Narrative Progression for Writing

Guidance to support the planning and teaching of fiction writing in Year 1 to Year 6



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South Gloucestershire Council

Foreword

"After nourishment, shelter and companionship, stories are the thing we need most in the world." Philip Pullman.

Stories are an integral part of the human experience. Long before writing, the oral tradition ensured that stories were passed from one generation to the next. Stories help us to understand the world we live in, to understand each other and to understand our emotions. They can transport us to other worlds; take us on amazing journeys and open our eyes to cultures and customs beyond our own experience. They can bring joy, sadness, humour, fear, solace and perhaps most importantly, connection.

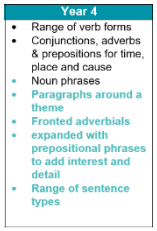
Children's first encounters with narrative occur long before they start school: singing nursery rhymes; language and role-play; sharing board and picture books and watching familiar television programmes all develop a very early comprehension of stories. In their Reception year, stories are an integral part of daily teaching, with story times, oral storytelling, helicopter stories, drama and role play all helping to broaden children's understanding.

We tell and hear stories in our everyday lives all the time but despite this, many children find writing stories incredibly difficult. They're unable to manage with various components of character, setting, plot and dialogue and are often unsure about the use of narrative language. Some struggle to think of ideas or how to start; some are not able to discern between relevant and irrelevant detail; some are not able to organise and structure the ideas they have into a coherent whole and some seem to struggle with everything!

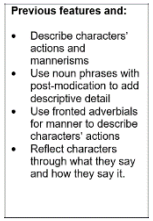
Perhaps a contributing factor here is that the curriculum does not provide very much detail when it comes to the specifics of teaching and as a result, schools are sometimes unsure about what progression looks like. Year 1 pupils have to *sequence sentences to form short narratives*. In Year 2, pupils have to *write simple narratives* and in Year 3/4 they have to *create settings, characters and plot.* By Year 5/6 this moves on to *describing settings, characters and atmosphere and integrating dialogue to convey character and advance the* action; however, beyond this there is little further guidance and thus it is up to schools to determine the detail of how and when they teach the various aspects of narrative writing.

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This document has been written to support schools in planning progression in their teaching of fiction. It aims to provide guidance about the key components of stories and the skills and features that may be taught in each year group to ensure that children's writing becomes more sophisticated as they progress through primary school. Each area is divided into two sections:



The top row identifies key skills for each year group from the National Curriculum. New objectives for that year group are indicated in green; objectives from previous years are indicated in black. Both should be built into teaching to allow for reinforcement of previous learning.



The second row identifies features within the particular aspect of narrative that could be taught in each year group to support progression across the school. Examples are given in places to support interpretation of the statements. Where this is the case, examples are for solely for illustrative purposes, they do not dictate the only way the skill can be shown.

At the end of each section, there are some 'things to think about when writing' prompts. These can be used by teachers to help inform their teaching and modelling. They can also be used (with adaptation where necessary) to provide success criteria for pupils; to create checklists that can be referred to when writing and/or to help support self-assessment and revising.

It is important to note that this document provides an overview and a suggestion as to what could be introduced in each year group. Schools may well want to adapt the document to create their own progression, based on their particular needs and contexts, which is actively encouraged.

*Please note: In its broader sense, the term narrative relates to a range of types and forms of writing (e.g. diaries, letters and poems, amongst others) but for the purposes of this document, the terms narrative and fiction should be taken to mean story writing.

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Possible Structures and Writing Opportunities

The table below provides examples of various story structures and writing opportunities. At Key Stage 1, writing opportunities will be simpler and related to direct experiences (either real-life ones or those created through sharing texts). At Key Stage 2, children should have opportunities to explore and broaden their understanding through developing their knowledge of the various aspects of fiction writing.

The National Curriculum stipulates that in reading, children should be familiar with a wide range of books including myths, legends, traditional stories, modern fiction, fiction from our literary heritage and books from other cultures and traditions; however, from a writing perspective, schools are free to decide how to best structure teaching for their pupils.

Writing to Entertain		
Genres	**Type**	**Writing opportunities**
Adventure Crime Fables Fairy Tales Fantasy Ghost Historical Humour Mystery Myths and Legends Science Fiction	Overcoming the monster Rags to riches Quest Voyage and Return Comedy Tragedy Rebirth	Retelling New character of setting for known story Prequel Sequel Alternative ending Alternative viewpoint Additional chapter/scene Alternative version Parody

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Characterisation

Characterisation is a key part of any story but developing children's use of this can be challenging. Hemingway once said, '*When writing a novel a writer should create living people; people not characters. A character is a caricature.'* Creating characters that are believable and relatable is the goal; however, children often default to merely describing appearance due to a lack of understanding about how to develop more rounded characters.

In attempting to develop children's understanding, it is helpful to think about what writers do. Writers make the reader emotionally involved. They draw on things we have in common, for example a shared history, relationships or our humanity to help us to relate to the characters. Then, they use emotional conflict to put us in their shoes. We care about the dilemmas they face, what happens to them and whether they can overcome the antagonist. Throughout the story, they keep us interested through forcing characters to go outside their comfort zone, describing their motivations, fears and desires and taking us on the journey with them. Sometimes they show us what has been learned; sometimes we see how a character has changed; sometimes we may not like the character, but if the writer's completed their task well, we should care about what happens to them.

Understanding character types can be useful. In early reading children are exposed to heroes, villains and stereotypical or stock characters. This may develop into introducing the protagonist and antagonist. As they get older, understanding the role of other characters such as the foil and the confidante; appreciating the function of dynamic and static characters and manipulating or challenging stereotypes can help their comprehension as well as their writing.

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Characterisation

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Grammar Expectations	• **Simple past and present tense** • **Use *and* to join clauses** • **write series of linekd sentences**	• **Co-ordinating and subordinating conjunctions** • **Expanded noun phrases to add interest and detail** • **Progressive verb forms**	• Co-ordinating and subordinating conjunctions • Expanded noun phrases to add interest and detail Simple and progressive verb forms • **Simple paragraphs** • **Conjunctions, adverbs & prepositions for time, place and cause** • **Perfect verb forms**	• Range of verb forms • Conjunctions, adverbs & prepositions for time, place and cause • Noun phrases • **Paragraphs around a theme** • **Fronted adverbials** • **expanded with prepositional phrases to add interest and detail** • **Range of sentence types**	• Range of verb forms • Fronted adverbials • Expanded noun phrases • Range of sentence types • **Range of clause** • **structures, including relative clauses** • **Parenthesis** • **Cohesion within and between paragraphs** • **Appropriate level of formality**	• Range of verb forms • Fronted adverbials • Expanded noun phrases • Range of sentence types • Range of clause structures, including relative clauses • Parenthesis • Cohesion within and between paragraphs • **Passive voice** • **Nominalisation** • **Control of formality**
Character Features	• Include characters in narrative writing, drawing from shared reading • Use simple descriptions	**Previous features and:** • Describe characters' appearance and personalities • Use noun phrases to describe physical appearance. • Choose verbs carefully to reflect the way characters act • Write narratives with a clear main character • Use 'stock' characters from shared reading *(e.g. heroes, villains, wicked witch)*	**Previous features and:** • Describe characters' thoughts and feelings • Use adverbs in speech to reflect how characters are feeling • Write narratives with a clear protagonist and antagonist	**Previous features and:** • Describe characters' actions and mannerisms • Use noun phrases with post-modication to add descriptive detail • Use fronted adverbials for manner to describe characters' actions • Reflect characters through what they say and how they say it.	**Previous features and:** • Describe characters' motives • Use noun phrases in apposition to emphasise aspects of characterisation • Use the plot to reveal characterisation • Use dialogue to show the relationship between characters • Use a confidante where appropriate to reveal a characters' true feelings	**Previous features and:** • Portray characters by showing how other characters react to them • Share the protagonist's backstory where relvant to the narrative • Use dialogue to reflect the formality of the character e.g. dialect, colloquialisms, contractions • Use a foil as a contrast to the protagonist.

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Characterisation

	Things to think about with characterisation
 Image: Freepik.com	• What is the purpose and who is the audience for my story? • Who is telling the story – is it in the first or third person? • Who is the protagonist? • What is their personality like? What are their strengths and flaws? • What is their motivation or goal? • What is their backstory – is this important? • Should I reveal everything at once or as the story progresses? • Who is the antognist and what is their relationship like with the protagonist? • How can I show what the characters are thinking and feeling? • Can I use dialogue to show what the characters are like? • Does the setting have an impact on the characters? • Will the main character learn anything or change throughout the story? • How will the problem affect the characters? • Who do I want the reader to empathise with? • Are there other characters and what role do they play?

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Setting

Setting is the context in which the story takes place. Whilst characters and plot are in the foreground, the setting forms the background, although this background is much more than a mere backdrop. It provides the reader with vital information that helps to build the mood and atmosphere, as well as developing the plot and characters.

There are three essential elements to the setting: time, place and environment.

- Time can relate to the time of day; a particular day, month or year; a season or a time in history.
- Place includes both the bigger picture - the geographical location of the story (*such as the city in Nicola Davies' The Promise)* and specific places within that location - smaller individual details (*such as the alleyway where the theft takes place).*
- Environment focuses on the social and cultural aspects of the setting that have a significant impact on the narrative as a whole.

The setting also helps to portray or reflect other elements of the narrative. It can help to develop characterisation by allowing the writer to show how characters react to the setting; it can develop mood and atmosphere by setting the scene and it can help to provoke an emotional reaction in the reader.

Ultimately, characters exist in a particular time and place. The features of this place contribute to their personalities, feelings, outlook, beliefs, attitudes and often, their issues.

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Setting

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Grammar Expectations	• **Simple past and present tense** • **Use and to join clauses** • **write series of linekd sentences**	• **Co-ordinating and subordinating conjunctions** • **Expanded noun phrases to add interest and detail** • **Progressive verb forms**	• Co-ordinating and subordinating conjunctions • Expanded noun phrases to add interest and detail Simple and progressive verb forms • **Simple paragraphs** • **Conjunctions, adverbs & prepositions for time, place and cause** • **Perfect verb forms**	• Range of verb forms • Conjunctions, adverbs & prepositions for time, place and cause • Noun phrases • **Paragraphs around a theme** • **Fronted adverbials** • **expanded with prepositional phrases to add interest and detail** • **Range of sentence types**	• Range of verb forms • Fronted adverbials • Expanded noun phrases • Range of sentence types • **Range of clause** • **structures, including relative clauses** • **Parenthesis** • **Cohesion within and between paragraphs** • **Appropriate level of formality**	• Range of verb forms • Fronted adverbials • Expanded noun phrases • Range of sentence types • Range of clause structures, including relative clauses • Parenthesis • Cohesion within and between paragraphs • **Passive voice** • **Nominalisation** • **Control of formality**
Recount Features	• Say where the story is taking place • Make simple statements about the setting	**Previous features and:** • Describe key elements of the place • Describe what can be seen • Use noun phrases to support description	**Previous features and:** • Describe the time and place • Describe what can be heard and felt • Describe characters' physical reactions to the setting • Use prepositional phrases to establish a clear picture of a setting	**Previous features and:** • Describe the time, place and weather • Use all five senses to support description • Describe the relationship between the setting and the characters *(physical, emotional)* • Use noun phrases post modified with prepositional phrases to enhance description	**Previous features and:** • Describe the place, time and environment, including the social/cultural context • Show how the setting effects the plot e.g. how obstacles/limitations create conflict to overcome • Use relative and subordinate clauses to add detail about the setting and its impact	**Previous features and:** • Include elements/details of the setting that are unique • Interweave setting description throughout the narrative • Create atmosphere through the setting description

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Setting

	Things to think about with setting
	• What is the purpose and who is the audience for my story? • What mood or atmosphere do I want to portray? • When does my story take place? Is it in the present or a time in history? • What is the geographical location for my story – is it a real or imagined palce? • What is the physical location like? • What is the weather and climate like? • What is the social and cultural environment like? • Can I use the five senses to describe the setting? • How does the setting impact the characters? • How does the setting impact the plot? • What would the setting look like it it was in a film? How can I use this visual image to help my use of description? • Where is the setting important in the story? Where can I describe details about the setting throughout the story? • Are there any particular items that I need to describe because they're important later on?

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Dialogue

The terms speech and dialogue are often used interchangeably, although they have specific meanings. Speech relates to the speech of an individual person. This is often seen in narrative but can also be found in other types of writing, such a news report or a persuasive argument, where quotations may be used to provide additional detail. The speech may be short, such as a single question being asked by a character, or longer, such as a persuasive speech to an audience or a monologue.

Dialogue comes from the Greek *dialogos* ('*dia*' meaning across/between and '*legein*' meaning to gather or to speak). Dialogue is a **conversation** between at least two people and is only found in narrative. It is not appropriate to use it in non-fiction writing, such as a news report or persuasive argument, as this is not a feature of the text type.

Dialogue is a useful tool for developing characters and moving the plot forward, both of which are directly referenced within the Year 6 Teacher Assessment Framework criteria. It can help to control the pace of the narrative and can be used to reveal important details about the plot to the reader. In terms of characterisation, dialogue can be used to establish the backstory; to create atmosphere or build tension. What is spoken, and sometimes just as importantly what is not spoken, can help to set the mood and reflect characters' feelings, relationships and motives.

To be effective, dialogue should always have a purpose. A conversation that fails to intrigue, explain or provide information to the reader, becomes an unnecessary use of words and will quickly make the reader lose interest. Therefore, teaching children how to use dialogue effectively to add to the story and how to revise extraneous or mundane conversation, is a key teaching point.

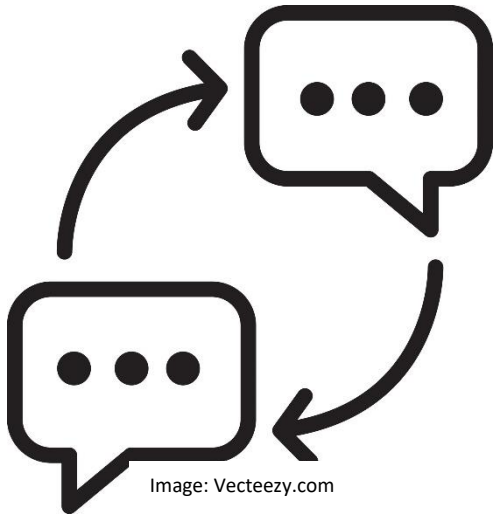
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Dialogue

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Grammar Expectations	• **Simple past and present tense** • **Use and to join clauses** • **write series of linekd sentences**	• **Co-ordinating and subordinating conjunctions** • **Expanded noun phrases to add interest and detail** • **Progressive verb forms**	• Co-ordinating and subordinating conjunctions • Expanded noun phrases to add interest and detail Simple and progressive verb forms • **Simple paragraphs** • **Conjunctions, adverbs & prepositions for time, place and cause** • **Perfect verb forms**	• Range of verb forms • Conjunctions, adverbs & prepositions for time, place and cause • Noun phrases • **Paragraphs around a theme** • **Fronted adverbials** • **expanded with prepositional phrases to add interest and detail** • **Range of sentence types**	• Range of verb forms • Fronted adverbials • Expanded noun phrases • Range of sentence types • **Range of clause** • **structures, including relative clauses** • **Parenthesis** • **Cohesion within and between paragraphs** • **Appropriate level of formality**	• Range of verb forms • Fronted adverbials • Expanded noun phrases • Range of sentence types • Range of clause structures, including relative clauses • Parenthesis • Cohesion within and between paragraphs • **Passive voice** • **Nominalisation** • **Control of formality**
Persuasive Features			• Use direct speech followed by the reporting clause • Use dialogue to reflect characters' personality • Vary verb choices within the reported clause *(e.g. said, answered, shouted)* • Use adverbs after the reporting clause to reflect the character *(e.g. angrily, quietly, sneakily)*	**Previous features and:** • Use the reporting clause before or after direct speech • Use dialogue to show the relationships between characters • Make sure all speech has a purpose	**Previous features and:** • Split speech *(reporting clause in the middle of the direct speech)* • Use dialogue to advance the action • Include non-verbal details *(e.g. descriptions of what characters are doing)* • Mix dialogue with actions *(e.g. coughing, laughing, eating etc.)* • Balance dialogue with action	**Previous features and:** • Use internal dialogue to develop characterisation • Describe the scene to avoid the need for the reporting clause • Write pauses in, broken speech, *(e.g. trailing off)* interruptions • Balance action, dialogue and description

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Dialogue

	Things to think about with dialogue
 Image: Vecteezy.com	• What is the purpose and who is the audience for my story? • How do the characters speak? • Are they formal or informal? Do they know each other well or not? • How does this impact the way that they speak? • Do they have a dialect or use colloquialisms? • What do they say and how do they say it? • What verbs and adverbs would be most effective? • What actions are the characters using whilst speaking? • How can the dialogue help to portray the characters? • How can the dialogue help to move the plot forward? • Is the use of dialogue balanced throughout the story - is it interwoven with the narrative or is there too much in one block? • Do I need to use dialogue or would it be more effective to describe the scene instead? • Is there anything the characters are not saying on purpose? • Does the dialogue have a purpose? Is is interesting for the reader?

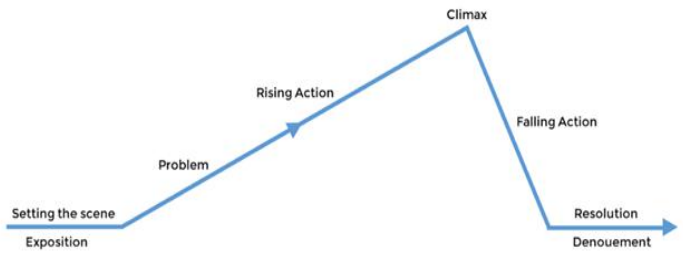
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Plot

In a nutshell, a narrative's plot is the series of events that comprise the story and the way these are organised and shaped is its structure. The plot is the connection between the various components of the story, with the characters, setting, conflict and theme interwoven and developed within it. The structure of the story helps to reveal the plot in a way that shapes the reader's understanding of the narrative and their response to it.

Christopher Brooker's 'Seven Basic Story Plots' (2004) identified seven story types (*overcoming the monster, rage to riches, the quest, voyage and return, comedy, tragedy, rebirth*) and mapped out the generic plot structure of each. Pie Corbett then simplified these structures for primary teaching, creating generic story plots for pupils to use as a basis for structuring their own writing. These can be helpful in supporting children to plan stories but sometimes schools find the high-quality texts they have chosen do not necessarily lend themselves to this approach.

In 1863, Gustav Freytag created a model for dramatic structure, which has been developed over the years and is the basis for the widely recognised **story arc**. Sometimes referred to as the story mountain, the arc breaks the plot down into sections: exposition, problem, rising action, climax, falling action and resolution. When children become familiar with these various elements of plot structure, they start to recognise the arc in the stories the hear and read, which provides them with a framework to understand stories and to start making connections between them. In turn, this supports their writing by providing a roadmap to use when planning. For older or more competent writers, the arc can be



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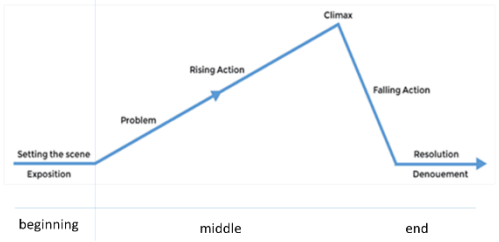
developed by manipulating the basic structure, through example using foreshadowing, flashbacks or a series of problems.

Plot

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Grammar Expectations	• **Simple past and present tense** • **Use and to join clauses** • **write series of linekd sentences**	• **Co-ordinating and subordinating conjunctions** • **Expanded noun phrases to add interest and detail** • **Progressive verb forms**	• Co-ordinating and subordinating conjunctions • Expanded noun phrases to add interest and detail Simple and progressive verb forms • **Simple paragraphs** • **Conjunctions, adverbs & prepositions for time, place and cause** • **Perfect verb forms**	• Range of verb forms • Conjunctions, adverbs & prepositions for time, place and cause • Noun phrases • **Paragraphs around a theme** • **Fronted adverbials** • **expanded with prepositional phrases to add interest and detail** • **Range of sentence types**	• Range of verb forms • Fronted adverbials • Expanded noun phrases • Range of sentence types • **Range of clause** • **structures, including relative clauses** • **Parenthesis** • **Cohesion within and between paragraphs** • **Appropriate level of formality**	• Range of verb forms • Fronted adverbials • Expanded noun phrases • Range of sentence types • Range of clause structures, including relative clauses • Parenthesis • Cohesion within and between paragraphs • **Passive voice** • **Nominalisation** • **Control of formality**
Persuasive Features	• Series of linked sentences • Imitation of known stories • Clear opening and closing sentence	**Previous features and:** • Plan and write stories with a simple beginning, middle and end • Write endings that resolve the problem and conclude the story	**Previous features and:** • Introduce the concept of stories needing a problem/conflict • Introduce the **story arc**: setting the scene, problem, rising action, climax, falling action, resolution • Plan and write stories using the story arc	**Previous features and:** • Expand the rising and falling action sections of the story arc to provide detail • Experiment with different ways to start and end stories • Link the ending to the opening where appropriate	**Previous features and:** • Introduce the concept of pacing when using the story arc to show where to expand or condense different sections • Make sure anything that the plot relies on later is referenced	**Previous features and:** • Consider different types of conflict e.g. is the character in conflict with themselves, another person, nature, society? • Use foreshadowing as a way to engage or divert the reader

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Plot

	Things to think about with plot
	• What is the purpose and who is the audience for my story? • How will I start my story? (e.g. in the middle of the action; with dialogue; at the end of the story; with a question; direct address to the reader) • What is the main problem? What conflict will the characters face? • Do I need to use foreshadowing to hint at something later on? • How can the plot help me to create the mood I want to create? (e.g. mystery, suspense) • How can the plot help to reveal what the characters are like? • How will the conflict be resolved? • How will I end my story? (e.g. an unexpected shock; a comment from the narrator; leaving it open for a sequel; creating doubt as to whether it is over) • Will the ending be happy, sad, mysterious? • Does the structure use the power of three? (e.g. three challenges, three wishes) • Does the plot make sense? • Is it chronological or does it use flashbacks? If there are flashbacks, are these cohesive?

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Language Features

The language found in narrative is completely different to the language we use and hear in our everyday lives. Stories have a rhythm, cadence and phrasing that is unique to the genre. A story 'sounds' like a story because many of the patterns, structures and word choices used are only found in narrative. *Once upon a time, happily ever after, many years ago in a land far away…* these are phrases that are only ever found in fiction. Also key in supporting the rhythm of a story is repetition, particularly the power of three. This can take various forms: three words, three phrases, three sentences but all have the same impact in that they place emphasis on the main idea, which helps to secure it in the mind of the reader. Three is also key in terms of the structure of stories: three wishes, three wise men, three bears, three gifts, three rings, three little pigs, three muses, three witches…the list is endless!

As well as a story's rhythm, narrative writing commonly uses a range of literary devices to add detail and help create atmosphere. Figurative language such as alliteration, onomatopoeia, hyperbole, similes, metaphor, personification, imagery and allusion help to create pictures for the reader and bring the story to life.

Descriptive vocabulary is another key feature of narrative writing. Precision should develop as children move through the school, so that their word choices and use of literary devices become more sophisticated as their competence increases. When younger, children may overuse a particular feature or stick to clichéd phrases but as they move through Key Stage 2, they should be encouraged to refine these choices to enhance the effectiveness of their writing.

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Language Features

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Grammar	• **Simple past and present tense** • **Use and to join clauses** • **write series of linekd sentences**	• **Co-ordinating and subordinating conjunctions** • **Expanded noun phrases to add interest and detail** • **Progressive verb forms**	• Co-ordinating and subordinating conjunctions • Expanded noun phrases to add interest and detail Simple and progressive verb forms • **Simple paragraphs** • **Conjunctions, adverbs & prepositions for time, place and cause** • **Perfect verb forms**	• Range of verb forms • Conjunctions, adverbs & prepositions for time, place and cause • Noun phrases • **Paragraphs around a theme** • **Fronted adverbials** • **expanded with prepositional phrases to add interest and detail** • **Range of sentence types**	• Range of verb forms • Fronted adverbials • Expanded noun phrases • Range of sentence types • **Range of clause** • **structures, including relative clauses** • **Parenthesis** • **Cohesion within and between paragraphs** • **Appropriate level of formality**	• Range of verb forms • Fronted adverbials • Expanded noun phrases • Range of sentence types • Range of clause structures, including relative clauses • Parenthesis • Cohesion within and between paragraphs • **Passive voice** • **Nominalisation** • **Control of formality**
Persuasive Features	• Use the power of 3 with *and* *(e.g. He walked and he walked and he walked.)* • Use familiar narrative phrases *(e.g. many years ago)* including typical phrases for openings *(e.g. once upon a time)* and endings *(e.g. happily ever after.)* • Imitate simple recurring language from known stories *(e.g. He huffed and he puffed.)*	**Previous features and:** • Use the power of three with three adjectives *(e.g. it was huge, terrifying and hungry)* or three simple noun phrases *(e.g. It had shiny scales, sharp teeth and a pointy tail.)* • Use a variety of simple noun phrase structures to add detail *(e.g. the scary dragon; the huge and scary dragon, the huge, scary dragon.)* • Use comparative and superlative adjectives *(e.g. strong, stronger, strongest)* • Use the progressive to show actions in progress. • Develop figurative devices: alliteration	**Previous features and:** • Use the power of 3 with verbs *(e.g. the dragon **stirred, snorted** and **blew** out a puff of smoke)* *and with* prepositional phrases *(e.g. It flew into the sky, through the clouds and towards the sun.)* • Use noun phrases with adverbs and adjectives *(e.g. a really scary dragon)* • Refine adjective choices in noun phrases to support meaning and avoid repetition • Use precise adjectives *(e.g. crimson instead of red)* • Develop figurative devices: similes	**Previous features and:** • Use the power of 3 with adverbial phrases *(e.g. The cottage was **almost invisible**, **hiding under a thick layer of snow** and **glistening in the sunlight**.)* • Use post-modified noun phrases *(e.g. a very scary dragon in the heart of the cave.)* • Use fronted adverbials to indicate time, place and manner. • Develop figurative devices: hyperbole and personification	**Previous features and:** • Link series of sentences using the power of 3 *(e.g. It was **cold**. **Colder** than they had ever known. So **cold** that the tips of their frost-bitten fingers were blue.)* • Use noun phrases in apposition to develop description *(e.g. Swooping from above the ferocious **dragon** could be seen, a **creature** feared throughout the kingdom, a **fiend** from the depths of hell.)* • Add detail through using relative clauses and parenthesis. • Develop figurative devices: metaphor and imagery	**Previous features and:** • Use the power of 3 to extend detail in sentences • Use passive voice create empathy or suspense. **Extension:** • Experiment with subject verb inversion *(e.g. Out of the sky came a terrifying beast.)* • Develop figurative devices: allusion *(e.g. He had Herculean strength. It was a Pandora's box of horrors)* and extended metaphor

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Language

	Things to think about with language
	• What is the purpose and who is the audience for my story? • How can I use language to help create the mood? • How can I use language to help show what the characters and setting are like? • Where do I need to use description and detail? • How could I add this detail? (e.g. noun phrases, powerful verbs, power of three, figurative language, subordinate and relative clauses, parenthesis) • What figurative language would be effective? • Could I use repeition for effect within the sentence, paragraph, across the text? Revising: • Are there any places where the language choices could be improved? • Have I used any unecessary repetition? • Are there too many adjectives and adverbs? • Does the language create the image I want for the reader? • Is there anything I need to add, delete or change?

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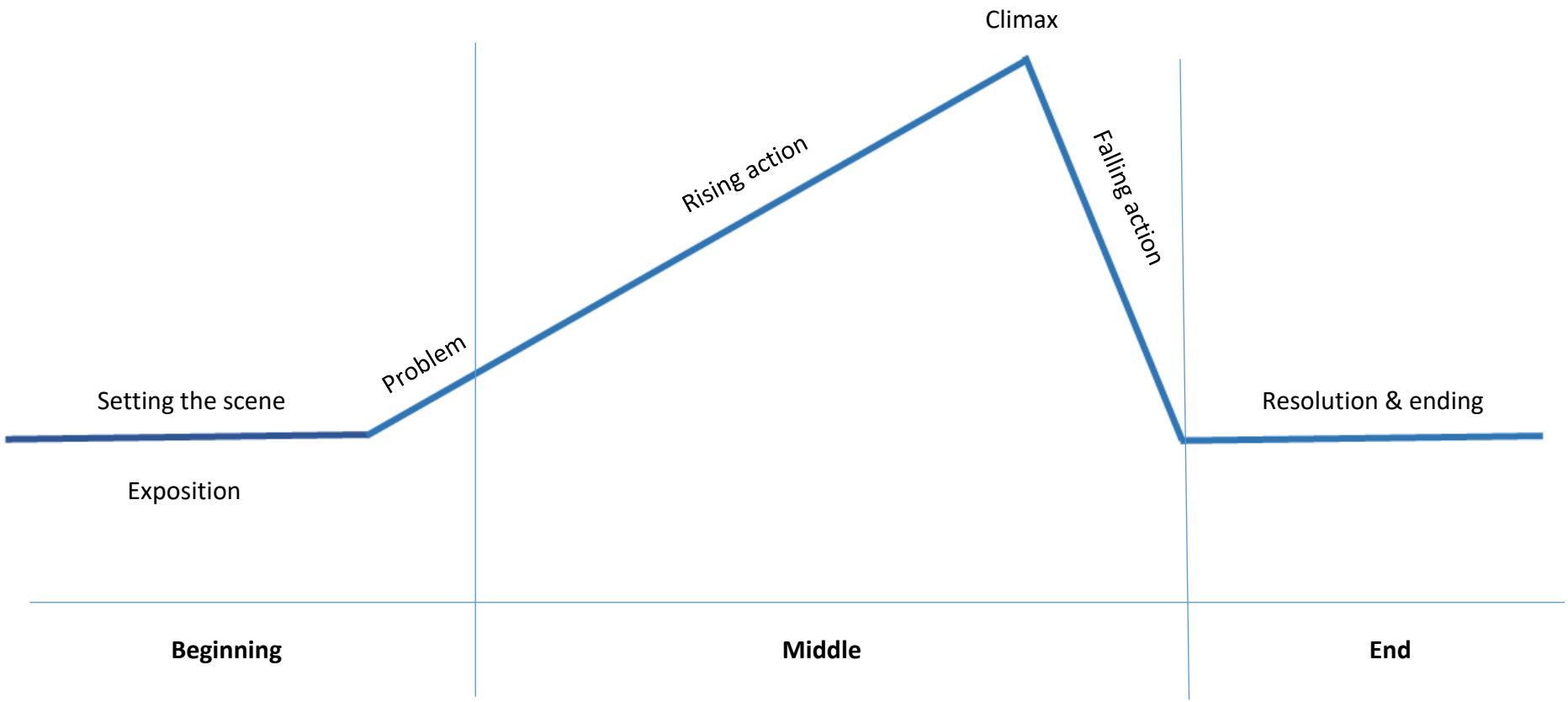
Character Types

	Definition
Protagonist	The protagonist is often the main character, sometimes called the hero or heroine. They are usually the character that the reader empathises with and they typically makes the key decisions and experiences the consequences of those decisions. The nature of the protagonist can vary. While the protagonist may be the hero or heroine, they may also be a character that the reader dislikes.
Antagonist	The antagonist opposes the hero or protagonist and in doing so, provides the story's conflict. They are usually someone whose interests oppose the protagonist's. The antagonist may not always be clear and may not necessarily be a villain. A villain is a type of antagonist with evil intent, who has a different moral code and who often brushes with the dark side of humanity.
Round Characters	Round characters are well-developed and described in detail. They may demonstrate varied or contradictory traits but they engage the reader's imagination and empathy, making it possible for the reader to imagine themself in their shoes. The protagonist of most stories is a round character.
Dynamic Characters	Dynamic characters change permanently during the course of a story as a result of the conflict they face. They tend to be more fully developed and described than flat or static characters.
Flat / Static Characters	Flat or static characters usually play a supporting role and are constant throughout the story, with no changes to their character. They are often necessary to move a story along but otherwise unimportant and as such, there is not time to share their backstory, explore their motivations or describe them in detail.
Foil	The foil is used to enhance another character through contrast.
Confidante	The confidant is someone (or something) in whom the protagonist confides, thus revealing their personality, thoughts and intentions.
Stock Characters	Stock characters draw their characteristics from widely known stereotypes. They are often found in fairy tales, fables, myths, legends and parodies.

Characters may, and often are, a combination of the above. A foil, for example, may also be a round, flat, or even a stock character. While most protagonists in novels are dynamic (change over the course of the novel) and round, they don't have to be, especially if the story is plot-driven as opposed to character-driven.

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Story Arc



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December 2022