Year 3 teaching plan

Adventure and Mystery Stories Unit (Quests) (3 weeks)

Final unit outcome

- Children can write an extended adventure story with logically sequenced events and a resolution, using *Talk for writing* strategies throughout.

To be ‘published’ as: a class anthology of adventure stories

Audience: Year 2 children (as part of their transition to Year 3)

Key objectives for the whole unit (spelling taught discretely)

8. Engaging with and responding to texts
   - Identify features that writers use to provoke readers' reactions.

9. Creating and shaping texts
   - Make decisions about form and purpose; identify success criteria and use them to evaluate their own writing.
   - Use beginning, middle and end to write narratives in which events are sequenced logically and conflicts resolved.

10. Text structure and organisation
    - Signal sequence, place and time to give coherence.
    - Group related material into paragraphs.

11. Sentence structure and punctuation
    - Show relationships of time, reason and cause, through subordination and connectives.

SEAL objective

- (Managing feelings) To overcome some barriers to my learning such as feelings of anxiety and to recognise those feelings in others.

Phase 1: Reading and storytelling (about 5 sessions)

Teaching content

Select several examples of short adventure stories to read aloud, as children follow. Provide adventures for children to read independently, or in groups, at an appropriate reading level. Encourage children to express and explain their personal responses to the stories and link this to their choices for independent reading.

- **Warming up storytelling** – storytelling and story maps. Tell and model storytelling of story and then draw up story map. Children then to tell a communal story with actions. All adults join in. Children then to tell in groups, then in pairs. Model pairs with other adult first, telling
parts at a time. Teacher to withdraw gradually from the storytelling: dependence to independence. Display story map somewhere in classroom.

- **Little Miss Muffet** – share very short but scary story (LMM). Model how to box up LMM and generalise about content, for example, main character introduced.

- Play games in which children ‘innovate’ – amend the characters, etc. to fit the same theme. Tell new nursery rhyme to partner. Share as class.

- **Investigate the structure of adventure stories** and identify common themes. Discuss films that are adventure films, such as *Pirates of the Caribbean*, *Shrek the Third*. Discuss any early stories, for example, nursery rhymes or fairytales that have the theme of an adventure or quest (someone travelling somewhere to get/do/rescue something), for example, *Little Red Riding Hood*, *Hansel and Gretel*, *Three Little Pigs*. Shared writing of how to ‘box up’ *Little Red Riding Hood* on board, in generalised terms. Children on mini-whiteboards.

- **Using short film clips (lucky dip)** and boxing-up strategy, play music to accompany clip; children to record thoughts about setting for this story. Discuss. Children to watch film clip and attempt to box up the story (with support from adults). Explain what an emotions graph is and demonstrate with interesting story about ‘My day’. Ask children to identify the most exciting moment in a story and plot this at the top of a mountain shape or emotions graph. Then plot the other key events.

- **Compare the structure** with other adventures and note similarities, for example, an exciting incident to start the story and introduce the problem; fast pace with plenty of build-ups to keep up the excitement. Identify themes such as looking for something, correcting a wrong, chasing something. Think of films or stories that fit into these themes and list. Discuss the ‘rule of three’. Children to name as many stories as they can that have three things or events in them.

- **Introduce class novel** – *Ice Palace* – and ask children to bring in hats and scarves for story sessions the next day. Ask children to bring in and/or start reading any adventure stories for next two weeks so that they can be our experts!

- **Warming up session**: Storytelling. ‘Alphabet game’.

- Introduce *Ice Palace* as a quest adventure story. Recap on what a quest is and set up story sharing environment: clothing, ‘magpie books’, music. Share blank story map. Explain that we are going to depict the story gradually as it flows onto the map.

- Read *Ice Palace* together, to suitable point. Stop, discuss and explain at key points, including adding to story map. Children to assist.

- Over the next few sessions, collect key features of adventure stories and display on working wall.

- Look at how the action moves through different settings. Note the way that settings often start somewhere safe and familiar, move to somewhere unfamiliar or scary and return to safety at the end. Use ‘magpie books’ to support with collecting examples of language used to create effects.
Talk for writing in practice: Year 3 teaching plan

- Identify typical characters in adventures, for example, a few main heroes or heroines versus an evil character. Encourage children to empathise with characters: for example, ask them to imagine themselves in a particular situation – would they behave in the same way? Discuss a moral dilemma faced by one of the characters – the brother after losing his younger brother.

- Explore the character’s thoughts, feelings and actions, using hot-seating, conscience alley and role-play. Teacher, in role of brother, models responses. Children to ask questions. Teacher, in role, to justify judgements about character’s actions. Ask children to represent other characters from book if comfortable.

- Continue *Ice Palace*, involving children in noting the main events at the end of each reading session, plotting the shape of the story. Involve children in making predictions at various key points, encouraging them to look out for clues in the text.

- Look at particular characters and consider what is revealed about them and what may be hidden. Relate this to the plot and consider facts they might not want other characters to know about.

- Talk about the way a longer story is likely to repeat the problem–events–resolution pattern several times. Predict a story mountain for this story if a predictable quest. Does the rule of three apply to *Ice Palace*? Note the author’s techniques for holding the reader’s interest, for example, cliff-hangers. Again, apply to other stories and films to show how stories manipulate the emotions of the reader or viewer.

Learning outcomes

- Children can identify key features of adventure stories.

- Children can explain reasons why a character has behaved in a particular way.

- Children can identify how the author engages the reader and maintains interest.

Phase 2: Analysis and writing (about 4 sessions)

Teaching content

Continue reading *Ice Palace* and review adventures read so far. Continue mapping story. Note language used to set scenes, build tension and create suspense. Look at the way that paragraphs are opened and review the use of connectives to signal time, place and sequence. In ‘magpie books’, collect examples of words and phrases that do this in an exciting or dramatic way, for example, *a moment later*.... Children to have copy of text and use highlighter pens to make lists of good connectives to signal time and record in ‘magpie books’.

- Look closely at an extract from the story and explore different types of sentence. Highlight simple, compound and complex sentences in different colours and talk about their effects, for example, a short sentence for dramatic effect: *They were lost*.

- Storytelling and experimenting with talk – teacher to model creating paragraph, using these techniques, and model how to improve with retelling. Children experiment with telling, retelling and a paragraph to describe an action sequence using sentences of different length.
Children to record, in ‘magpie books’, good short sentences appropriate for adventure and mystery stories.

- Teacher-led shared writing (and guided in groups) of how to turn this talk and storytelling version into written text, concentrating still on the effect of different length sentences. Set challenge of looking at sentence starters also – are they different or only repeated for planned desired effect?

Learning outcome
- Children can tell parts of stories to each other, using different sentence structures to create effects.

Phase 3: Writing (about 5 sessions)

Teaching content
- Warming up – use ‘magpie books’ to add adverbs too. Play ‘Adverbs’ action game with teacher modelling an action in particular way. Children to record words in books to use during writing – perhaps to drop in as a sentence starter: for example, *Mysteriously*.

- Finish reading *Ice Palace* – continue to add to story map.

- Discuss themes – and emotions graph. What is the impact on the reader? Reading like a writer – How does writer make you relax again? How does writer get you excited?

- Character developments – *Starjik: how has he changed?* Why? *Any other stories where character is reformed or turns evil?* Hot-seat Starjik (teacher, then child).

- Children to add speech and thought bubbles to pictures of the main characters (display) to show main responses and changes in them throughout story.

- Practise boxing other short stories or films or storytelling activities.

- Ensure children understand structure of *Ice Palace* and the main characters.

- Revisit different sentence structures and their effect.

Filmed sessions: see more detailed plan below. Then...
- Over several sessions, teacher models aspects of the class story. Children use this modelling to support them as they write independently over several sessions, using identified success criteria. They follow their boxed-up story plans, rehearse sentences orally, reread and check as they are writing. Work with guided writing groups to review writing and offer support as appropriate.

- Focus on specific teaching points with the whole class at intervals and encourage children to use these points in their own writing. Particular emphasis on paragraphing, using ‘New paragraph’ cards and continuous reference to identified success criteria.

- Focus on composing dialogue. Remind children about previous work on dialogue and build on this. Identify the reporting clause and demonstrate how to insert it in the middle of
speeches. Experiment with ways to add necessary detail to the reporting clause, for example, about the setting, to describe the character or to move the plot on. Rehearse speech orally.

- Remind children about features they have seen in adventure stories that make the story exciting and engage the reader’s interest, for example, descriptions to evoke atmosphere, action sequences, dialogue. Look at ways to use these ideas in their own writing. Continue to use ‘magpie books’ to include ideas ‘stolen’ from other authors.

- Children read finished stories to a partner, check them, using the success criteria, and make changes where necessary. Teacher to model editing process and children then edit their own work. Remind children throughout whole writing process to rehearse work orally with partner to check for sense and impact on the reader. They make decisions about the best way to present their work on paper or on screen.

- Children to create environments to tell their completed stories to an audience, for example, scenery, background music, celebrate finished work and completed texts.

- Publish completed stories into class anthology. Share with intended audience (Year 2).

**Learning outcomes**

- Children can plan an extended narrative using the key features of the text type.

- Children can tell and retell stories with improvements, showing awareness of their audience.

- Children can write an extended adventure story with logically sequenced events and a resolution.
## Short-term plan for filmed sessions

<table>
<thead>
<tr>
<th>Subject and brief outline of lesson</th>
<th>Implications brought forward from previous lessons or work</th>
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</thead>
<tbody>
<tr>
<td>Literacy</td>
<td>Children have been telling communal stories and rehearsing stories or parts of stories orally with partners. They have learned how to create story maps, story mountains or emotion graphs and boxed-up stories. They have looked closely at characters and character change throughout stories and have also looked more specifically at how differing sentence structures, for example, short sentences, can create impact on the reader by adding suspense. Children also use ‘magpie books’ to ‘steal’ words and phrases from texts and others’ talk, for future use.</td>
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<tr>
<td>Narrative unit – Adventure and Mystery stories (using <em>Talk for writing</em> techniques)</td>
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### Desired learning outcomes and success criteria

**Learning intention:** To plan, tell and write the opening of a story.

**Success criteria for changing an oral story into a written story by using:**

- paragraphs
- short sentences (for impact)
- connectives (to show changes in story direction)
- powerful words
- ‘name it’ technique.

**Targets:** *(Strand 10)*

**Group 1**

- Use connectives to move a story on, especially at the beginning of paragraphs.

**Group 2**

- Use paragraphs to group related action and information.

**Group 3**

- Begin to use paragraphs to establish different sections of writing (more than just beginning, middle and end).

### Types of talk taking place

**1 Oral storymaking**

- Whole class intro followed by group talk (warm up)

### Context

Large, denominational, town-based combined school drawing from wide and mixed catchment area
2 Teacher talk: ‘writer-talk’
   • Whole-class work, teacher modelling into shared work
   • Teacher modelling followed by child responses
3 Independent pupil talk: Oral story-making
   • Children in paired work
   • Children storytelling in pairs
4 Response talk:
   • Sharing of stories
5 Supported pupil talk:
   • Guided group work (teacher plus 6 children)

### Lesson content

<table>
<thead>
<tr>
<th>Teacher's/support staff role/differentiation</th>
<th>Resources</th>
<th>Key text</th>
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</thead>
<tbody>
<tr>
<td>Recap on prior learning (see unit plan)</td>
<td></td>
<td>Ice Palace, Robert Swindells</td>
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<td><strong>Creative thinking warm-up</strong></td>
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<tr>
<td><strong>LI:</strong> Children learn to use connectives when telling an oral story. Storytelling connective game. Children to play game, using setting and character cards. Each tells a sentence of a story until buzzer or sound effect is heard. Then choose a connective card and start next sentence with that. Discuss any difficult connectives. Ensure children record unfamiliar connectives in ‘magpie books’. Teacher and small group to model first.</td>
<td>Interactive whiteboard, Differentiated connective cards, Character cards, Setting cards (Storymaker’s chest)</td>
<td></td>
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### Main teaching activity

**LI:** To plan, tell and write the opening of a story (context: adventure story)

**SEAL:** To overcome some barriers to my learning such as feelings of anxiety and to recognise those feelings in others.

Discuss with the children why people feel nervous when talking or telling stories to others. One child to retell the *Ice Palace* using the story map. Link story map to story mountain or emotion graph. Children show impact on them physically. Discuss why stories cannot be always low or always high in impact throughout. Discuss how the writer manipulates the reader, using ‘writerly skills’. (Refer back to previous texts.)

Recap on what it means to box up a story. Tell children they are eventually going to write a story,
following the same theme as *Ice Palace*, which will be boxed up and used as the planner.

Model how to box up first two boxes (Introduce main character and setting). Make deliberate mistake, for example, write *Ivan introduced* instead of *Main character introduced*. Remind children to generalise when boxing up.

Shared writing activity: Children to complete boxing up story with teacher. Think–pair–share activity to support. Once complete, discuss why *Ice Palace* has many more boxes than other texts previously studied. (It’s a novel.)

Model how to turn 20 boxes into 8 to make it more suitable for a shorter story and show that each box represents a paragraph of story.

Teacher to tell own made up story, using the 8-box story planner. Use a character, a threat and a quest card to assist in planning the story. Model how to plan the story into identified 8 boxes.

Teacher tells story ‘off the top of head’. Discuss feelings beforehand and SEAL concepts of ‘Managing feelings’. Children and teacher create success criteria for making the storytelling better. Ensure story is not word-perfect and change mind throughout. Show ‘New paragraph’ card each time a new box is started from the planner.

Children think–pair–share their thoughts about teacher’s story identifying good and bad points to support improvement, using success criteria.

**Guided and independent learning**

**Paired talk and planning**

Children work in pairs to plan a shared story, using a character card, a threat card and a quest card. Setting is the same as for *Ice Palace*. Children plan their shared story onto 8-box planner and discuss.

**Storytelling – paired talk**

One child in each pair tells their story to partner using story language. Partner listens and responds with positive feedback and with questions they might want to ask to help improve the story next time. Refer back to success criteria. Children swap roles.

Children retell their story, taking account of improvement ideas, success criteria and thinking of further story language. More able children encouraged to use wider range of connectives and short sentences for impact.
### Talk into writing (guided and independent groups)

Turn the spoken paragraph into writing. Teacher models oral revision and rehearsal. Children orally revise and rehearse. Teacher demonstrates how to write first two sentences. Children write first one/two sentences of their oral story and consider its effect on the reader.

### Plenary

Choose child/children to share some/all of their oral story/written opening, if confident enough to do so. Selected children hold up Success Criteria cards to indicate achieved techniques in telling/writing. (Already modelled with TA.) Share thoughts with story teller. Discuss SEAL again with child or class. Celebrate success and suggest improvement ideas. Check learning against learning intention.

### Planned assessment: (formal and informal)

| T: Continuous informal assessment during discussions and assessment of children's responses. |
| Use of ICT |
| Interactive whiteboard notebook slides |
| Music for connectives game |

### Informal assessment of children's learning

| Implications for future teaching and learning |
| Next lesson: Retell story to partner. Partner record a story mountain/emotions graph for the story and discuss with teller the impact it had on them. Check throughout that the story follows the planning/boxing up format. Continue to write story. Lead into children using ‘new paragraph’ cards when telling stories (at each new box). |

### Checklist

- Are there opportunities for speaking and listening, for example, paired, small group, drama-related activities?
- Have you planned for the interactive whiteboard or other ICT equipment to be used throughout the lesson?
- Have you catered for the variety of learning styles?
- Is there an appropriate balance of closed and open questions with a mix of immediate response and thinking time?