

Year 5 Medium term plan – Narrative Unit 1

Novels and stories by significant children’s authors.

Resources:

Class sets of “Ghost Writer” by Julia Jarman

Class sets of “Stowaway” by Julia Jarman

One class set of another novel by Julia Jarman (“Hangman” or one of “The Time Travelling Cat” series.)

Library resources – other books by Julia Jarman

Web site: www.juliajarman.com

Book to Screen resource and DVD of “Ghost Writer” (Optional but highly recommended.)

Author visit by Julia Jarman (Optional but highly recommended)

Objectives:

3. Group discussion and interaction

- Plan and manage a group task over time using different levels of planning
- Understand different ways to take the lead and support others in groups
- Understand the process of decision making

7. Understanding and interpreting texts

- Infer writers' perspectives from what is written and what is implied
- Compare different types of narrative and information texts and identify how they are structured
- Explore how writers use language for comic and dramatic effects

8. Engaging with and responding to texts

- Reflect on reading habits and preferences and plan personal reading goals
- Compare the usefulness of techniques such as visualisation, prediction and empathy in exploring the meaning of texts

9. Creating and shaping texts

- Experiment with different narrative forms and styles to write their own stories

11. Sentence structure and punctuation

- [Punctuate sentences accurately, including using speech marks and apostrophes](#)

12. Presentation

- Adapt handwriting for specific purposes, for example printing, use of italics.

Phase 1

Read stories by a significant children's author including a serialised class novel. Children express their response with reference to other books they have read by the same author. Visualise setting, make predictions about plot and note story structure. Compare story openings and experiment with different types of opening.

Reading and response (6 days)

Teaching content:

- Introduce the unit by reading and responding to “Stowaway” by Julia Jarman. Respond to the story, asking children to express their views with reference to other stories by this author, for example: *Have you read anything else by this author? Is/are the setting/theme/characters like other books you have read?* Consider what is distinctive about the story:
The historical setting – revealed by real historical characters e.g. Sir Francis Drake, good Queen Bess, illustrations and details of the ships.
The realistic character of the young boy Dickon.
The adventure genre.
Map the story structure – *a series of adventures which happen to Dickon. Use chapter titles and the illustrated diagram of Dickon’s voyage on page 46 to help with this.*
- Repeat with other stories by the same author.
The Haunting of Nadia (photocopied – book out of print)
The Time Travelling Cat and the Aztec Sacrifice
Convict (In Not So Nice Victorians, published by Watts.)
The Sewer Sleuth
- Begin reading “Ghost Writer” as a serialised class story. Focus on the opening chapter and discuss the way the characters and theme are introduced. Discuss any similarities with the first story in style and theme.
“Ghost Writer” opens with a mystery which makes the reader ask questions. (A reader hook) Theme of ghosts, haunting is introduced on the first page and in the title, cover and blurb.
Main character introduced briefly in real time and also by means of a flashback which reveals background information about him.
Theme and main character linked by Frankie seeing a mysterious, white faced boy.
Both stories have a disabled boy as main character whose disability is his problem in the first chapter. Both stories start with description, but not as detailed in Stowaway because illustrations do the work.
- Note details of the setting and ask children to visualise a mental picture, imagining the details of sights and sounds and predicting what might happen in such a place.
Detailed description of Room 9 and the cupboard – page 6
Record suggestions and refer back to them as the story unfolds. Reflect on how the visualisation helped children to engage with the story.
- Make ongoing notes about the story structure, drawing attention to repetition, with several episodes building to conflict and resolution before the end of the story. Represent

the structure on a chart.

See Julia's "Author's Plan" on page 8 of Book to Screen resource and also her plan for Chapter 11 on page 9.

A similar plan could be made for Chapters 8 and 15 (See separate sheets at end)

- Display further examples of the author's work for children to browse and read independently during the unit. *This could usefully be done in library lessons.*
- Compare and contrast the openings of several more stories by this author. Ask children to suggest what the author aims to do in the opening paragraph or chapter and create a checklist.
- *Use Julia's own section on story beginnings on her website. Julia aims to give her readers questions to which they want answers and to make them engage with the main character so that the reader cares what happens to them.*
- Children read examples of story openings in a range of other stories and build their understanding of different ways to start a story, for example an event, description or dialogue. Discuss any patterns children observe about the way particular types of story are opened. *(see separate worksheets)*
- Start with a familiar story, for example from a picture book, and demonstrate how to plan and write different opening paragraphs, such as using dialogue or an event instead of description. Reflect on the way the opening sets the reader's expectations for what will follow.

Julia's "Class Three all at sea" would be good to use here.

Read the whole book with the children first. Discuss effect of rhyming couplets and note the use of repetition "but they didn't see..." - to build up suspense.

- Children experiment with writing several alternative story openings for a familiar story. *Could be Class Three All At Sea. Children write new openings for the story, in prose not rhyme, starting with dialogue or description and using the pictures as well as the text for inspiration.*

Learning outcomes:

- Children can express their opinion of a story with reference to other work by the same author.
- Children can visualise a setting and make predictions about events that might happen there.

Phase 2

Explore aspects of an author's style by comparing themes, settings and characters in different stories. Focus on characterisation and make inferences about the author's perspective on a particular character. Review conventions of dialogue: what it reveals about plot or character. Write a new scene for a story in the style of the author.

Analysis, response and writing (5 days)

Teaching content:

- Explore aspects of the author's style by making generalisations about recurring themes or settings, typical characters and their use of language. Refer to stories read together and draw on children's wider reading.

Revisit findings from library lessons and "Stowaway" work from phase 1.

- Focus on characterisation. Refer to extracts from the stories you have read and look at different ways of presenting characters, for example using dialogue, action and description.

"Stowaway" chapter 4 – Drake is presented by his speech (this is true of the story as a whole) and Dickon by his thoughts which are revealed by the narrator.

"The Ghost of Tantony Pig" prologue – Look at the character of Daisy.

"The Time Travelling Cat and the Aztec Sacrifice - Look at character of Topher

"Ghost Writer" chapter 11- use page 32 of Book to Screen resource here for the way Pitbull's character is presented. NB save the evidence gathered here for use in comparing book to screen.

- Select a character and ask children to track the events in the story from their point of view. Use improvisation and role-play so that children can explore how the character feels and can make inferences about the reasons for their behaviour. Make tentative suggestions about the author's perspective on a particular character. Look at what is written and what is implied by discussing questions such as: *Does the character change during the story? Do characters get a chance to put right their mistakes?*
Miss Bulpit is the best example in "Ghost Writer"
Use Chapter 1 for first impressions
Chapter 8 for further information on her teaching methods.
Pages 70-71 for motives for her behaviour.
Try a role play between Frankie and Pitbull in chapter 11. This will provide added interest when children watch the film version of the chapter.
Pages 110 and 116 for the shutting Frankie in the cupboard incident.
Pages 151-3 for the end of Pitbull.
- Look at examples of dialogue in extracts from the class novel and analyse what they show in relation to plot and character. Review the conventions of punctuation and layout of direct speech. *Pages 36 and 37 of the Book to Screen resource can be used here.* Look for examples of formal and informal speech in the story and discuss what it indicates about the relationship between characters. *E.g. Mr Bradman, the head teacher, on pages 27 and 28, Mr Cowley, the old man from the village, on pages 98 and 99.* Role-play conversations between different pairs of characters to explore different patterns of speech *e.g. pages 77-80, the conversation between Miss Trimm, the school secretary, and*

Frankie and his friends. (see also [Grammar for Writing \(Key Stage 2\)](#) (Ref: 0107-2000), Year 5 unit 36).

- Explore the author's use of language by rereading extracts and asking children to recall memorable phrases. Look at examples of the use of language for comic and dramatic effects and consider whether this is typical of a particular author's style. *E.g. word play/puns on pages 50 and 87.*

Frankie's dyslexia making visual images of words and expressions e.g. Bulpitt/Pitbull page 11, catch his eye page 15, a brick wall page 96, also page 71. This kind of word play is also used on page 1 of "The Time Travelling Cat and the Aztec Sacrifice"

- Demonstrate how to use what you have learned about the author's style to plan and write a new scene for the class novel. Demonstrate how to use paragraphs effectively to organise events in the scene. Children write their own scenes.

More able children could try writing pages 73-75 – the story about Frankie's great grandfather seeing a ghost – as a flashback using dialogue, character description etc. They could also try inventing a new child for Pitbull's class who would confront her rather than be frightened of her e.g. Sally's American cousin on a visit. Less able children should stick to a school setting and could invent a new character who has a confrontation with Pitbull e.g. a child arriving late; without their homework; not dressed correctly etc. using chapter 11 as a model.

Read examples aloud and discuss successful ways that children have taken on the author's style.

Learning outcomes:

- Children can talk about the distinctive features of an author's style by referring to characters, themes, settings or use of language.
- Children can write a new scene for a story in the style of the author. They can organise the scene into a sequence of paragraphs.

Phase 3

Explore the idea of a 'significant author' by collecting information about an author. Draw on children's own responses, survey popularity in the class or school and collect background information. Children work collaboratively in groups to research an author of their choice and make a presentation to the class.

Speaking, listening and writing (4 days)

Teaching content:

- Explore the idea of a 'significant author' by researching information about the author you are reading in class. Pose questions for research, for example: *What do we enjoy about this author's books? How popular are they in this class/school? When were they written? Are they still available? How many books has the author written? Have any won book awards or become best-sellers? What do the experts say?* Discuss ways to find the information, for example surveys, letters to publishers or the Internet.
- Plan a group activity researching other authors and making a presentation about what makes them 'significant'. Children are responsible for assigning roles within the group, planning how to carry out the research and negotiating problems. They report back to the class about favourite books and a range of background information about the author.
- Groups discuss and reflect on the group task, identifying what went well and things that they would do differently.
- Ask children to reflect on their own reading habits and preferences after listening to the presentation. Challenge them to try reading a book by at least one author that they have not read before.

Learning outcome:

- Children can work effectively as part of a group to research a significant author and make a presentation to the class.

Phase 4

Write a new story inspired by a favourite book or author. Include elements based on reading, for example an interesting story opening or language used to create a particular comic or dramatic effect. Vary the length of sentences to achieve particular effects.

Writing (5 days)

Teaching content:

- Introduce the writing task by asking children to reflect on a favourite author or text. They consider what it is that they like about it and use this as the starting point for their own writing, for example a funny story with a real-life setting about a favourite character. They discuss in pairs and note their ideas for a style of story, a setting, characters and some key events.

Possible ideas include:

1. Use one of the story openings the children wrote in Phase 1 and continue the story.
2. Use "Class Three all at sea" as a model children could write a Class 4 or 5 story (not in rhyme).
3. Give children an opening sentence for their story e.g. "Had he/she really seen it? Was it still there?" (Two of Julia Jarman's stories begin in a similar way, creating mystery (what happened?) and suspense (what will happen?) at the same time.

In this way the teacher can dictate the genre and writing style of the story.

- Children work independently to plan and write a complete story with an interesting story opening, paragraphs for build-up, climax or conflict resolution and ending, and examples of language used to create a particular comic or dramatic effect. Use a range of connectives to introduce scenes and link events.
Use Julia's writing recipe from her website and look at her plan for "Ghost Writer" in the Book to Screen resource page 8. NB Pupils are writing a story NOT a novel! Restrict them to a minimum of 5 paragraphs and maximum of 8. (See story planning sheet) How they write is as important as what they write.
- Children follow their story plans, rehearse sentences orally and reread and check as they are writing. Work with guided writing groups to review writing and offer support as appropriate.
- When children have completed their stories, support the process of discussing, proofreading and editing their own writing. Demonstrate how to check and improve sentence construction and punctuation by modelling alternative sentence construction. Talk about the effect of using longer or shorter sentences for dramatic effect at particular points in the story (see also [Grammar for Writing \(Key Stage 2\)](#) (Ref: 0107-2000), Year 5 unit 34).
- Give time for children to make changes or improvements to their stories. Read finished stories aloud.

Learning outcome:

- Children can write a complete story with a sequence of events arranged into paragraphs, linked with a range of connectives and varying sentence length.

Assessment

The suggested outcome for this unit is a story inspired by a favourite book or author. The teaching of this unit should support the collection of evidence against **Reading assessment focus 7** (*relate texts to their social, cultural and historical contexts and literary traditions*) and **Writing assessment focus 2** (*produce texts which are appropriate to task, reader and purpose*).

Evidence against a variety of assessment focuses will be collected at many points during the teaching sequence. Independence and opportunities to make decisions are integral to children's development in reading and writing, and it will be important to collect evidence of achievement against the assessment focuses from occasions where children can demonstrate some independence and choice, away from direct teaching.

Suggestions for the collection of assessment information against a range of assessment focuses are found below.

Opportunities for assessment

The following are examples selected from the teaching content for this unit of work that will support planning for effective assessment as an integrated part of the teaching and learning process. Evidence gathered during this ongoing work will contribute to the periodic assessment of pupils' progress.

**Learning
outcomes**

**Example of teaching
content and assessment
opportunities**

Evidence

**Approach
to
assessment**

Children can express their opinion of a story with reference to other work by the same author.

The guided reading groups within a class have read a different novel by the chosen author. While reading, each group has explored the style, settings, themes, characters and mapped the plot structure of the novel.

The class use the jigsaw technique to extend their knowledge of the particular writer. Each child within the guided reading group is allocated a number. Those with the same number are grouped together and given an element of the author's work to discuss, e.g. characters. They are given guiding questions to support their discussions comparing similarities and differences between the characters within the writer's work. They become an expert group.

After the discussion in expert groups the children join their original guided reading group and report back what they have found out. At the end of this each group works independently to complete a short ICT presentation identifying the main features of the novel studied.

Children's discussions.
Children's notes (jottings, reading journals, ICT presentations)

Teacher observation.
Teacher questioning.
Oral feedback.

Children can talk about the distinctive features of an author's style by referring to characters, themes, settings or use of language.

During guided reading the group begin to explore a main character and the character's journey so far within the novel being read. A key point in the text is read independently and the children are asked to consider the techniques used by the author to convey the character. *Do any words/phrases help to build a clearer picture of the character? What does the reader learn about them? How does the reader learn about them – through their actions/their appearance or through what they say?* The children's responses are noted on sticky notes. The group returns to the text and explores the children's notes and thoughts. The teacher records the children's answers on a flipchart or the IWB. The group consider whether this event has changed their opinion of the character and why. The teacher encourages the children to justify their responses by referring to specific parts of the text.

Oral responses during guided group discussion. Children's notes.

Teacher observation, questioning. Oral feedback.

Children can write a complete story with a sequence of events arranged into paragraphs, linked with a range of connectives and varying sentence length.

The children are in the process of writing their narrative. During a guided writing session children are guided by their teacher to focus on one aspect of their writing. Their first drafts show that the children are over-reliant on the use of direct speech. A short section of one child's work has been selected and is projected for the group to see. The group work together selecting necessary direct speech and conveying the rest of the information by other means, including reported speech. The teacher models using a set of simple success criteria to evaluate the changes made. Following the shared examples the children work in pairs or independently to improve a short identified section of their drafted narratives. At the end of the session they are given time to assess their work against the success criteria.

Discussions and interactions with pairs and individuals. Children's drafts and final narratives.

Marking and oral feedback. Teacher observation. Self-assessment.

Book to Screen

This unit can usefully be followed by the resource Book to Screen, which covers many of the objectives of Narrative Unit 5 – Film Narrative. Using “Ghost Writer” followed by Book to Screen will reduce the number of weeks needed for the Film Narrative unit as some of the suggested teaching content will already have been covered in work on the novel. I would suggest that both units could be completed in 6 weeks.

Chapter plans for “Ghost Writer”

Chapter Eight

1. Pitbull attacks Sarah. Frankie daydreams about King Arthur.
2. Pitbull puts Frankie in detention and comes in to bully him.
3. Printed items in the classroom fall to the floor. Frankie feels a hand on his shoulder.
4. Frankie sees a strange boy who disappears as the children come in.
5. Frankie tries to find out who the strange boy is.
6. Frankie notices the cupboard door is open and believes he has seen the ghost.
7. A lesson on the Victorians is taking place.
8. Pitbull shows the children the cane.
9. The class learn about Victorian writing practice.
10. A light bulb goes out and the classroom becomes darker.
11. Frankie is kept behind after school.
12. He sees ghostly writing on the board.

Chapter 15

1. Pitbull locks Frankie in the cupboard.
2. He tries to contact Alfred, the ghost boy.
3. He remembers the expression “skeletons in the cupboard” and wonders if Alfred died in there.
4. Frankie explores the cupboard and finds he is locked in.
5. He thinks about his friends to keep himself calm.
6. He discovers a wall at the back of the cupboard.
7. Pitbull opens the door and tells him to come out.
8. Frankie hangs back to scare her.
9. Frankie feels something grip his shoulder.
10. He sees a hand stretching out in front of him.
11. He comes out of the cupboard, stretching out his hands.
12. Pitbull believes Frankie has pushed her but Frankie can see the white handprint on her face.

Story planning sheet

Opening:
Setting,
character(s),
problem.

1 or 2
paragraphs.

Build up:

Character(s) try
to solve the
problem and
fail.

1 or 2
paragraphs.

Development:

The problem
gets worse.
More attempts
to solve it fail.

1 or 2
paragraphs.

Climax:

The most exciting part.
There can be a confrontation.

1 paragraph.

**Resolution and
Ending:**

The problem is
solved.

1 paragraph.

Story Openings Comparison Table

	1 st /3 rd person	Setting: time and place	Genre	Main character(s)	Problem	Question
Ghost Writer						
Stowaway						
The Haunting of Nadia						
Ollie and the Bogle						
Time Slide						
Sewer sleuth						
Convict						
Ghost of Tantony Pig						
Hangman						