GCSE ENGLISH LITERATURE

Unit A651 Imaginative Writing

TEACHING APPROACHES

A menu of ideas to support the teaching of Imaginative Writing.

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BRINGING ENGLISH TO LIFE

OCR

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CONTENTS

INTRODUCTION

This is an additional resource provided by OCR to run alongside Unit A651 of the GCSE English Language specification.

The Teaching Approaches booklet is aimed at newly-qualified teachers and teachers looking for different approaches and ideas to support the teaching of this unit.

These notes are not intended to replace centres' schemes of work or to prescribe the teaching of Imaginative Writing, but are provided to stimulate and support the teacher.

It is anticipated that the ideas and activities in this booklet may be selected, adapted and rejected by teachers, based on the needs of their students.

ASSESSMENT OBJECTIVE

The assessment objective AO4 underpins the teaching of this unit and is reproduced below for your convenience. The teaching approaches contained in this booklet are informed by the assessment objective.

AO4 WRITING

- Write to communicate clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.

- Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.

- Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

(At least one third of available credit for AO4 should be awarded to the use of a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.)

You may also wish to refer to the marking criteria for specific guidance on allocation of marks.

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GENERAL GUIDANCE

Familiarity with the assessment objective (AO4) and the marking criteria for this unit is essential, in order to focus your teaching on the requirements for success for your learners.

This unit gives learners the opportunity to express themselves creatively and to write imaginatively. The ideas and activities contained in this booklet hope to stimulate writing in interesting and innovative ways.

This resource also aims to encourage the craft of writing and suggest ideas for improving the quality of imaginative writing. You may choose to use any of the ideas in this booklet for either of the two linked tasks, and teachers will use their discretion as to which activities suit their purpose.

The teaching suggestions have been loosely divided up into key areas to assist teachers in planning the needs of their own learners. This booklet is not meant to cover all your learners need to know and it is assumed that learners will follow centres' own schemes of work, with this booklet providing a complement to this.

Many of the ideas in this booklet will work well as a brief starter, others will take up half or a whole lesson. Teachers may develop an idea in their own ways or edit it to suit their own purpose.

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STIMULUS ACTIVITIES: LIGHTING THE SPARK

Allowing opportunities for learners to write freely, to have fun with words and writing without the teacher looking at their work, can be very liberating and stimulating. It can enthuse and give confidence. Try and make time for stimulating writing of any kind; even if it is just a quick starter activity, it will benefit your learners.

Stream of consciousness. Ask learners to write for 10 minutes non-stop, as a starter; anything that comes to mind. Then ask them to circle words or phrases which strike them as interesting or effective. This helps to get learners to start writing, get over writer's block, and allows them to simply write for pleasure.

Consequences writing

Learners sit in a circle and a piece of paper is passed around. Each learner writes a sentence, folds the paper over so the next person cannot see what has been written, then passes it on. The teacher gives prompts each time. These prompts can be varied and may support a specific teaching point, but here are some examples:

Start a sentence with "Today I..."

Write a sentence with an adjective

Write a sentence beginning with a connective

Begin a sentence with "I thought..."

Begin a sentence with "I was surprised by..."

Write a sentence which brings the story to a close

Write the last sentence

Open it up and read aloud. What worked? What didn't? What are the important components of a story? Cohesion? Structure? Character development? This is a fun warm-up to get learners writing.

Active-brain. Try asking learners to count from 100 – 0 out loud. Then ask them to write something: a description of someone, themselves or a room etc. This activity aims to engage both sides of the brain to stimulate learners' creativity.

5 minute doodle. Ask learners to doodle for 5 minutes. Then look at what they've doodled and spend 5 minutes writing about it or creating a character from it! Alternatively, learners can swap and create a character from their partner's doodle.

> "Imagination's fine, but here's the rub, it's useless without a pencil stub."
>
> Brian Patten, writer and poet

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Alliteration/juxtaposition/poetic language activity

Ask learners to write down:

1. A word to describe something far away, (eg sky), then write down a word associated with middle distance (eg lamp post), then something close (chair).

2. Three words related to what they can hear.

3. Two words to describe what they can smell.

4. One word to describe the taste of something in the room.

5. One word to describe the texture of something in the room.

6. One colour from the room.

7. One word to describe an emotion they may be feeling.

8. Give learners a few minutes to write down their words in alphabetical order in continuous prose (not a list).

9. Using these words, learners can create a piece of prose/poetry with as few words between them as possible.

It's surprising what interesting language combinations and alliteration are produced as a result of this activity.   It can be extended by:

• sharing unusual word combinations and discussing meanings and inferences as a class or in pairs

• asking learners to select their most interesting to use as the basis for a poem or other piece of writing.

Example outcome: blind breath buzz calm – 'blind breath' is intriguing, and 'breath buzz' gives a sense of excited breathing, perhaps!

"Encourage writing by making subjects inclusive, and specific. Use people and places from 'round here' rather than distant times and places; students write well about what is familiar."

Dave Reeves, poet and performer

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STRUCTURE AND PLOT

The structure or plot of a text will often be based around a central conflict or problem, and whilst it is important to encourage an appropriate structure, you don't always have to plan in detail ahead of writing.

Expose your learners to a variety of texts in the genre they will be writing in. You could cut up examples of different text-types into sections and ask learners to sequence them, for example, to encourage looking at structure and form. Then compare their common features.

Allow learners opportunities to write freestyle, as well as encouraging the need to plan. Give students the opportunity to write, perhaps focusing on character, and see where it leads. Students could write their story first and then use a plotting checklist to see if the structure of a good story or article is there and consider what aspects might be missing.

> "I use a thesaurus all the time so that I can get just the right word for what I want to say. I think planning is good for persuasive and argument texts, but it can be restrictive and when I write more creatively I like to just dive in and go with the flow."
>
> Luke Jackson, year 11 student

Appendix 3 on narrative structure could be used to plan writing or as a checklist for learners to see whether their writing has a similar structure. To prepare your learners, try giving them the story elements on the sheet and ask them to match to the descriptors. Alternatively, ask them to identify the narrative elements in a film or text they know well.

Identifying structure. Learners could take a piece of paper and fold it in half then half again the other way and then half again (8 squares). Either give headings or take some famous fairy tales and ask them to identify sections the stories have in common, for example setting, introduction of character, conflict, or resolution etc. This task can also be completed with a focus on the text type learners will be writing.

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Play with Chronology

- To encourage using a different chronology, ask learners to use Appendix 3 to analyse the different elements of a well known traditional story or fairy tale. Model or ask them to re-write the story, beginning with the climax. Then, using flashbacks, go back to the beginning of the story and the development, before continuing on to the resolution and ending. Flashback is powerful in creating tension and enigma, and offers opportunities for sophisticated writing for more able students.

- Allow learners to experiment by beginning or ending from other points in the text, and looking at other text structures to see how much flexibility they offer. They might consider a newspaper article is more rigid (see Appendix 2), but a feature article may offer opportunities for variation. What are the advantages and disadvantages of writing everything in a 'logical' order?

Timeline. Ask learners to draw a timeline of the chronology of their story or text. Then decide which point they might want to start from. Timelines are useful to show the build up of tension and climaxes through a text too.

Drafting and re-drafting. Once learners have written a first draft, encourage them to review it and make changes. For example, at a point in their writing, suggest to learners that they have been told by their editor to cut 100 words. Ask learners or their partners to identify sections that could be omitted.

Creating tension. Ask learners or their partners to look through their draft and identify when the reader wants to know what is going to happen next, and to add a short, delaying, descriptive paragraph which heightens the tension here.

Maintain the pace. Are there any scenes which could be withdrawn for good dramatic effect? For example, would it be more effective to cut some words of dialogue in an argument, omit the actual murder scene, or omit a mundane section which doesn't move the plot forward?

Writing ideas to try

Write a truthful diary in the first person, then try again in the third person using your name. Ask yourself which comes out best and why?

You don't have to begin at the beginning.

Keep a diary for a week, but don't mention yourself in it at all. What happens?

Read what you've written out loud. Where you stumble, it's likely that others will too.

(Brian Patten, writer and poet)

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Get the reader working. Encourage learners to allow the reader to guess and fill in the gaps. For example, a character can refer to something that has happened in the past that you haven't written about. Writers don't need to explain everything, and not giving this information provides enigmas to make readers want to read on.

Connectives. To demonstrate the need for connectives, give learners a piece of writing without connectives and explore what might be wrong with it. Similarly, give them a piece of writing with many simple connectives, '*so*', '*and*' or '*then*', for example. Depending on the text type they are writing in, offer them samples of connectives and model their use.

Keeping it going. Generate or give learners a list of appropriate connectives for the text type they will be writing in. Then go round the class making up the story, article or speech, using connectives to keep it going. Ask your class to rank your connectives in order of sophistication and allocate escalating points, eg:

> 'and' = 1 point
>
> 'although' = 2 points
>
> 'meanwhile' = 3 points
>
> 'contrary to this' = 4 points

Divide your class into two, and see which half accumulates the most points!

Tense. Examine the tense conventions of a particular text-type and model its use. Give out extracts of texts to students and ask them to rewrite in a different tense. What effect does this have? Are there conventions which adopt certain tenses in particular genres? For example, newpapers are usually in the past tense. Give learners a piece of writing with mixed tenses and ask them to identify the errors. They could re-write it in one tense only.

GAP. Ask learners to check their writing to see what **G** (Genre) it is, who the **A** (Audience) is, and what the **P** Purpose of the writing is.

Have they used the conventions (ingredients) of their chosen genre? For example, a newspaper often contains a headline, byline, opening paragraph explaining briefly who/what/where/when with development of how/why, quotations from witnesses and experts etc.

Have they shown awareness of their audience? For example, if they are writing a letter to the manager of a supermarket, are they using formal language?

If it is a story aimed at primary children, is their language clear and accessible?

Have they been successful in achieving their purpose?

Have they discussed, persuaded, or described, for example?

"My students really enjoyed learning different sentence structures by using class members as the subject of the sentences. For example, I would write 'Courtney had a party.' on the board and would ask the students to turn this into a compound sentence, then a complex sentence etc. I find that making the learning personal to students encourages engagement from even the least enthusiastic class members. It also acts as a way into their imagination as they can visualise what Courtney's party may be like as they know her personally."

Rosie Henesy, Newly Qualified Teacher of English

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OPENINGS AND ENDINGS

Openings must capture the reader's attention, but a good opening can also set the standard for the rest of the writing. Time spent drafting and redrafting the opening will show learners what they can do and encourage them to set a high standard of writing for themselves for the rest of their task.

Show learners some effective opening paragraphs and explore what makes them effective. Model at least one of the techniques with your learners, sharing your thought processes. Include hesitation, rejection of ideas and reasons for final decision: this emphasises writing as a craft, which everyone can develop.

Different openings

Ask learners to think of a story (fairy story or any story they know) and re-tell it, starting it in the following ways:

1. Use dialogue to take you straight into the narrative and character.

2. Describe the setting, using specific detail.

3. Describe the setting or a character, using the five senses.

4. Think of the opening and the emotions that might be felt, then describe the weather or setting which reflects the emotion.

5. Start with an action – make it dramatic or emotive.

6. Create a puzzle or dilemma to capture your reader's attention.

Remind learners that the opening must hold the reader's attention. They need to include specific detail. You can do the same activity with different forms, such as newspapers, an article, leaflet, speech etc, and of course you can ask them to do it for the specific controlled assessment task, then choose which they think is the most effective for them to develop.

S S L L S

Use this technique to get learners to consider the sentence structure of openings and to create drama and tension through the use of short and long sentences.

S = short sentence

S = short sentence

L = long sentence

L = long sentence

S = short sentence

The paragraph will consist of 5 sentences. The first two are two short, dramatic sentences, followed by two longer sentences, giving appropriate detail. The paragraph ends with a short, dramatic sentence.

Example: *Hesitantly, I knocked the door. It swung open. Before me stood what looked like a crow in human form, glowering at me with eyes as sharp as needles. I stepped back in fear, as the crow lurched towards me. My legs crumbled.*

You can use the same ideas for endings as beginnings.

To avoid clichéd endings such as 'When I woke up I realised it had all been a dream', encourage students to form endings which are open-ended, perhaps using dialogue, or shock.

Encourage a 'show not tell' approach in endings, with description which reflects the feelings at the end of the piece, rather than just describing feelings. SSLLS (as above) can be used effectively for endings too.

- After practising SSLLS, ask learners to consider different variations on the theme, (eg SLSLS, LLSSS) and the effect.

- Twist at the end – read a very short story without the ending to the class and ask them all to write different endings in pairs. Discuss which works best and why.

"It was really useful when the teacher modelled persuasive writing. I like seeing what other people write – it gives me ideas and makes me a bit more confident."

Elinor Vokes, Year 10 student

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VOCABULARY

Encourage learners to develop their vocabulary by having a thesaurus in frequent use. When modelling writing, reflect on your own choice of vocabulary and ask someone to look for a more appropriate alternative in the thesaurus while you continue. Explain that when they replace a word using the thesaurus that they must be clear about the meaning of the replacement and that it reflects what they are trying to communicate.

Verbs. Write down a number of different verbs, cut them up and put them into a lucky dip bag. Learners select one and perform the action appropriately, while the rest of the class have to guess what the action is. You can have some simple ones, for example: walk, ski or shrug, combined with interesting ones for example: hobble, cower, stroll or glance.

Adverbs. Write down a number of different adverbs, for example: tentatively, nervously, excitedly, hesitantly, determinedly and cut them up and put them into a lucky dip bag. On the board write down a verb such as walk, turn, get up or sit down etc. One learner at a time selects an adverb and performs the action in the manner suggested by the adverb. The rest of the class guess the adverb. Discuss the effect of the adverbs during the exercise.

Adjectives. 'The Bishop's Cat' is excellent for exploring different adjectives. Prepare a rhythm of clapping whilst playing the game to stimulate the brain. Go round the class and the first person says 'The Bishop's cat is an.. amazing cat', the next person might say 'The Bishop's cat is an... angry cat' etc until no-one can think of another adjective beginning with 'a'. Then move on to 'b'. If you prefer, change 'Bishop' to another character your class may be familiar with, to increase the humour.

1,2,3 Click

This game can be played to focus on nouns, verbs, adjectives or adverbs. It encourages learners to dig deep and think of less obvious vocabulary. They will be surprised at what they know!

1. Everyone stands in a circle and claps their hands on their thighs as they say '1, 2, 3'. After clapping their thighs and saying '3' everyone raises their hands and clicks their fingers. The idea is for the person whose turn it is, to speak on the 'click'.

2. Choose a person in the circle to begin. This person has to think of a noun, verb, adjective or adverb beginning with the letter 'A' to say on the click.

3. Work your way around the circle saying words beginning with the letter A. Words cannot be repeated.

4. If someone cannot think of a word they have to sit down and the game continues with the next person in the circle who now has to begin with the letter 'B'. On every click people say words beginning with the letter B.

5. When someone can't think of a word beginning with the letter B quickly enough to say it on the next click they have to sit down and the next person then has to say a word beginning with the letter C. This continues for the rest of the alphabet or until there is only one person remaining standing.

It's useful to make a note of the more unusual words and discuss after the game. Can they think of any more words they didn't come up with at the time?

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Explore connotations. Take a short poem or extract and cut up individual words (The Sick Rose and The Second Coming work well for this, but it could be anything you are currently studying). In pairs ask students to rearrange the single words into their own poem. Listen to the discussion as they consider the connotations of the words. Remind them of the different connotations of words they might choose to use, and the usefulness of a thesaurus to select the right word. Listen to all the versions (commenting on particularly effective assemblage and connotations), then share the original.

Create word banks using anything from connectives, to the language of a newspaper article/formal letter etc. This can be done as a class or homework activity, after which learners can work in groups to create their own word bank on sugar paper. These can then be stuck around the room for everyone to look at.

To encourage an experimental writing habit give students an exercise book that will never be marked, to write in every day. It's their book so they can write about anything. Allow them freedom to write, make mistakes, move on! After a while they may even start to look back at what they have written more objectively, and regard it with an appreciative or critical eye.

"I always tell my students that creative writers never use the word 'boring'. Writers are people who are interested in people, who are interested in everything. Indeed, writers are people who are often fascinated by things which other people think are 'boring'. They find inspiration, joy, strangeness in the most unexpected of places, people, jobs, obsessions, loves, hobbies."

Jonathan Taylor, Writer

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To encourage detailed, imaginative description

Give the class an object or scene to describe in as much detail as possible. Use an actual object that the class can pass around and touch, and then be placed at the front of the classroom. Aternatively use a scene or object on the projector screen. You could compare everyone's description and observe the different responses and possibilities.

Develop this further by asking students every morning for a week or two, as a starter activity, to describe the same object in a different way. This activity can lead to exploring different approaches and styles to develop their description in interesting ways. Avoid making suggestions or being prescriptive – if they struggle, let them work their way through it. Overcoming difficulty is a valuable lesson in writing! At the end of the week you could ask them to share their best description. Alternatively, this can be kept private and learners can be asked to reflect on the process, or just enjoy the experiment.

Free writing

"There are times to use templates and moments for modelling solutions and approaches but in order to think creatively and to produce creative writing everyone needs space to experiment, to write freely and to be a child again, playing in the wonderland of words and ideas.

When you set a creative writing exercise for learners, do it yourself too! Be fully in the moment, share your own responses with them and they will witness how important it is to allow space in their lives for their own creativity to grow; they will learn by taking that journey with you.

Yes, teach them the ways of gaining good grades, give them hints and tips to help them through, but create oases of creativity too."

Julie Boden, writer and creative adviser

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LINGUISTIC DEVICES

This is not meant to be an exhaustive list of linguistic devices, but the ideas here demonstrate the powerful effect literary devices can have. Using these activities with learners before, during or after first drafts will inform their writing and enable them to achieve their best without being too prescriptive.

Encourage unusual metaphors. Ask learners to sketch each other for about 5 minutes, then return the sketch to their partner. Turn the paper around, look at it from different angles, far away and close up. Use a penny to draw round parts of the sketch, then look at small parts and say what they look like. For example: 1) eyebrow like a caterpillar 2) nose like an ice cream cone etc. Then try turning them into a metaphor poem. Some learners may be able to find links and extend them into one metaphor (eg My nose is a paper aeroplane ... flying to the runway of my hair).

Exploring word sounds. Plosive words use hard consonants such as b, d, and t. Fricasive words use soft consonants, such as f, l and s. Ask learners to prepare two columns, one for plosive words and one for fricasive words. Give them a poem and ask them to note words in each column.

* What does the poem mostly contain?
* What is the effect? Plosive sounds suggest hardness, action or speed, like bullets! Fricasive sounds are gentler, flowing or haunting etc, depending on the subject matter. Link this to alliteration/onomatopoeia and its effect.
* Can they apply this to their own writing?
* Is there a dramatic moment when plosive words would work well?
* Is there a moment of reflection where fricasive words would be more effective?

Playful language. For newspaper or feature articles, encourage your students to use word play, such as alliteration, puns, rhyme or emotive language in their headline. Prepare them by reading short newspaper articles to them and asking them in groups or pairs to:

1. Identify and summarise in one sentence what the article is about.
2. To write a headline using one of the techniques above for a tabloid newspaper.

Metaphor trail

Explain to learners that they are going to look at metaphors to describe a poem. ('Thirteen ways of looking at a poem', Appendix 1).

1. Briefly ask them to define what a poem is.

2. Divide the class into groups of three or four, and give them one of the metaphors from the poem, eg 'A poem is ... a photograph'. Each group discusses the metaphor they have been given to say why it is effective.

3. Give the complete poem to the class. Each group feeds back to class about what they thought their metaphor suggested and how it is effective.

4. Learners can make up their own metaphors for what a poem is, or write a metaphor poem of their choice.

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Supporting persuasive writing

1. You will need 10 tokens and an object, any object!

2. Give your class 10 tokens each (could be a photocopied sheet, or they could draw their own tokens in 5 minutes!)

3. Each person takes it in turns to stand in front of the class for one minute with an object (it could be something amusing like a toy pig, which will make it harder!). They persuade the class that they should be buy this object, using their tokens.

4. The class bid against each other for the object, based on how persuasive and imaginative the student is.

The winner is whoever gets the most tokens. Allow some opportunity to discuss why the winner won – what techniques did they use? How did they persuade the class?

Alliteration. Ask learners to bring in a tongue-twister to introduce alliteration. In pairs they could write their own and swap with other pairs. They could think of an alliterative adjective to go with their name. Ask them to think of an alliterative title for different story genres. Give each person a letter of the alphabet and ask them to write an alliterative sentence using that letter, including a person, a place and an action as a minimum. Explore the effects of their ideas through discussion.

Simile. Often simple similes work well in writing, but highlighting clichéd similes (and metaphors) can help to make writing more imaginative and original. Either ask your learners to brainstorm as many clichés such as 'as good as gold' as they can, or give them the beginnings to the phrases and ask them to complete them. Have a discussion about how effective they are but also how overused they are. Finish by asking them to make up their own imaginative similes, for example 'as good as...breakfast in bed'.

Patterns of three. These are particularly useful to create a sense of climax, build up an argument, and can help to vary sentence structure. They can be patterns of three words or phrases. If learners have been working on a piece of persuasive writing, ask them to sum up their ideas by creating one sentence from their reasons or argument, using a pattern of three. For example, 'In short, smoking is expensive, anti-social and a killer.' Or 'The problems of dogs barking at night, soiling our pavements, and quite simply, killing and maiming our children, cannot be allowed to go on.' Draw attention to the increasing strength of the word or phrase, which should end on the strongest note. Give learners appropriate extracts or topics and ask them to create their own patterns of three.

Simile and Metaphor Generator

"To support my students to come up with powerful descriptive phrases, I have introduced my 'Simile and Metaphor Generator'.

It's a really simple idea, using a table for students to fill in. In the first column, they consider what it is they want to describe, eg the sky. In the next, they state which specific characteristic of that object they want to describe, eg the darkness of the sky. They move on to thinking about something else that shares the same characteristic, eg my mood on a Monday morning, and then put it together (developing it further if they wish) to create their own simile or metaphor.

For example, 'The sky was as dark as my mood on a rainy Monday morning in November.'"

Sara Sheldon, Learning Director for Communication

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PUNCTUATION

The imaginative writing unit looks for the use of punctuation, *for effect* as well as *accuracy*.

Open up the discussion. Discuss the different ways we communicate in person, eg using body language, facial expressions, or intonation and explain that we don't have these means at our disposal when writing. What do we use instead? Punctuation. Ask learners to tell their partner in a robotic voice without expression, pauses etc what they did last night! Then ask them to write it down without punctuation. Swap these with another pair, and ask them to put in the punctuation.

• Did they place punctuation where you wanted it?

Peer-marking. This is useful for punctuation particularly, focusing both parties and creating a dialogue about the function and effect of punctuation. If you can, obtain a set of red/green pens which your learners can use. This gives evidence of peer assessment in their exercise books and learners take their role as teacher very seriously!

Punctuation menu. Give students a statement, such as: 'I don't believe she means it.' Using full stops, ellipses, exclamation marks and question marks ask them to rewrite the sentence and discuss the different effects and meanings created by the use of punctuation.

Different text-types - different punctuation use. Ask learners to work in groups and give each group a variety of text-types, eg leaflet, letter, newspaper article, novel extract or play extract. Ask each group to look at the use of two punctuation marks and highlight or annotate their use in each text type. What similarities or differences do they notice? If you have 5 groups you could distribute the punctuation types as follows:

• Group 1: full stops and speech marks
• Group 2: semi-colons and dashes
• Group 3: ellipsis and commas
• Group 4: colons and question marks
• Group 5: exclamation marks and brackets

Double-up if you have more groups. Each group should feed back to the class their observations. They could go on to write a Guide to Punctuation in Different Text Types which could be displayed along with their highlighted/annotated examples, or be collated into a booklet.

Semi-colons. Explore with learners the effect of writing two sentences separated by a full stop (I walked to school. I had missed the bus.), joined by a connective (I walked to school because I had missed the bus.) and then a semi-colon (I walked to school; I had missed the bus.) Encourage them to appreciate that the semi-colon suggests a relationship between the two sentences, either of causality or contrast, for example, and are often balanced in length.

• What is the impact of the different ways of presenting these sentences?
• Which is the most interesting and dramatic version?

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APPENDIX 1

Thirteen Ways of Looking at a Poem

A poem is…

a photograph

a tapestry

a microphone

a rosary

a ripping veil

a pebble's splash

a ringing bell

a window sash

a looking glass

an ancient key

a telescope

a bonsai tree
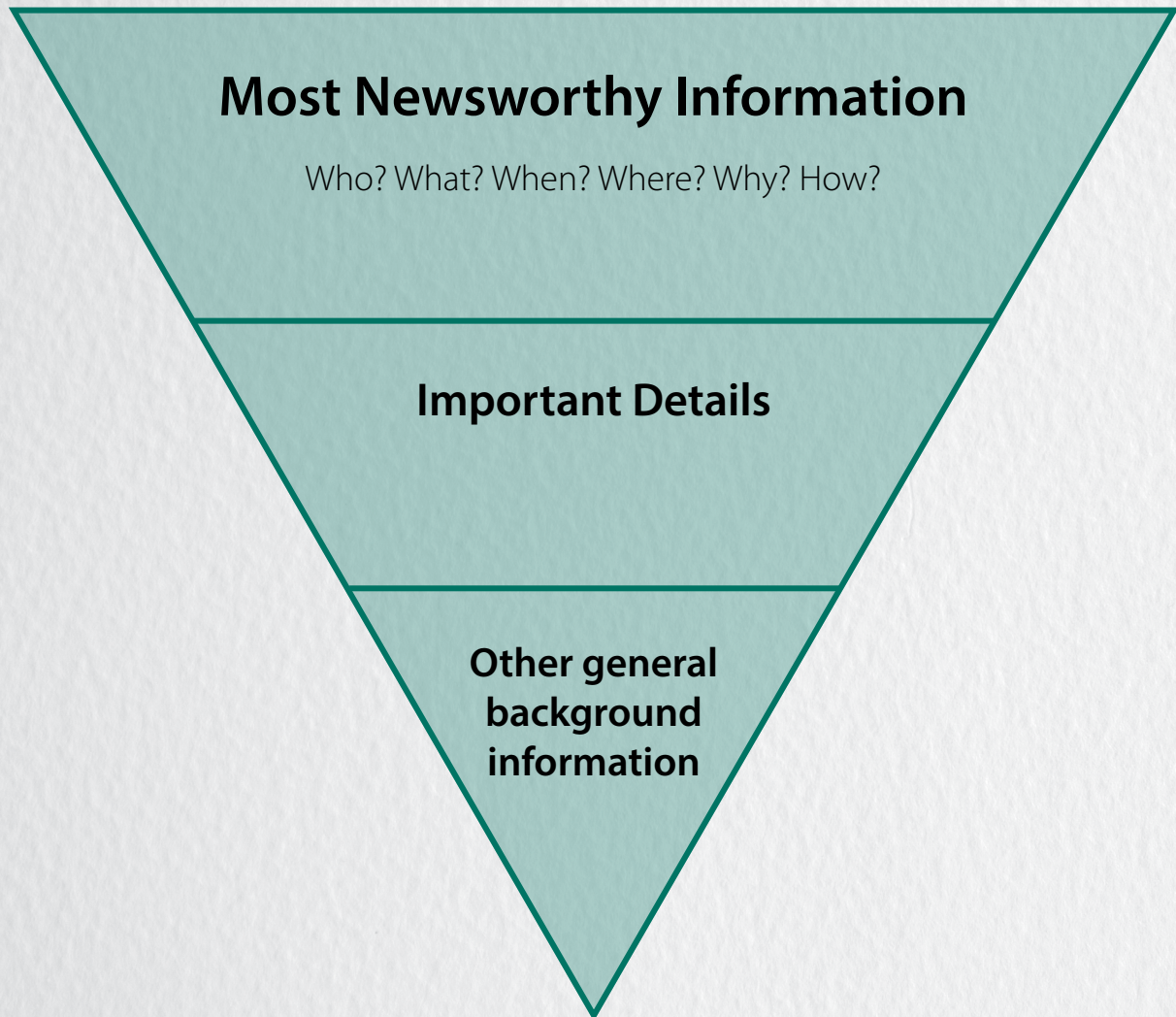
a journey in

that helps me see

the thing that writes

itself in me

… a poem.

By Julie Boden

Most Newsworthy Information

Who? What? When? Where? Why? How?

Important Details

Other general background information

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APPENDIX 3

Narrative Structure

Beginning

Opening/Exposition
Setting of the scene and introduction of the characters

Tom and his friend Jordan are riding the streets on their bikes, bored.

Middle

Complication
A conflict or complication occurs to move the story forward

In the distance they see a car pull up and men get out and rush into the bank opposite.

Development
Something happens to move the story towards the climax

The two boys cycle fast towards the bank.

Climax
Something happens to bring the story to an exciting climax

As the men come out of the bank with bags of money, the boys throw their bikes under them as they approach the car.

End

Resolution
Things are sorted out, either happily or unhappily

The men fall, letting go of the bags, and the car speeds off, leaving the men on the ground, hurt.

Ending/Coda
A few sentences which could indicate how the reader feels about events

A boring day had turned into the most exciting day of the boys' lives and they were hailed as heroes.

To give us feedback on, or ideas about the OCR resources you have used, email resourcesfeedback@ocr.org.uk

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