewritten a section of the text from a different character's point of view.

Resources

Kar2ouche *Narrative Text and Creative Writing* Content Library

- **Peter's** storyboard
- **Roberta's** storyboard
- **Phyllis's** storyboard
- **Mother's** storyboard

Sheet 5.3a *The Railway Children*

Sheet 5.3b *From My Point of View*

Activities

Introduction



1. The children read and/or listen to the extract from *The Railway Children* (Sheet 5.3a).
2. Ask the children to work out what's happening.
 - What might it feel like moving away from a home you loved?
 - When do they think the story was set?
 - What clues can they spot to back up their thoughts on this – ask them to find them in the extract.
 - What clues can they find to show that the railway will be very important to the children and the story?
3. Make a list of all the characters encountered or mentioned in the story so far, and write them out on a sheet of poster paper, a bit like a family tree.
4. Introduce the idea that the story is written in the third person, and spend some time looking at this concept. Make sure all of the children can see the text as you do this, and pick out various lines so that they get the idea. Demonstrate this further by writing a short piece in the third person and then rewriting it in the first person so that the children understand what to do.
5. Explain that the children are now going to retell the extract from the story from the point of view of one of the children. They need to think about which character they want to focus on, and what their opinion of the house move might be.
6. Give the students Sheet 5.3b *From My Point of View*. This helps them to focus on their particular character in detail. They select the character whose viewpoint they want to represent, and then reread the extract and make notes on the sheet to help formulate their ideas for retelling the extract from that character's point of view.



Development



7. Direct the children to open the storyboard of the character from whose point of view they have chosen to write – that is, **Peter's** storyboard, **Roberta's** storyboard, **Phyllis's** storyboard or **Mother's** storyboard. In all these storyboards the first frame has been completed, leaving the rest of the frames for the children to fill in. The frames have a picture of the relevant child standing to the side with a blank speech bubble to be filled in with the story from their point of view. The instructions are contained in the caption window.
8. If any of the children finish their writing before the end of the session, they could choose another character's storyboard to complete. Alternatively, they could create a storyboard from scratch, looking at the extract from the point of view of the cart man.

Plenary

9. The children need to share their writing either by reading it aloud or viewing each other's storyboard frames on an interactive whiteboard or demonstration screen.

10. Do any of the children respond differently to the story extract now it has been retold from the point of view of someone else? Discuss why this happens.

**Extension/
Homework**

11. Now the children have tried rewriting stories from the point of view of other characters, they could investigate rewriting a familiar story from a different perspective completely.

12. Ask the students to be one of the children writing a letter to their father, telling them about the new house, the railway and their experiences of the country so far. Remind them that they must be very positive in their letter and make sure their father thinks they are having a wonderful time.

Student Notes

Writing From Different Points of View

Objectives

In this activity you will think about how several of the characters in the novel, *The Railway Children*, might be feeling at a time of change in their lives. You will also rewrite an extract from the novel from a different character's point of view.

Outcomes

By working through this activity you will:

- rewrite an extract from the novel from at least one character's point of view.

Resources

To complete this activity you will need:

- Kar2ouche *Narrative Text and Creative Writing* Content Library
- Sheet 5.3a *The Railway Children*
- Sheet 5.3b *From My Point of View*

Activities

Introduction

1. Read and or listen to the extract from *The Railway Children*. The extract is printed on Sheet 5.3a.



to listen to the extract.

2. Imagine you are one of the children.
 - How do you feel as you arrive at the new house?
 - How does everyone feel?

Find clues in the text which show that the railway itself will be important to the children as the story unfolds.

3. Think about the following questions.
 - Who is telling the story?
 - Is he or she one of the characters?
 - Does it make a difference if a story is told by one of the characters, rather than a narrator?

Your teacher will give you Sheet 5.3b *From My Point of View*. First, choose the character whose point of view you want to put across, and then make notes on what happens to that character. Remember to keep looking closely at the text for clues, but use your imagination as well!

Student Notes**Development**

4. Click on the storyboard of your chosen character below, and follow the instructions.

click  here to open **Peter's** storyboard

click  here to open **Roberta's** storyboard

click  here to open **Phyllis's** storyboard

click  here to open **Mother's** storyboard

5. If you finish your storyboard before the end of the session, you could create another storyboard from the point of view of a different character – including the cart man.

Plenary

6. You will need to share your writing by reading it aloud or showing your storyboard frames. Make sure you are ready to do this.
- Is your work similar to the rest of the group's?
 - Did anyone's work surprise you?
 - Do you feel differently about any of the characters now that you have heard versions of events from their point of view?

Extension/Homework

7. Now you have tried rewriting stories from the point of view of other characters, try rewriting a story you know really well from a different point of view completely. For example, try rewriting the story of *Little Red Riding Hood* from the point of view of the wolf!
8. Imagine you are one of the children writing a letter to their father, telling them about the new house, the railway and their experiences of the country so far. Remember you must be very positive in your letter – make sure that Father thinks you are having a wonderful time.

Sheet 5.3a

The Railway Children

At first they enjoyed looking out of the window, but when it grew dusk they grew sleepier, and no one knew how long they had been in the train when they were roused by Mother's shaking them gently and saying:

'Wake up, dears. We're there.'

They woke up, cold and melancholy, and stood shivering on the draughty platform while the baggage was taken out of the train. Then the engine, puffing and blowing, set to work again, and dragged the train away. The children watched the tail-lights of the guard's van disappear into the darkness.

This was the first train the children saw on that railway which was in time to become so very dear to them. They did not guess then how they would grow to love the railway, and how soon it would become the centre of their new life nor what wonders and changes it would bring to them. They only shivered and sneezed and hoped the walk to the new house would not be long. Peter's nose was colder than he ever remembered it to have been before. Roberta's hat was crooked, and the elastic seemed tighter than usual. Phyllis's shoe-laces had come undone.

'Come,' said Mother, 'We've got to walk. There aren't any cabs here.'

The walk was dark and muddy. The children stumbled a little on the rough road, and once Phyllis absently fell into a puddle, and was picked up damp and unhappy. There were no gas lamps on the road, and the road was uphill. The cart went at a slow pace, and they followed the gritty crunch of its wheels. As their eyes got used to the darkness, they could see the mound of boxes swaying dimly in front of them.

A long gate had to be opened for the cart to pass through, and after that the road seemed to go across fields - and now it went downhill. Presently a great lumpish thing showed over to the right.

'There's the house,' said Mother. 'I wonder why she's shut the shutters.'

'Who's she?' asked Roberta.

'The woman I engaged to clean the place, and put the furniture straight and get supper.'

There was a low wall, and trees inside.

'That's the garden,' said Mother.

'It looks more like a dripping-pan full of black cabbages,' said Peter.

The cart went on along by the garden wall, and round to the back of the house, and here it clattered into a cobble-stoned yard and stopped by the back door.

There was no light in any of the windows.

Everyone hammered at the door, but no one came.

The man who drove the cart said he expected Mrs Viney had gone home.

'You see your train was that late,' said he.

'But she's got the key,' said Mother. 'What are we to do?'

'Oh she'll have left that under the doorstep,' said the cart man; 'folks do hereabouts.' He took the lantern off his cart and stooped.

'Ay here it is, right enough,' he said.

He unlocked the door and went in and set his lantern on the table.

'Got e'er a candle?' said he.

'I don't know where anything is.' Mother spoke rather less cheerfully than usual.

He struck a match. There was a candle on the table, and he lighted it. By its thin little glimmer the children saw a large bare kitchen with a stone floor. There were no curtains, no hearth-rug. The kitchen table from home stood in the middle of the room. The chairs were in one corner, and the pots, pans, brooms and crockery in another. There was no fire, and the black grate showed cold, dead ashes.

As the cart man turned to go out after he had brought in the boxes, there was a rustling, scampering sound that seemed to come from inside the walls of the house.

'Oh, what's that?' cried the girls.

'It's only the rats,' said the cart man. And he went away and shut the door, and the sudden draught of it blew out the candle.

'Oh, dear,' said Phyllis, 'I wish we hadn't come!' and she knocked a chair over.



'Only the rats!' said Peter in the dark.

From *The Railway Children* by E. Nesbit

Sheet 5.3b

From My Point of View

Select one of the characters from the bottom of the sheet.

Read very carefully through the extract again and make notes about what happens to the character.

Think about how he or she feels about the move, and any other useful information that will help you write from their point of view.

I have chosen to write from the point of view of

My Notes

.....

.....

.....

.....




.....

.....

.....

.....

.....

			
Peter	Roberta	Phyllis	Mother

Teacher Notes

Year 6 Term 1 Planning Narrative Writing

Key Stage/Year	Key Stage 2/Year 6
Group Organisation	This activity has been written for pairs or small groups of students to work on collaboratively. However, students may work through this activity on their own.
Suggested Timing	One to two lessons.

Overview of Task

The students will look at an extract from *Carrie's War* and analyse it in terms of the exposition, build up, dilemma, events and resolution. Using this structure, they then plan their own piece of creative writing. If time permits, they can turn this into a story.

Objectives

All students will: plan and write a brief story about a frightening experience in terms of beginning, middle and end.

Most students will: extend the plan to include details about exposition (opening/setting or introducing characters), build-up, dilemma, reaction/events, resolution and ending.

Some students will: include more detailed characterisation and compare narrative voices – refine plans accordingly and write using appropriate conventions and language.

Curriculum References

National Curriculum English

En1 Speaking and Listening

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; **3c** qualify or justify what they think after listening to others' questions or accounts; **3f** use different ways to help the group move forward, including summarising the main points, reviewing what has been said, clarifying, drawing others in, reaching agreement, considering alternatives and anticipating consequences.

En2 Reading

2a use inference and deduction; **2b** look for meaning beyond the literal; **2d** use their knowledge of other texts they have read.

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; **4d** recognise the differences between author, narrator and character; **4h** respond imaginatively, drawing on the whole text and other reading; **4i** read stories, poems and plays aloud.

En3 Writing

1a choose form and content to suit a particular purpose; **1b** broaden their vocabulary and use it in inventive ways; **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.

National Literacy Strategy

Year 6 Term 1

Text Level Work

Reading & Comprehension: **T3** articulate personal responses to literature, identifying why and how a text affects the reader; **T5** contribute constructively to shared discussions about literature, responding to and building on the views of others.

Writing Composition: **T7** plan quickly and effectively the plot, characters and structure of their own narrative writing; **T8** summarise a passage, chapter or text in a specified number of words; **T9** to plan a short section of a story as a script using stage directions, location, setting.

Outcomes

By the end of this activity students will have:

- added details to a story plan
- created their own story plan
- turned a story into a play script.

Resources

Kar2ouche Narrative Texts and Creative Writing Content Library

- **Missing Links** storyboard
- **Scary Plan** storyboard

Sheet 6.1a *Going to Druid's Bottom*

Sheet 6.1b *Scary Story Checklist*

Sheet 6.1c *The Play of Druid's Bottom*

Access to copies of Nina Bawden's *Carrie's War* for those students who want to read more of the story.

Examples of different story endings from a range of texts available in the classroom.

Activities

Introduction



1. Ask students to read and/or listen to the brief extracts from Nina Bawden's *Carrie's War* describing the children's first visit to Druid's Bottom. The extract is reproduced on Sheet 6.1a *Going to Druid's Bottom*. The extracts represent the exposition, build up, dilemma, reaction and resolution in Chapter 4 of the story.
2. Ask students if they can work out what must have happened to link each extract. In other words, ask them to add some detail to the framework. They can do this in the **Missing Links** storyboard. Explain that, as it stands, this storyboard could be seen as the plan for this chapter of the story.

Content of the Missing Links storyboard

Frame 1 Caption window – Exposition: They will get the goose for Christmas from Mr Evans' sister. Composition window – picture of a goose

Frame 2 Caption window – What happens between this frame and the next? Add a line of text and a picture. Composition window – blank

Frame 3 Caption window – Build up: Mr Evans' sister lives in a dark and frightening place at the bottom of Druid's Grove. Composition window – picture of the grove.

Frame 4 Caption window – Who was going to go with the children to get the goose and when? Add a line of text and a picture. Composition window – blank

Frame 5 Caption window – Dilemma: Aunty Lou has a cold so the children have to go to Druid's Bottom alone. Composition window – Aunty Lou and the children looking worried

Frame 6 Caption window – What happens when the children go to get the goose? Add a line of text and a picture. Composition window – blank

Frame 7 Caption window – Events: Carrie can hear strange noises. Composition window – a picture of frightened children listening to scary noises

Frame 8 Caption window – What do the children do? Make sure your suggestion leads to the resolution. Add a line of text and a picture. Composition window – blank

Frame 9 Caption window – Resolution: They run into the safe, well-lit kitchen of Druid's Bottom. Composition window – Carrie and Nick entering the kitchen.

Frame 10 Caption window – What happens next? What made the noise? Add a line of text and a picture. Composition window – blank

3. Talk about the importance of a plan for giving a story structure. Explain that good plans are simple – especially when the story is going to be relatively short.

Development

4. Using the model from Chapter 4 of *Carrie's War*, students will plan their own frightening story by completing the **Scary Plan** storyboard.
5. Using this plan they will add descriptions, characterisation and story detail to create their own complete chapters/short stories. They can use Sheet 6.1b *Scary Story Checklist* to guide their writing. If students haven't done much work on ending stories, you might like to get them to look through some selected texts and share the ones they like best.

Plenary

6. Small groups can read each other's plans and stories and suggest improvements. Once again they can refer to Sheet 6.1b *Scary Story Checklist* to structure the peer evaluation. In other words, have the writers thought carefully about what goes into each stage of the story?

**Extension/
Homework**

7. Students could turn the extract from *Carrie's War* into a script for performance using Sheet 6.1c *The Play of Druid's Bottom* to help them.

Student Notes

Planning Narrative Writing

Objectives

This activity will enable you to look at the way well-known authors structure their writing. You'll then use this model to organise your own short story. If time is available you can use your plan to write the full story.

Outcomes

By the end of this activity you will have:

- added details to a story plan
- created your own story plan and possibly written a story
- turned a story into a play script.

Resources

To complete this activity you will need:

- Kar2ouche *Narrative Texts and Creative Writing* Content Library
- Sheet 6.1a *Going to Druid's Bottom*
- Sheet 6.1b *Scary Story Checklist*
- Sheet 6.1c *The Play of Druid's Bottom*
- A copy of Nina Bawden's *Carrie's War* if you want to read on

Activities

Introduction

1. Read and/or listen to the extracts from Nina Bawden's *Carrie's War*, which describe the children's first visit to Druid's Bottom. The extracts are reproduced on Sheet 6.1a *Going to Druid's Bottom*.



to listen to the extracts

2. Now, try to work out what must have happened in order to link each of the extracts together, and add this information to the **Missing Links** storyboard.



to open the **Missing Links** storyboard and follow the instructions in the caption windows.

Development

3. Now you are going to plan your own frightening story by completing the **Scary Plan** storyboard. Add descriptions and details to create your own complete chapters/short stories. You can use Sheet 6.1b *Story Checklist* to help you with this. Your teacher may ask you to look through other extracts from stories to give you some ideas.



to open the **Scary Plan** storyboard and follow the instructions in the caption windows.

Student Notes**Plenary**

4. In small groups read each other's plans and stories and suggest improvements. (You can use Sheet 6.1b *Story Checklist* to help you to work out your comments.) Make sure that you think carefully about what goes into each stage of the story.

Extension/Homework

5. Turn the extract from *Carrie's War* into a play script using Sheet 6.1c *The Play of Druid's Bottom* to help you.

Sheet 6.1a

Going to Druid's Bottom

The following extracts are taken from Nina Bawden's *Carrie's War*. See if you can work out what happened in between each extract.

Exposition The goose was to come from Mr Evan's older sister who lived outside the town and kept poultry.

Build-up (creating setting and atmosphere) '... Bottom of Druid's Grove,' Aunty Lou said. 'That's the cwm where the yew trees grow. Do you remember where we picked the blackberries up by the railway line? The deep cwm, just before the tunnel?'

Nick's eyes widened. He said, 'That dark place!'

'It's the yews that make it dark,' Auntie Lou said. 'Though it's a queer place too. Full of the old religion still, people say - not a place to go after dark. Not alone, anyway.'

Dilemma/problem ... Auntie Lou coughed and coughed. 'I thought I'd go tomorrow instead. Hepzibah will know I'm not coming now it's getting so late. I'll be better tomorrow.'

'I'll want you in the shop, Christmas Eve,' Mr Evans said. 'The children can go. Earn their keep for a change.'

... There was a short silence. Auntie Lou avoided the children's eyes. Then she said uneasily. 'It'll be dark before they get back.'

Events ... Carrie listened. It wasn't the sound she had heard before but something quite different. A queer, throaty, chuckling, gobbling sound that seemed to come from somewhere above them, higher up the path. They stood still as stone. The sound was coming closer.

Resolution/ending ... But the door opened inward, like magic, and they fell through it to light, warmth and safety.

Get hold of a copy of *Carrie's War* to see if you were right about the links between the sections.

Sheet 6.1b

Scary Story Checklist

Exposition – How does your story start? In *Carrie's War* it was the need to collect a goose. Perhaps it's just that someone is walking home from a party!

Build-up – Where will your story take place? What sort of details will add to the scary atmosphere? Think about what you might be able to see, hear, smell, touch and possibly taste. When does the story happen? Use some similes – what are the details that you describe like? Compare them to things that are quite eerie or frightening. Think about all those dark trees in *Carrie's War*.

Dilemma – What goes wrong? In *Carrie's War* it's that Aunty Lou has a cold so the children have to go alone. Perhaps it's just that there is a power cut or a friend doesn't turn up!

Events – What happens to increase the fear? Carrie hears strange noises. Your characters could hear, see, feel or smell something. What is it?

Resolution – How does it all end? Is it happy, sad, surprising, mysterious ...?

--

*Sheet 6.1c***The Play of Druid's Bottom****Scene 1: The Evans' House**

Setting	
Characters names:	Speech (<i>and stage directions in brackets</i>)
Mr Evans:	<i>We need to get the goose from my sister's house.</i>
Nick:	<i>Where's that?</i>
Aunty Lou:	

Scene 2: Going to Druid's Bottom

Setting	
Characters names:	Speech
Nick:	<i>I don't like it. It's too dark. (He grabs his sister's arm)</i>

Teacher Notes

Year 6 Term 2 Flashbacks

Key Stage/Year	Key Stage 2/Year 6
Group Organisation	Individual for the planning and writing stages, and pairs for the response partner activity.
Suggested Timing	45 minutes for planning, up to an hour for writing and then 20 minutes to work as response partners.

Overview of Task

A class reading of the novel *Carrie's War* would be beneficial but not essential. After completing the activity, the children will very likely want to read the novel themselves anyway. The children read an extract from the opening chapter of the novel that is told in flashback. Then they write their own section of a story that is told in flashback and share it with a response partner.

Objectives

All students will: plan and write a story extract using a flashback to convey the passing of time.

Most students will: peer evaluate, and edit their story.

Some students will: experiment with alternative beginnings and endings to their stories using appropriate conventions and language.

Curriculum References

National Curriculum English

En 1 Speaking and Listening

1c choose material that is relevant to the topic and to the listeners.
2e respond to others appropriately taking into account what they say.

En2 Reading

2a use inference and deduction; **2b** look for meaning beyond the literal; **2c** make connections between different parts of a text; **2d** use their knowledge of other texts they have read.

En 3 Writing

1a choose form and content to suit a particular purpose; **1b** use language and style that are appropriate to the reader; **1c** use and adapt the features of a form of writing.

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.

National Literacy Strategy

Year 6 Term 2

Text Level Work

Reading comprehension: T1 to understand aspects of narrative structure, e.g.

- how authors handle time, e.g. flashbacks, stories within stories, dreams;
- how the passing of time is conveyed to the reader.

Writing Composition Strategies: T11 to write own story using, e.g. flashbacks or a story within a story to convey the passing of time.

Outcomes

By the end of this activity students will have:

- written an extract in flashback from a story idea of their own
- developed the story idea into a fuller piece.

Resources

Kar2ouche *Narrative Texts and Creative Writing* Content Library

- **Druid's Grove** storyboard
- **Flashbacks** storyboard
- **Writing in Flashback** storyboard
- **Responsibilities** storyboard
- Sheet 6.2a *Carrie's War*
- Sheet 6.2b *Planning Flashbacks*
- Sheet 6.2c *Response Sheet*

Activities

Introduction



1. The students read and/or listen to the extract from and synopsis of *Carrie's War* by Nina Bawden on Sheet 6.2a. They are asked to consider the following questions.

- How old is Carrie?
- Why do you think she is running at the end of the dream?
- Why do you think Nina Bawden chose to tell the story using flashback?
- Have you ever encountered the technique of telling a story in flashback before?

You may also wish to discuss with them the period and setting of the novel, and also talk about wartime, evacuees and the experiences wartime children may have had.



2. Using the opening extract and an interactive whiteboard/ demonstration screen, open the **Druid's Grove** storyboard, and set the scene for this extract. Replay the audio to help to set the mood, and discuss the power of the flashback to convey the depth of Carrie's feelings for this place.
3. The students now open the **Flashbacks** storyboard, which shows three different ways of using flashbacks to convey the passing of time. In each series of frames the character stands to the side with a thought bubble containing their real feelings, and the written flashback appears in the caption window below. Discuss the effectiveness of each piece. Ask if the children can think of any other instances where flashbacks have been used (in books, films or on television) and note them down.

Development



4. The children now plan a scene from a story that opens or includes a flashback, on Sheet 6.2b *Planning Flashbacks*. They must sketch out three ideas at the top of the sheet, and then develop one of the ideas more fully in the section below. It may be helpful if the children open the **Writing in Flashback** storyboard to see what characters they can use from the characters palette.
5. Once the planning is complete, the students use the **Writing in Flashback** storyboard to develop and record their work. The storyboard allows the children to write up their flashback in the same way as the **Flashbacks** storyboard: they just follow the instructions.
6. Once their storyboards are complete, the students are paired up to evaluate their work and make suggestions for improvements. They can view each other's storyboards, and use Sheet 6.2c *Response Sheet* to help structure their responses.

Plenary

7. After thinking about the feedback received, the students can make changes to their work (if necessary) and then print out a copy.
8. Now the response partners feed back to the rest of the group, sharing the flashbacks that were written, and talking about how they are going to work them into entire stories.

**Extension/
Homework**

9. The students now write their stories in full. It would be best if they planned them first, deciding where the flashback fits into the whole picture. They could experiment with different beginnings and endings before they decide the route their story is going to take. Encourage them to get back together with their response partner to plan this together or just to talk through their ideas.
10. An additional activity could be to write a synopsis of their story like the one contained in Sheet 6.2a. They could look at other examples on children's publishing house websites.

Student Notes

Flashbacks

Objectives

In this activity you will plan and write a section from a story in which a character tells of an event in their life through a flashback. You will have the opportunity to plan your work, and then complete it as an entire story if you wish.

Outcomes

By working through this activity you will:

- look at different ways a flashback can be effective in a story
- write a flashback part of a story
- share and improve your work with a response partner.

Resources

To complete the activity you will need:

- Kar2ouche *Narrative Texts and Creative Writing* Content Library
- Sheet 6.2a *Carrie's War*
- Sheet 6.2b *Planning Flashbacks*
- Sheet 6.2c *Response Sheet*

Activities

Introduction

1. Read and/or listen to the extract from *Carrie's War* by Nina Bawden, and also look at the brief synopsis of the story on Sheet 6.2a *Carrie's War*.


 to listen to the extract

2. Think about the following questions.
 - How old is Carrie?
 - Why do you think she is running at the end of the dream?
 - Why do you think Nina Bawden chose to tell the story using flashback?
 - Have you ever encountered the technique of telling a story in flashback before?
3. Your teacher may give the chance to listen to the extract again, whilst you watch the **Druid's Grove** storyboard.
4. Now open the **Flashbacks** storyboard and look at and discuss the examples given.

 to open the **Flashbacks** storyboard.

Student Notes

Development

5. Your teacher will give you a planning sheet (Sheet 6.2b *Planning Flashbacks*) so that you can begin collecting your ideas for writing your own flashback sequence. Don't be afraid to experiment with really different ideas. You might like to go back to the  **Flashbacks** storyboard to look at all the characters that are available for you to use.

Once you have found an idea that you are really happy with, develop this idea in more detail in the same format as the **Flashbacks** storyboard. You don't have to use all of the frames on the planning sheet.

6. When you are happy with your plan, open the **Writing in Flashback** storyboard and follow the instructions.



to open the **Writing in Flashback** storyboard

7. Once you have finished your storyboard, your teacher will put you with a response partner. Use Sheet 6.2c *Response Sheet* to help you to work out how your partner's work could be improved.

Plenary

8. If you think you could improve your storyboard following the feedback from your response partner, then go ahead and do that now.
9. Your teacher will ask you and your partner to tell the rest of the group about your discussion and your storyboards – so make sure you're ready to do this.

Extension/Homework

10. You have composed a flashback that is part of a story, so now you can plan the story that fits around it. You could also experiment with different beginnings and endings until you find one you really like. Maybe you could get together with your original response partner to do this.
11. Write a synopsis for your story like the one for *Carrie's War*. Search for some different examples on the internet to help you get going. Try sites such as Puffin or Penguin.

Sheet 6.2a

Carrie's War



This is an extract taken from the opening of

Carrie's War by Nina Bawden

Carrie had always dreamed about coming back. In her dreams she was twelve years old again; short scratched legs in red socks and scuffed, brown sandals, walking along the narrow, dirt path at the side of the railway line to where it plunged down, off the high ridge, through to Druid's Grove. The yew trees in the Grove were dark green and so old that they had grown twisted and lumpy, like arthritic fingers. And in Carrie's dream, the fingers reached out for her, plucking at her hair and her skirt as she ran. She was always running by the end of this dream, running away from the house, uphill towards the railway line.

But when she did come back with her own children, the railway line had been closed. The sleepers had been taken up and the flat, stony top of the ridge was so overgrown with blackberries and wild rose and hazelnut bushes that it was like pushing through a forgotten forest in a fairy tale. The tangled wood round Sleeping Beauty's castle. Pulling off the sticky brambles that clung to their jeans, Carrie's children said, 'No one's been here for hundreds of years...'

'Not hundreds, *thousands*...'

'A hundred, thousand years. A million, billion, trillion...'

'Only about thirty,' Carrie said. She spoke as if this was no time at all. 'I was here, with Uncle Nick, thirty years ago. During the war - when England was at war with Germany.'

This is a brief synopsis of the story

Bombs were falling on London. Carrie and Nick were wartime evacuees billeted in Wales on old Mr Evans, who was a bit of an ogre, and his timid mouse of a sister. Their friend Albert Sandwich was luckier, living in Druid's Bottom with Hepzibah Green and the strange Mr Johnny - Carrie and Nick were happy to visit him there, until Carrie did a terrible thing, the worst thing she ever did in her whole life.

Sheet 6.2b

Planning Flashbacks

Jot down three ideas for writing part of a story in flashback.

1.	2.	3.
----	----	----

Now develop one of those ideas in more detail. You may find it helpful to open up Kar2ouche and look at the **Writing in Flashback** storyboard to see what characters are available to you.

Details of the flashback

Use these boxes to show each frame of your flashback. Remember to lay them out as in the **Flashbacks** storyboard. You may not need to use all of the frames.

Sheet 6.2c

Response Sheet

Firstly read through your partner's storyboard really carefully.

As you read, think about the task you were set.

- Has the writer managed to tell you part of the story successfully through the flashback?
- Do you understand it all? (Does it make sense?)
- What did you like about it?
- What could possibly be improved?

Remember to consider the person's feelings. If you need to suggest an improvement - and remember it is just a suggestion - they may not agree with you!

Let them know how impressed you are with the work they have done, but don't just say, 'It's really great the way it is.' That won't help them to improve their work.

Finally, you could discuss how the flashback could be developed into an entire story. Make some notes about this, as this is the next activity you are going to do.

Now swap over.

Teacher Notes

Year 6 Term 3 Writing Project

Key Stage/Year	Key Stage 2/Year 6
Group Organisation	This activity has been written for pairs or small groups of students to work on collaboratively. However, students may work through this activity on their own.
Suggested Timing	4-6 weeks (depending on how much time is allocated to this work each week).

Overview of Task

The students look at a selection of texts in different formats (for example, picture books, graphic novels) and consider the contribution that the format makes to the text as a whole. The students then decide on a format for their own extended piece of writing. They plan the setting, characters and plot, and use Kar2ouche to produce their final version. They may share their finished 'books' with younger students in the school or prepare a class assembly based on this project.

Objectives

All students will: select (with support) an appropriate model for writing their own extended narrative, and work collaboratively on writing this story.

Most students will: work constructively with other students to produce a carefully presented and edited extended story for publication in the school library and/or to share with younger groups.

Some students will: edit and produce a professional-looking extended story following the conventions of their chosen texts for publication in the school library and/or to share with younger groups.

Curriculum References

National Curriculum English

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

3b skim for gist and overall impression; **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. **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; **2e** present – prepare a neat, correct and clear final copy; **2f** discuss and evaluate their own and others' writing.

National Literacy Strategy

Year 6 Term 3

Text level work

Reading comprehension: T1 to describe and evaluate the style of an individual writer;

Writing composition: T14 to write an extended story, worked on over time on a theme identified in reading.

Outcomes

By the end of this activity students will have:

- an extended piece of writing in their chosen format.

Resources

Kar2ouche *Narrative Texts and Creative Writing* Content Library

- **Graphic Novel** storyboard
- **Young Reader** storyboard
- **Picture Book** storyboard

Sheet 6.3 *What Are They Like?*

Activities

Introduction

1. Look at a variety of book formats with the students and discuss the effect that the layout of the book has on the reader. (The choice of books is left open so that you can build on previous work, and use titles that are available in your school.)

Development

2. Students (either individually or in pairs) think of a story idea using the props, characters and backgrounds available in Kar2ouche to guide their thinking. They then plan out the story's:
 - plot
 - narrative structure
 - characters
 - setting
 - format.

3. The students are encouraged to improve their first draft, and there is a list of questions to help them with this task. They are also reminded to check their final draft for spelling and punctuation errors.
4. They will need regular access to computers in order to complete a graphic novel, or dedicated time at the end of the project to:
 - illustrate and print their work
 - produce the jacket and blurb.

There is a storyboard for each of the formats (see the **Graphic Novel** storyboard, **Young Reader** storyboard and **Picture Book** storyboard). These will provide an example to more competent students. Alternatively, students who need more support can use them as frameworks.

Plenary

5. Give the students the opportunity to:
 - sample each other's printed texts in a library session
 - read their work to younger students.
6. The students prepare a class assembly based on the work they have done on this project. They could:
 - produce advertising posters for their books
 - interview authors
 - dramatise a section of a story
 - write articles for the school magazine.

Extension/Home work

7. The students could look at examples of websites on children's authors and then design their own website including:
 - a short biography
 - a list of works published (and awards received!)
 - Frequently Asked Questions.

Student Notes

Writing Project

Objectives

This activity will give you the chance to plan and write your own extended story, and to produce an illustrated version for your school library or to share with younger students in your school.

Outcomes

By working through this activity you will produce:

- an illustrated story.

Resources

To complete the activity you will need:

- Kar2ouche *Narrative Texts and Creative Writing* Content Library
- Sheet 6.3 *What Are They Like?*

Activities

Introduction

1. After looking at some examples of different types of storybooks with your teacher, decide how you would like to set out your story.

Development

2. First you will need to work out the plot of your story and decide where it takes place. You may get ideas for your setting by looking through the backgrounds in *Kar2ouche Narrative Texts and Creative Writing*.
3. You will also need to think about the characters in your story. You may find it helpful to fill out a planning sheet for each of your main characters (Sheet 6.3 *What Are They Like?*).
4. Think about how you will keep your reader interested. Look again at your ideas for the plot, and mark in red the most exciting parts of the story. If there are sections where your reader could become bored, try and find a way of making these parts more entertaining (for example by introducing humour or suspense).
5. Now write the first draft of your story. You can write this down on paper, or type it straight into the caption window of Kar2ouche.
6. Like all good writers, you will need to improve your first draft! Think about the following points.
 - Does your opening sentence grab your reader's attention?
 - Do you need to add more detail to help your reader to picture what you are writing about?
 - Does your story build to a clear climax (with some high and low points on the way)?
 - Have you used a good variety of interesting words?
 - Are there any parts that could be cut out?

Student Notes

7. When you are happy with your story, you will also need to check for any mistakes. Think about:

- spelling
- sentences (full stops and capital letters)
- paragraphs.

Also check that you have not over-used any words. If you have, use a thesaurus to find different words to replace some of them.

8. Look at the example storyboard for the type of layout you are using by clicking on one of the links below:

 to open the **Graphic Novel** storyboard

 to open the **Young Reader** storyboard

 to open the **Picture Book** storyboard

You can use these as templates for your own story, or just use some of the ideas in them and create your own design.

9. Finally, design a cover and write the blurb for your story, and then talk to your teacher about printing your finished work.

Plenary

10. You will have the chance to read each other's printed texts in a class library session. You may also be able to try out your story on some of the younger students in your school and find out what they think of it!

Extension/Homework

11. Prepare a class assembly based on the work you have done on this project. You could:
- produce advertising posters for your books
 - interview authors
 - dramatise a section of a story
 - write articles for your school magazine.
12. Look at examples of websites on children's authors and then design your own website. You could include:
- a short account of your life
 - a list of books published (and awards received!)
 - Readers' Questions (with your answers).

Sheet 6.3 for Writing Project

What Are They Like?

Name		Age	
Appearance			
Family			
Good Points			
Bad points			
Friends			
Anything else?			

Appendices

Appendix A

Suggested Reading

Books Based on Traditional Legends

1. Michael Morpurgo, *Arthur, High King of Britain*, Pavilion 0749748516
A half-drowned boy regains consciousness in a cave. But who is the old man who saved his life?
2. Pat O'Shea, *The Hounds of the Morrigan*, OUP 0192752812
Based on Irish legends and tales, this is a modern classic. The Great Queen, the Morrigan, is coming from the West, bringing death and destruction. Only Pidge and Brigit can stop her.

Great Characters

1. Jacqueline Wilson, *Illustrated Mum*, Corgi 0440863686
Meet Dolphin, a young girl living with her tattooed mother's manic depression and her sister's adolescent traumas. When the bullying begins at school she copes by fantasising that she is a witch.
2. Anne Fine, *Tulip Touch*, Puffin 0140378081
Natalie finds her new friend, Tulip, exciting...at first. Then she realises she's going too far.
3. Deborah Ellis, *The Breadwinner*, OUP 0192752111
Afghanistan – Parvana's father is taken away and suddenly she finds she has to fend for the family although women and girls are not allowed to leave home.

Reworking of Famous Legends

1. T H White, *The Sword in the Stone*, Collins 0006742009
The tale of the young Arthur before he became King. This book has become a classic in its own right with the sequel for older readers, being *The Once and Future King*.

2. Michael Harrison, *Don Quixote*, OUP 0192741934
A simple retelling of a difficult classic, by a master storyteller. The story of the knight, best known for his 'tilting at windmills', brought to life for children.
3. Geraldine McCaughrean, *El Cid*, OUP 0192741969
The story of the Spanish king who led his armies after death, written in an easy manner for young readers.

Stories with Different Narrative Voices

1. Robert Swindells, *Stone Cold*, Puffin 014036251
Link is homeless. Suddenly, Ginger, the only person he befriends on the streets, disappears. Where are the homeless children disappearing to? This is a chilling story, for the older readers.
2. Robert Leeson, *Partners in Crime*, OUP 019275212X
Could James and Emmeline be friends? They are constantly bickering but do share a common aim: to find their two missing school-friends.
3. Linda Newbery and Chris d'Lacey, *From E to You*, Scholastic Books 0439013011
Guy and Annabelle have never actually met but gradually develop a relationship through emails. This is a humorous story told in the two voices of the two protagonists. Beautifully written.

Other Stories by Nina Bawden

1. *Peppermint Pig*, Puffin 0140309446
After Poll and Theo's father departs for America in search of work, only the 'peppermint pig' can help.
2. *Granny the Pag*, Puffin 01440380612
Catriona lives with her chain-smoking, motorbike-riding grandmother. Should she stay with her as she gets older, or will she just be an increasing embarrassment?
3. *The Real Plato Jones*, Puffin 0140368477
Plato is half Welsh and half Greek. When he returns to Greece for his grandfather's funeral he learns about his family's involvement with the Greek resistance during the war.

Stories with Wartime Settings

1. Ian Serraillier, *The Silver Sword*, Red Fox 0099439492
After their mother is taken away by the Nazis in Warsaw, the three children meet Jan, who owns a paperknife. They recognise it as having belonged to their long-lost father.
2. Judith Kerr, *When Hitler stole Pink Rabbit*, Collins 0006754007
Based on the author's own experiences, this tells of the rise of Nazism and its effect on the lives of Anna and Max.
3. Michelle Magorian, *Goodnight, Mister Tom*, Puffin 0140315411
How does a grouchy old man react when an evacuee is forced upon him? This is the tender story of the relationship that develops between Tom Oakley and the boy. Made famous when it was produced on television, starring John Thaw.

Stories with Flashbacks

1. Michael Morpurgo, *Cool*, Collins 0007131046
Robbie is the boy in a coma. Victim of a car accident, he is able to hear but not move or speak. Will Dad's surprise visit help him to snap out of it?
2. Justin Richards, *The Invisible Detective* series, Simon & Schuster
Four books in a brand new series featuring four children who solve crimes in the here and now, but crimes are also committed in the past.

Graphic Novels

1. Marcia Williams, *Mr William Shakespeare's Plays*, 074456946X
Marcia Williams' own inimitable style introduces Shakespeare to the young. Also 'Greek Myths for the Young'.
2. Hergé, *Adventures of Tintin* series, Last Gasp
Many books in the series about Tintin and his dog.
3. Rene Goscinny, *Asterix* series, Orion
Everyone's favourite Roman!

Appendix B

Kar2ouche and Special Needs

It may be a truism to say that all children have special educational needs, but it does mean that teachers are always considering ways of differentiating the lessons that they teach in order to meet the requirements of individual students. A totally flexible learning and teaching tool, Kar2ouche is easily adapted to these needs so that the teacher and/or learning support assistant can create lessons that appeal to the full ability range from the least to the most able.

However, looking at the more widely used definition of special needs as referring to those students who experience some kind of sensory or learning difficulty, on average 20% of students in comprehensive schools fall into this category. A number of studies have shown that computers can enhance the learning experience of these children.

‘From 1988-90 the Palm Project explored the effects of computers on pupils’ autonomy in learning. The project found that not only were they more autonomous but also more motivated.’

Glendon Ben Franklin in Leask, M Ed. (2001) *Issues in Teaching Using ICT*, Routledge.

In particular, multimedia products, such as Kar2ouche, appeal to a wide range of learning styles and have the advantage of being able to reinforce learning in a multi-sensory way through the use of visual and auditory stimuli. The fact that Kar2ouche enables students to create storyboards, animations and publications, plus manipulate and interpret text, also appeals to those with a preference for a kinaesthetic approach to learning.

Special needs children are often prevented from functioning effectively in lessons because much of the work required is based on reading and writing, skills that are often under-developed. In Kar2ouche all of the text is provided with a soundfile so that students can access information even if their reading skills are impaired. Listening to increasingly complex texts extends a student’s vocabulary whilst also increasing his or her attention span. By following the text as they listen, students begin to recognise words and are provided with a real context for their learning.

In addition Kar2ouche enables children to record their own voices, thus providing an alternative to writing. This provides immediate gratification and the ability to communicate with their peers in a way that increases their confidence. ‘Nothing motivates children with

special needs more than success, especially when their peer group can see that success is demonstrated on an equal basis without allowances being made.' (Angela McGlashon in Gamble, N and Easingwood, N (2000) *ICT and Literacy*, Continuum.) Once confidence has been built, the speech and thought bubbles offer the opportunity for students to write in small bite-size chunks. This can be increased gradually by requiring students to produce a paragraph in the caption window and subsequently maybe use the writing frames and scaffolds provided in the education support packs that accompany the software.

The soundfiles and recording facility can therefore be seen to enable the learner to develop greater independence and this encourages them to continue with tasks that may once have been beyond them. Using Kar2ouche makes a range of curriculum areas far more accessible to non-readers and also to children whose first language is not English. These children often find reading the language far more difficult than speaking it.

As well as children with learning difficulties, Kar2ouche enhances the learning of children with behavioural problems, such as attention deficiency syndrome. In trials, these students found the multi-sensory and creative approach motivating, non-threatening and rewarding. It has been shown in a range of research that, students who experience difficulties interacting socially often find using computers less intimidating or confusing. However, ideal for pair or small group work, Kar2ouche can be used by the teacher to encourage collaborative learning thereby supporting these students as they begin to develop the ability to express themselves in a social situation. Having rehearsed ideas in a small group they are then more confident when required to present their ideas to the class or an adult.

For students with visual impairment, the teacher can go into the password-protected area to increase the size of the font. The soundfiles also help these children. Likewise the brief sound-clips support dyslexic children many of whom find processing large amounts of information in a single unit difficult. They can also control the pace of the reading and repeat it as necessary thus allowing them to consolidate learning. For those whose hearing is impaired the combination of text and exciting visual material is motivating and by being able to attach pre-recorded soundfiles, students are provided with an effective means to communicate with their hearing peers. The record and playback facility also allows children with less severe hearing problems to rehearse their enunciation in a safe environment before sharing with others.

Every effort has been made to make Kar2ouche a fully flexible learning and teaching tool, to enable children of all abilities to have fun whilst engaging in activities that challenge them appropriately as they develop skills, knowledge and understanding in a range of curriculum subjects. To this end we are continuing to listen to teachers, support research projects and use findings to develop additional features that will help to move learning forward.