

Story Telling into Writing.

The ability to tell a story arises out of building up and drawing upon a bank of well-known tales. This is why the best writers in a class are always avid readers – they are drawing upon the narrative storehouse. Those who struggle may well have a not yet built up that storehouse so they are unfamiliar with the language patterns.... It is not to do with ideas of being ‘unimaginative’ or ‘unintelligent’. Narrative is a necessary, primary act of mind and natural to all human beings – we are storymakers whether we like it or not.

Internalising narrative patterns – there are three basic levels of patterning:

- a. The template of a story – the story frame.
- b. The flow of the sentences – syntax.
- c. Words – especially connectives.

The Storymaking Process.

IMITATION – familiarisation.

- Getting to know the model story through – storytelling or rereading.
- Hear it, say it, read it, explore it.
- Spelling, sentence and paragraph work.
- Older pupils: - create a Writer’s Toolkit.

INNOVATION – re-using a well-known text.

- Substitution; addition; alteration; change of viewpoint; reusing the basic story pattern.
- Talk and drawing before writing.
- Spelling, sentence and paragraph work.

INVENTION – making up a text.

- Building up a story – drawing, drama, images, video, first-hand experience, location, quality reading, etc.
- Talk and drawing before writing.
- Spelling sentence and paragraph work.
- Putting the tool kit into writing.

1. Imitation – Blueprints for the imagination.

a. Listening, retelling and reading the text.

You need a range of activities so that the children listen to the text type and also talk the text type many times. This could be through storytelling or by rereading for a range of interesting purposes (see drama).

Use of either: -

- Storytelling.
- Listen – join in – retell.

Or: -

- Rereading a short story
- Rereading parts of the ongoing novel for close study

NB – try to establish strategies for increasing the amount that children are read to in school, at home as well as increasing the amount that they read independently.

b. Draw it!!

This helps children capture the whole text visually.

Use of:

- Story map, mountain graph.
- Cartoon, storyboard,
- Flow chart, boxing up, paragraph planner.

Older children should do this for themselves – problem solving by listening carefully to the story/text.

c. Comprehension – drama.

You may wish to carry out a range of comprehension activities – discussion, response, close reading, DARTs activities, etc.

Drama helps children get to know the text really well – often having to listen again to, and reuse, parts of the text. With older children, drama activities are especially useful for encouraging a return to the original text to internalise the patterns and deepen interpretation... also, drama can help children begin to generate new ideas for their own writing.

If you are wanting the children to write in role – or create something new – then it may be worth combining drama or storytelling, with drawing, plus an opportunity to retell so that ideas and language can be refined/revised.

- **Hot seating and freeze frames.**
- **Miming scenes** – miming a scene from a story. Can the others guess which scene? Miming what might happen next.
- **Role playing** - scenes or alternative events – this can be very effective for ‘innovation’ – to help children embellish a scene.
- **Free role play** – providing a play area such as a bears’ cave or Grandma’s cottage complete with dressing up clothes acts as a simple invitation to ‘play at’ the story.
- **Act the story** – in this the teacher, possibly with the main body of the class – retells the story and a group act the story out. This can be followed by children working groups to re-enact the story, using a narrator.
- **Puppet theatre** – finger puppets and a mini theatre should be used for children to play at the story – retelling it or inventing new ideas using the same characters.
- **Journalists** – interviewing the characters about what has happened.
- **‘News’ programmes** - complete with outside broadcasting unit – TV or radio – e.g. interview with Troll about threatening behaviour of local vandals.
- **Monologues** – begin this by drawing an outline of the character’s head and asking for ideas about what the character might be thinking or feeling. Demonstrate how to be in role as a character and ‘think aloud’ the ‘thoughts in the head’. This might be a character in a story or a character who is not mentioned, e.g. the wolf’s wife might be very fed up with his behaviour.... ‘He’s always huffing and puffing up and down the den. I just don’t know what is wrong with him...’
- **Gossip** - between characters about events. These could be main characters but using bystanders can be handy as a way of revisiting

what has happened – a form of retelling, e.g. a neighbour of the bears could tell a friend all about the break in.

- **Phone calls** - from a character to an off stage character provides another ideal form of recounting events from a different viewpoint..
- **Advice surgeries or working in role as agony aunts** – this provides a chance to work with the main character, digging under the skin of what they have been doing, why – considering motive. The advice might suggest other ways forward for a story.
- **Statements to police** – what does the wolf have to say about his behaviour?
- **Writing in role** – there are many possibilities for writing in role that help the children revisit the story, e.g. end of term report for a character, diary entry, letters to another character, newspaper articles.
- **Objects or costumes** –placed in the centre of the circle.
- **Forum theatre** – a scene is set up. The action can be paused and audience members suggest what might happen next.
- **Re-enacting key scenes** – e.g. the moment when Howard Carter breaks into the tomb.
- **Trials** – teacher in role as judge. Children work as solicitors to defend or accuse a character.
- **Role on the wall** – someone lies down on sheets of paper – an outline is drawn plus comments, quotes, suggestions.
- **Thoughts in the head** – e.g. work in pairs – one child says aloud what they are thinking having walked past an old house. Then their partner role-plays the old person who lives in the house.

Making storytelling special.

Storyteller's hat

Storyteller's chair

Storyteller's cloak

Magic Carpet
Story Music
Story lights
Story box or bag
Storytelling Castle

STRATEGIES FOR LEARNING THE STORIES **(for teachers).**

1. **Choose a story** - The teacher begins by selecting a story that she wants the class to learn. This should be a story that will be easy enough for the class to learn because it holds some repetitive patterns, is memorable and enjoyable. Traditional tales usually contain these elements.
2. **Adapt the story** - The teacher writes out a 'bare bones' version of the story that does not involve too much detail or elaboration that might it hard to internalise. It is important to build into the story any particular language patterns that you wish to teach, e.g. sentence structures or connectives
3. **Decide on actions** - Work out actions for the story. Events could be made up with the children but it is important to repeat the same actions for the main bank of connectives so that the children revisit the key patterns from story to story, class to class.
4. **Draw a map** - Sketch a simple map of the story. This helps the teacher to remember the story and also means that she can also work out a clear and simple visual aid for the children.
5. **Tape it and practise** - The teacher now tapes the story, leaving gaps between sentences or clauses. This is used to help the teacher learn the story before telling it to the class. Listen to the tape every day going into school and coming home, remembering NOT to do the actions if you're driving!! We have discovered that teachers become quicker and more confident with each story.

2. Innovation.

Only move on to innovation when the story is in the long-term memory – otherwise, they will struggle to innovate. Each stage needs to be modelled by the teacher so that there is a whole class innovation. This then sets then scene for staging the children to gradually create their own innovation.

Substitutions.

This seems to be the simplest form of innovation. Many children find it simple enough to alter basic names of characters, places and objects. Be wary of changing too much or young children become confused. The children must draw their own new maps and use these for retelling. They will need to retell in pairs their version a number of times before it is been internalised. Some changes may have consequences!

Additions.

Consider: -

- additions to words in a list;
- adding in more description, e.g.

Once upon a time there were 3 Billy Goats Gruff who lived beside a river. Every day they stared over the river at the lush green grass that grew there.

Early one morning, Baby Billy Goat Gruff woke up. It was a cold, misty morning. He started to look for some grass but he could not find any...

- adding in more dialogue;
- adding in a new character, e.g.

Next, he walked and he walked and he walked till he came to the butchers. There he met a rat, a fat rat.

"I'm hungry," said the rat, "What have you got in your creel...."

- adding in new incidents, e.g.

Alterations.

This might make a third stage. In this stage you make a change rather than just an 'addition'. An 'alteration' is a significant change that leads to consequences, usually altering the story in some fashion. There might be two levels of approach to retelling using 'alterations'.

- a. The original plot is maintained, using many of the original sentences. However, alterations are made within the plot. These might include –
 - altering characters, e.g. so that a good character becomes greedy;
 - altering settings, e.g. so that a character journeys through a housing estate rather than a forest;
 - altering the way the story opens or ends;
 - altering events but sticking to the basic plot.

- b. The original plot is altered – so that the tale takes a new direction. Many of the original sentences and connectives may be used but the plot takes on a variation of the original. For instance - the plot begins in the same way but one incident steers it in a new direction. (An ‘alteration’ uses both ‘imitation’ and ‘innovation’ – but some of the tale will be an ‘invention’.)

Inside she saw three bowls of steaming, sweet porridge.

‘I’m hungry’, said Goldilocks, as she sat down and began to eat. She poured on some double cream and added in plenty of sugar.

Unfortunately, she ate so much that she began to feel sleepy. Within seconds, she was snoring.

As she slept, three large and rather hairy gentlemen returned from a trip to the supermarket....

Change of Viewpoint.

The story plot is used as a basis for a retelling but from a new viewpoint. For instance – the 3 pigs is retold from the fox’s point of view or rewritten as a newspaper item. This approach might involve: -

- retelling from a different character’s view;
- retelling in a different form (text type) – as a letter, diary entry, etc.
- retelling in a totally new setting, e.g. Skillywidden in a city;
- retelling in a different time, e.g. Mr Fox in modern times;
- retelling in a different genre, e.g. retelling a traditional tale as a thriller.

Goldy froze. She had heard the door handle give the slightest squeak and could see that it was steadily turning. Somebody was trying to get in! She ducked under the table and kept quite still.

Re-use the basic plot.

This involves unpicking the basic plot and recycling it in a new setting with new characters and events – only the underlying pattern remains, e.g. resetting Little Charlie as a quest involving hobbits or spaceships searching for a new planet.

Basics liberate Creativity.

Spelling games: -

- Which one?
- Picture it.
- Speedwrite.
- Finish.
- Countdown.
- Riddles.
- Muddles.
- Common patterns – starts, middles and ends – ly, ing, ed.
- Plurals.
- Shannon’s game.
- Daily – from R to Y3 – segment and blend.
- Rhyme it.

Try using – train, wheel, bone, light, flies, soap, seed, snail, goat, cream, face, five, bowl, cake, hook, car, sock, back, shout, wood, led, bad, toy, day, gate, see, try, blow, true, game, gave, fine, moon, fool, boast, feet, cap, ash, rat, day, best, ill, bit, line, ring, ink, ship, shot, stop, hump, poke, mug.

- Use their errors – common words and patterns + words needed for the text type.

Writing style – sentences and paragraphs.

Suspense.

A door banged. Claire jumped. What was that? It wasn't Mr Jakes because she could hear him whistling at the other end of the playground. Out of the silence, she heard steps. Somebody was coming closer. Somebody, or something, was coming down the corridor. Nearer. She stood still, so still that even the tables and chairs froze with her. Carefully, she peered round the edge of the door. A shadow slipped, quick as a knife, into the next room. Claire clenched her fist around the pen, her heart racing.

Key sentence or paragraph games: -

- Mr Copycat
- make a sentence
- boring sentences/improve a paragraph

The cat went along the wall.

- sentence/paragraph doctor
- finish
- reorder

The rain fell like diamonds, sparkling in the sunlight on the leaves.

- drop in

The dog grabbed the suitcase.

- join

The cart stopped.

The hobbit got down.

*After Although And As As soon as Because Before But
Despite Immediately Since So Unless When Whenever While
Whilst*

It was sunny.

Jools walked to town.

She was attacked by an aardvark.

- Gita ran home because....
- Imitation, e.g.

Quietly, he crept into the room.

Angrily, she grabbed the strawberry.

- compare, e.g. strong/weak sentence
- creating complex sentences, e.g.

Provide the following list of words:

Because, while, whenever, although, despite, after, even though, as, however, who.

Write up a simple sentence for everyone to see, e.g. *Billie was happy*. The class have to create as many different complex sentences as they can within a given time, using the list of words provided, e.g.

After eating jelly, Billie was happy.

Billie was happy because she had just seen a frigate bird.

Billie, whose jokes were dreadful, was happy

Teaching Tips for sentence and paragraph games.

Keep it fun.

Keep the pace brisk.

Little and often – daily is best.

Discuss good sentences

Show how to improve weak sentences.

Insist on accurate, automatic punctuation.

Practise the sorts of sentences that are needed for the text type – practise on the whiteboards – then show the children how to use them in shared writing – and then expect the children to use them in their own writing.

DAILY – DAILY – DAILY – DAILY..... EXPECT THE CHILDREN TO USE WHAT HAS BEEN TAUGHT – LINK TO SHARED WRITING, SELF EVALUATION AND MARKING. – Experience generates writing – technique shapes it – technique is the scaffolding – if it becomes a substitute for experience then writing will become stilted.

Reminder Sheet.

1. Vary sentences to create effects: -

- Short, simple sentences – for drama and clarity: Tom ran.
- Compound sentences for flow: Tom ran and Kitty walked.
- Complex sentences to add in extra layers of information: As Tom ran, Kitty ate the cake.
- Questions to draw in the reader: What was that?
- Exclamations for impact: Run for it!
- Sentence of 3 for description: He wore a dark cloak, shiny shoes and red trousers.
- Sentence of 3 for action: Tom ran across the beach, jumped over the a rock and collapsed.

2. Vary sentence openings: -

- Adverb opener (how): Slowly,....
- Connective opener (when): Last thing at night,
- Prepositional opener (where): On the other side of the road....
- Adjective opener: Tall palm trees towered over the sand.
- Simile opener: as quick as a flash.... Like an eel....
- One word opener: Sad,
- 'ing' opener: Running for home, Tim tripped....
- 'ed' opener: Exhausted by the run, Tim fell over.

3. Drop in clauses: -

- Who: Tim, who was tired, ran home.
- Which: The cat, which looked mean, ran home.
- 'ing': Tim, hoping for silence, crept into the staffroom.
- 'ed': Tim, frightened by class 4, ate another cream bun.

4. The 'ing' clause.

- Before: Laughing at the dog, Tim fell backwards.
- During: Tim, laughing at the dog, fell backwards.
- After: Tim fell backwards, laughing at the dog.
- Stage direction for speech: "Hi," muttered Tom, waving to Bill.

Practise – sentences types that relate to the text type and that will help progress. Provide spellings and sentence types on cards and mats, etc. and in display. **List the key words and sentence features needed to make progress in your plans.**

Adventure at Sandy Cove

“Hurry up,” shouted Joe as he climbed over the rocks. Carefully, Rahul followed. The two boys stopped at a rock pool and began to search for shells. “Hey, what’s this?” shouted Joe to Rahul. In the rock pool was a small, black box wrapped in plastic. The boys tugged it loose. What was inside? Joe pressed the silver catch and the lid popped open. The box was full of sparkling jewels!

At that moment, a scruffy old man shouted at the boys. His wolf-like dog barked menacingly. Joe snapped the lid down, picked up the box and the two boys began to scramble over the rocks. They slipped and struggled towards the cliffs.

“Quick! Let’s hide in here,” said Joe, rushing into a cave. It was dark and damp inside and they could hear water dripping. They felt their way further in and crouched behind a rock. Rahul’s heart pounded like a drum. All at once, the scruffy man appeared at the cave mouth. He shone a torch around. The light cast shadows on the cave wall. The children ducked down and kept as still as stone, but the dog could sense them. It padded closer and closer, growling menacingly. Rahul gripped Joe’s arm. They could see its white teeth, smell its damp hair and feel its hot meaty breath.

Suddenly there was a distant shout. ‘Here Dog!’ hissed the man, roughly grabbing its collar. “Those boys have got away. Quick. After them!” Joe and Rahul held their breath until they could hear the sound of the man and his dog stumbling back across the rocks. They waited for a long while before creeping out. Even though the beach was empty, the boys ran home as fast as they could.

At first Mum didn’t believe them. It was only when Joe opened the box that she decided to call the police. When the police arrived they told Mum that the big house up the road had been burgled only the night before. They had spent all day searching for a trace of the jewels. Their only clue had been the footprints of a large dog. Joe shut his eyes. He could imagine the headlines: ‘PRICELESS JEWELS FOUND BY SCHOOLBOY DETECTIVES. And there was a reward too!

Possible process.

Read model through and box it up into 5 basic scenes + draw map.

Listen and retell.

Hot seat characters – bring in box!

Writing in role – diary entry, letter – wanted posters.....

Listen to news bulletin about robbery...

Interview on t.v. – writing in role newspaper report

Photo local place where adventure could take place – annotate.

Create writing toolkit section by section.

Model planning. Brainstorm scaffold and write section by section a similar version in demonstration/shared writing, e.g.

Checklist for an Adventure based on ‘Adventure at Sandy Cove’.

Teach over a week, feeding marking into teaching, building story up through storytelling and drama.

Structure.

Opening	Finding something precious.
Build up	Chased by a villain.
Problem	Hiding from the villain.
Resolution	Escaping.
Ending	Reward!

Adventure toolkit.

Story Opening

- Open with one character speaking
- Two friends in a setting
- They find something precious
- Adverb starter, e.g. Anxiously,....
- Question, e.g. what was it?
- Exclamation – it was full of money!

Build up.

- Dramatic connective, e.g. Just then, at that moment...
- Bring on a villain
- In chase – use powerful verbs, e.g. rushed, leaped, dashed, pounded, thudded...

Problem

- Hide your characters
- Show how they feel, e.g. she froze!
- Use dramatic connectives, e.g. unfortunately, suddenly...
- Use powerful verbs for hiding, e.g. crouch, duck down, squeeze into...

Resolution

- Dramatic connectives – at that moment, all at once...
- Get rid of villain
- Escape – use powerful verbs, e.g. rushed, leaped, dashed, pounded, thudded...

Ending.

- Ending connective, e.g. finally, in the end, later on...
- Show how the characters feel.

The Canal.

Early in the morning, Tom and I made our way down to the canal. My Mum had told us not to play there but Tom said that it was safe. While we were walking across the fields, we chatted about last night's football game. Moodily, Tom kicked at the mole hills. Cheltenham had lost again!

After ten minutes, we reached the lane, crossed over and ran down to the canal. Carefully, we peered in. It was thick with green weed. The water was still and black. Only the odd bubble broke the surface. It looked deep. Excitedly, Tom grabbed my arm and tugged me over to the oak tree. Where the branches stretched out across the canal, an old rope dangled down.

Although it looked dangerous, Tom grinned at me. He took a run up and leaped out over the canal. After he grabbed the rope, he swung backwards and forwards whooping like a siren. Although I was laughing, inside my heart was thudding. I knew that I would have to swing over the canal next. Tom jumped off. Happily, he handed me the rope.

For a moment, I hesitated. "Are you scared, Joe?" asked Tom, staring at me. I did not want him to think that I was a coward. Warily, I ran back and leapt out. I sailed across the canal, skimming the water with my heels. As I reached the other side, I let go and crashed down onto the bank. Tom laughed and leapt out for the rope.

He meant to swing across and join me but half way over the rope snapped. Tom crashed down into the water. I broke out laughing but then I remembered. Tom couldn't swim. Desperately, I leapt in. At first, I could see nothing – just darkness and weed tangling my feet. But then I saw red! It was Tom's hoodie. Frantically, I grabbed it and tugged him to the side.

Twenty minutes later, we were standing in Mrs Jenkins' kitchen. I had to explain what had happened and Mrs Jenkins gave us both an earful. Then I had to go back to my house where my Mother grounded me for a week! After all, she had warned me often enough. The canal was dangerous. We'd been lucky.

Pie Corbett.

INVENTION.

- Move into ‘invention’ as children build up a bank of known narratives.
- For younger pupils, hold regular weekly story inventing sessions. These should be:
 - oral
 - guided by the teacher
 - reusing familiar characters, settings and patterns
 - reusing connectives
 - reusing sentence patterns
 - an opportunity for new ideas, drawing on a range of stories and life

Capturing the story

1. Story map
2. Story mountain
3. Coloured connectives.
4. Story boxes – flow chart/paragraph planner

Ways to generate a plot: -

1. Start from the basic Story Ingredients.

- Who character
- Where setting
- What – story pattern, theme or idea
 - keep it simple;
 - use props;
 - start with a character, place or event;
 - use a trigger if stuck.

2. Box up a rhyme, story or images.

- Rhymes that can be used as basic patterns – ‘Humpty Dumpty’, ‘Sing a song of sixpence’, ‘Lucy locket’, ‘3 Blind Mice’, ‘Little Jack Horner’, ‘Jack Spratt’, ‘Simple Simon’, ‘Mary’s Lamb’, ‘Hey diddle diddle’, ‘Goosey Goosey Gander’, ‘Little Miss Muffet’.
- Or take a simple picture book like ‘Pig in the Pond’ and box it up.
- Box up a sequence of images for the children to use as scenes from a story.

3. Use a basic story frame.

Story Development:

- Sad – happy
- Alone – friendship
- Wrong – right
- Silly – wise
- Mean – generous
- Rags - riches

6 Key story patterns:

- Problem – resolution
- Defeating the monster
- Journey/quests
- Warnings/Dangerous places
- Wishes
- Lost/found
- Repetitive patterns

○ BASIC FRAMES.

Meeting someone Story frame.

Main character given a task.	
Main character sets off on journey to complete task.	
Main character meets someone.	
They have a disagreement.	
They split up.	
Other character gets in trouble.	
Main character sees and rescues him.	
They make friends.	

Defeating fear Story frame.

Main character is afraid of something. Main character sets off to do something.	
Main character meets what they are afraid of.	
Main character faces fear.	
Main character has to overcome fear, e.g. to help someone else.	
Main character's fear has gone.	

Character flaw Story frame.

Main character has a flaw – greedy, jealous, lonely, angry, etc.	
Main character is doing something.	
The flaw leads them astray.	
Caught/in trouble because of flaw.	
Main character learns and changes.	

Wishing tale Story frame.

Main character really wants something.	
Main character sets out to get it.	
Barrier.	
Main character gets round the barrier.	
Main character gets their wish.	

Dangerous place Story frame.

Main character plus friend set off.	
Friend suggests going to dangerous place.	
Main character reluctant.	
Friend persuades main character	
They struggle to get there.	
They get there.	
Something goes wrong.	
Friend in trouble.	
Main character has to save friend.	
Friend realises their foolishness.	

Lost!**Found!**

Main character is given something precious.	Main character is doing something.
Main character does something.	Finds something unusual, precious, amazing.
Main character discovers they have lost the precious item.	Discovers what it can do/how precious it is.
Searches desperately.	Uses it.
Just about to confess that it is lost when -	Amazing things happen.
Finds it in unlikely place.	Something goes wrong.
Relief!	Has to return it to rightful owner.

- **Warning Story frame.**

Main character is warned not to do something or go somewhere.	
Main character sets off.	
Main character goes to forbidden place/does forbidden activity.	
Disaster strikes!	
Rescuers arrive to help.	
Main character is rescued.	
The 'warner' tells main character off!	

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Once upon a time there was a little boy called Charlie **who** lived on the edge of a big city.

Early one morning he woke up and his Mumma said, “Take this bag of goodies to your Grandma’s.” **Into** the bag she put – a slice of cheese, a loaf of bread and a square of chocolate.

Next he walked, and he walked and he walked **till** he came to a bridge. There he met a cat – a lean cat, a mean cat.

“I’m hungry,” said the cat. “What have you got in your bag?”

“I’ve got a slice of cheese, a loaf of bread – **but** he kept the chocolate hidden!”

“I’ll have the cheese please,” said the cat. **So** Charlie gave the cheese to the cat and it ate it all up.

Next he walked, and he walked and he walked till he came to a pond. There he met a duck – a snowy white duck.

“I’m hungry,” said the duck. “What have you got in your bag?”

“I’ve got a loaf of bread – but he kept the chocolate hidden!”

“I’ll have the bread please,” said the cat. **So** Charlie gave the bread to the duck and it ate it all up.

Next he walked, and he walked and he walked till he came to a tall town clock – tick tock, tick tock, tick tock. There he met not one, not two but three scruffy pigeons.

“We’re hungry,” said the pigeons. “What have you got in your bag?”

Unfortunately, there was only the chocolate – **Luckily**, Charlie found some crumbs. So he scattered them on the ground and the pigeons ate them all up.

Next he walked, and he walked and he walked till he came to a crossroads. There he met a Nobody.

“Mmmm, I’m hungry ,” said Charlie. “What have I got in my bag?”

“Mmmmmm, chocolate!” So, he ate it all up!

Next he walked, and he walked and he walked till he came to Grandma’s house. There he Grandma.

“I’m hungry ,” said the Grandma. “What have you got in your bag?”

Unfortunately, there was only the chocolate wrapper – **Luckily**, grandma had pizza and chips for tea.

Storytelling language features.

Reception Story Making Language Bank

Introduce

Once upon a time

Early one morning

And

Then

Next

Until/till

But

So

Finally

..... who

'Run' (he walked and he walked

Description – a lean cat, a mean cat

Adverbs: Luckily/unfortunately

Alliteration

Prepositions: down, into over, out, onto

Year 1 Story Making Language Bank

Consolidate

Once upon a time
Early one morning
And
Then
Next
Until/till
But
So
Finally

..... who

- 'Run' (he walked and he walked
- Description – a lean cat
- Alliteration
- Adverbs: Luckily/unfortunately
- Prepositions: down, into, over, out, onto

Introduce

One day
First
After/after that
Because
By the next morning
At that moment
Suddenly
To his amazement
If.....
Now
Soon/as soon as
In the end
..... that

.... or

.... so that

..... when

..... where

.... happily ever after

Repetition for effect

Adjectives to describe

Simile using 'as'

Adverbs: suddenly, immediately

Prepositions: inside, towards

Year 2 Story Making Language Bank

Consolidate

Once upon a time suddenly
Early one morning to his amazement
One day after/after that
And so
First by the next
morning
Next if
Then now
Until/till soon/as soon as
But in the end
Because finally
At that moment
..... who when
..... thatwhere
.... or so that
.... happily ever after

Introduce

Although
however

..... to

- 'Run' & repetition for effect
- Alliteration
- Simile using 'like'
- Adjectives to describe: a lean cat
- Adverbs: Luckily/unfortunately, suddenly, immediately
- Prepositions: down, into, over, out, onto, inside, towards

Adverbs: eventually
Behind, above, outside

Simile using 'like'

Year 3/4 Story Making Language Bank

Consolidate

Once upon a time	Immediately
One day	Although
Early one morning	However
First	If
Next	So
After/a while	Soon/as soon as
Before	Then
And until/till
As	While/meanwhile
But	In the end
At that moment	Finally
Suddenly	

Introduce

later
when/whenever
without warning

Consolidate

..... who when
..... thatwhere
.... orto.. so that
.... happily ever after

- 'Run' & repetition for effect
- Adjectives to describe: a lean cat
- Adverbs: Luckily/unfortunately, suddenly, immediately, eventually
- Prepositions: down, into, over, out, onto, inside, towards
- 'How' starter, eg Slowly, ...
- 'Where' starter, eg At the end of the lane
- Alliteration and similes (as & like)

Introduce

- 'ing' clause starter, eg Running along, Tim tripped over.
- drop in – 'ing' clause, eg Tim, running along, tripped over.
- drop in 'who' clause, eg Tim, who was late, tripped over.
- short sentences, questions, exclamations
- sentence of 3 for description, e.g. He wore a red cloak, shiny shoes and a tall hat.
- "" plus speech verb/adverb

Year 5/6/7 Story Making Language Bank

Consolidate

Once upon a time	Although
One day	However
Early one morning	Later
First	If
Next	So
After/a while	As/Soon/as soon as
Before	Then
But until/till
At that moment	While/meanwhile/When/whenever
Suddenly	Eventually/Finally/In the end
Immediately	
Without warning	

Introduce

Elaborate, eg
Early one
frosty morning

In an instant
Out of the blue

Consolidate

..... who when while that where
.... orto.. so that happily ever after

- ‘Run’ & repetition for effect
- Adjectives to describe: a lean cat
- Adverbs: Luckily/unfortunately, suddenly, immediately, eventually
- Prepositions: down, into, over, out, onto, inside, towards
- ‘How’ starter, eg Slowly, ...
- ‘Where’ starter, eg At the end of the lane
- ‘ing’ clause starter, eg Running along, Tim tripped over.
- drop in – ‘ing’ clause, eg Tim, running along, tripped over.
- drop in ‘who’ clause, eg Tim, who was late, tripped over.
- short sentences, questions, exclamations
- “” plus speech verb/adverb
- Alliteration and similes (as & like)

Introduce

- * ‘ed’ clause starter, eg Exhausted, Tom ran home.
- *drop in ‘ed’ clause, eg Tim, exhausted by so much effort, ran home.
- *sentence of 3 for action, eg Tim ran home, sat down and drank his tea.
- *speech plus stage direction ‘ing’ clause, “Stop,” he whispered, picking up his tea.
- *Personification

Action bank

Key connective	Suggested action
Once upon a time Early one morning	Open hands like a book. hands to one side of head and pretend to wake up.
Who	finger circle index finger in air.
First	one finger up.
Next	2 fingers pointed to one side.
But	fingers down.
Because	hands out open palmed.
At that moment Suddenly To his amazement Luckily	hands expressively open upwards as if in surprise.
Unfortunately	hands out and open down
After/after that So	roll hands over in turning gesture. roll hands forwards and open as if giving.
Finally	Palm facing audience like a policeman stopping traffic
In the end Happily ever after Eventually	bring hands together as if closing book.

Stella's Writing Folders.

- story toolkits, e.g. Billy Goats Gruff
- adverbs/my adverbs
- openers
- extra openers
- fairy tale characters
- fairy tale settings
- fairy tale master toolkit
- my ambitious adjectives
- powerful verbs
- where – prepositions
- punctuation pyramid
- question words
- said toolkit
- useful openers y2

c. Pie Corbett 2006.