Year 6 Narrative Unit 4 – Short stories with flashbacks

Short story with flashbacks (3 weeks)

This is the last of four narrative units in Year 6. It introduces children to using different narrative techniques to engage the reader and using paragraphs to achieve pace and emphasis.

Phase 1

Watch the short film The Piano by Aidan Gibbons. Identify underlying themes in the text and how they are conveyed. Identify techniques used to indicate shifts in time through flashbacks in a short narrative.

Phase 2

Use music as a stimulus to gather ideas and decide on the pace of a new short narrative. Children plan their own short narrative.

Phase 3

Children write their own short narrative using paragraphs to structure and pace the ideas and a range of techniques to indicate the passage of time.

Overview

- Read a short story or film that uses flashbacks as part of the narrative structure. Evaluate the text, commenting on the theme, mood and atmosphere. Note how the author/director of the film indicates shifts forwards or backwards in time. Examine how the text is structured. Note the length and pace of the paragraphs or episodes within the text and how cohesion is created across the narrative. Use the findings to create a plan to support the children's independent writing.
- Provide a range of stimuli to support the children to generate ideas for their own short story, for example music, images, drama or role-play. The story could be a sequel to the original narrative read by the whole class. Demonstrate drawing the ideas together on the planning frame by adding notes about events, character reaction, mood and cohesive devices.
- Model writing a short story including flashbacks. Children work on their own narrative using a range of devices to indicate shifts in time whilst maintaining cohesion for the reader. The written narratives can be illustrated and used as the basis of a short film combining images and music to retell the events.

1998 Framework objectives covered:

Year 6, Term 2: T1 and T2 understand aspects of narrative structure; analyse how individual paragraphs are structured in writing; T8 analyse the success of texts and writers in evoking particular responses in the reader; T11 write own story using, for example flashbacks or a story within a story to convey the passing of time.
Objectives

To ensure effective planning of literacy teachers need to ensure they plan for all elements of literacy effectively across the year ensuring that assessment for learning is used to plan and amend teaching. It is essential that core skills such as phonics strategies, spelling, and handwriting are incorporated into these exemplar units to ensure effective learning.

Most children learn to:

(The following list comprises only the strands, numbered 1 through 12, that are relevant to this particular unit. Where there are relevant Steps in Learning for an objective, a link has been included.)

1. Speaking
   - Use a range of oral techniques to present persuasive arguments and engaging narratives

2. Listening and responding
   - Make notes when listening for a sustained period and discuss how note-taking varies depending on context and purpose

6. Word structure and spelling
   - Use a range of appropriate strategies to edit, proofread and correct spelling in own work, on paper and on screen

7. Understanding and interpreting texts
   - Understand underlying themes, causes and points of view
   - Understand how writers use different structures to create coherence and impact

9. Creating and shaping texts
   - Use different narrative techniques to engage and entertain the reader
   - Integrate words, images and sounds imaginatively for different purposes

10. Text structure and organisation
    - Use varied structures to shape and organise texts coherently

Prior learning

Check that children can already:

- Form opinions and personal responses to text, using evidence from a written or visual text to support and justify responses.
- Infer authors’ perspectives and understand underlying themes.
- Use and manipulate paragraphs to structure and shape a narrative.
Teaching sequence phase 1

Teaching content:

Suggested teaching approaches

Note: Children working significantly above or below age-related expectations will need differentiated support, which may include tracking forward or back in terms of learning objectives. EAL learners should be expected to work within the overall expectations for their year group. For further advice see the progression strands and hyperlinks to useful sources of practical support.

Context

This sequence can be used as a stand-alone unit to examine the technique of flashbacks or as an extension to the unit on narrative structure for Year 5 (unit 5). The animation needs to be viewed a number of times before the lesson to support children in identifying the key themes of the text and in considering personal responses to the text.

Reading and familiarisation with the text type (6 days)

Teaching content:

- Watch the short film *The Piano* by Aidan Gibbons a number of times. Encourage children to discuss their personal responses to the film while watching.
- Ask children to watch the film again to identify what they consider to be the underlying themes of the narrative. Use the pause button on the playback controls to freeze individual frames and pens on the IWB to annotate evidence of the suggested themes. For example, circle evidence related to the central character's sense of loss or regret in the visual text portrayed by his body language.
- Use the screen capture tool on the IWB to record the annotated stills for future reference.
- Revisit audio text in isolation by obscuring the visual text to focus attention on the role of the music in the narrative. Play the audio text to the children a number of times. Encourage discussion of the central character's mood and how this is conveyed to the reader through the music.
- Compare and contrast responses to the audio text using the IWB emotion graph to record the change of mood for the main character and the reader during the narrative, for example the 'bitter-sweetness' of love and loss as he remembers playing the piano with his wife.
- Annotate the graph to identify the pace of the music during each section of the text, for example the rapid pace of the music while the young boy plays on the hobby horse.
- Develop children's personal response to the overall mood of the music text during independent reading. Listening to music, make mood collages by cutting up images from magazines and layering them to make a representation of the mood.
- Mind-map images of the character during the plenary and annotate the collages with words linked to emotional responses associated with the central character. Ensure that children are able to back up their opinions with inferential evidence from other texts they have read and deductive evidence located in the text.
- Explain to children that, to support their own writing, they are going to identify and collect techniques from the film that show that a flashback has taken place. Watch the film and identify how the author maintains cohesion across the text as the main character moves from the present to the past through flashbacks. Divide children into groups to watch the film. Give each group a particular focus, for example the way in which the following features are used to indicate shifts in time and place:
  - **gesture** (for example the direction of the central character's gaze - looking to the side, looking upwards)
  - **pan of the camera** (upwards, to the side)
  - **editing** (screen fading to black and merge of images)
  - **costume** (how the clothing changes to indicate different periods of time).
Model annotating still images from the film on the IWB to identify evidence in the text. Encourage children to demonstrate where they located evidence in the text using the pause and pen tools. Collate evidence on the IWB frame under the four headings noted above. Emphasise that the notes made on the IWB will act as an ideas bank for children's own writing.

Learning outcomes:

- Children can express views on how an author has used a range of techniques to indicate a specific mood in a text.
- Children can identify a range of techniques used by an author to indicate shifts in time between past and present.

Teaching sequence phase 2

Capturing ideas, planning (5 days)

Teaching content:

As the narrative is told using audio and visuals, there are no written paragraphs. The music is used to indicate shifts in the narrative and maintain cohesion. With each change of musical phrase, the director of the film shows an episode from the past or present. The length of the musical phrase indicates the length of the auditory paragraph. The paragraph plan breakdown (see teachers' notes) is designed to represent the length of phrase and provide an indication of the equivalent length required to create a written paragraph. For example, the first phrase of music introducing the narrative lasts for only 10 seconds and this would imply a brief introduction of one or two short sentences. The pace of the music also changes in each passage and is reflected in the change in the action depicted on screen. This information can be used to support children when planning their own short narrative.

- Explain that children are going to write a short story from the grandson's point of view - remembering happy times with his grandfather, or other friends and family, using another piece of music to provide the inspiration and structure for the narrative, for example Aquarium by Saint-Saens.
- Play the selected piece of music to children a number of times, and discuss the mood inspired by the music and the kind of memories that could be associated with that mood.
- Children use an appropriate note-taking technique to record their ideas for the memories of the grandson. Encourage children to use their own experiences and ideas drawn from other texts.
- Discuss and share ideas, recording them on the IWB. Ideas could be mapped to show different categories of ideas such as days out, learning to do something together or special days like birthdays.
- Play the music again. Add to or change initial ideas.
- Share the IWB narrative planner with the class, explaining that the headings of the eight paragraphs have been directly informed by The Piano. Explain to children how the length of musical phrases in The Piano indicated the length of paragraph for the author of the film. Play the selected piece of music to children and demonstrate how to extend or contract the boxes on the planner to fit the length of the different musical phrases.
- Working in pairs, children create their own paragraph planner using the IWB frame. Use headphones on the computer to enable children to listen repeatedly to the music in MP3 format and gauge the length of each phrase. (Aquarium is approximately the same length as the music used in The Piano and has a similar number of phrases, though the lengths within the piece differ.)
- Model adding notes to the IWB paragraph planner. Use the ideas gathered in previous sessions to organise the memories in a sequence of linked ideas. Model making authorial choices about which memories would work well as a sequence of events.
- Working in pairs, children add their own ideas to a paragraph planner, experimenting with the sequence of memories recalled by the grandson. The music should be available to support children.
- Return to the notes made by the class on ways to indicate flashback from the shared reading in phase 1. From the class list, model making appropriate choices to link each section of the text. As the plan will support both a short written story and a short film, the connecting ideas and phrases will need to be noted as potential visual effects and their written equivalents. For example, if children decide that the film version
In shared and guided writing, introduce and reinforce the use of conditionals indicating past and future using Grammar for Writing (Key Stage 2) (Ref: 0107/2000), unit 51 to support children's written version of the text.

Learning outcome:

- Children can use paragraphs to structure their own writing and to create pace in a short narrative.

Teaching sequence phase 3

Writing, creating a visual text (4-9 days)

Teaching content:

- Use the plan to develop a short story. The short story should be able to stand as a narrative in its own right and provide the script for the children's own short film.

Writing the short story:

- Return to the paragraph planner and decide how many sentences each paragraph will need to convey the planned ideas and meet the restrictions of pace indicated by the music.
- Use modelled, shared and supported composition to support children in taking their narrative plan and transferring the ideas into a formal narrative style.
- Emphasise how written signposts and tense are used to move the reader between past and present while maintaining cohesion. Where appropriate, use units from Grammar for writing in shared and guided writing to support whole-class targets and individual needs, for example unit 52 on structuring paragraphs in complex narratives.
- Children work independently following the model from shared writing to develop their own short narrative.
- Revise the whole-class text to focus on the need for economical use of language to communicate the story. There will only be two and a half minutes to tell the story so careful use of a range of sentence structures will be necessary. Model contracting extended compound sentences to make them complex and add additional information for the reader. Ask children to identify a sentence they would like support with and to bring it to a whole-class 'sentence surgery'. Use supported composition to offer advice on altering the sentence to have the maximum impact on the reader.
- Provide time for individuals to alter their sentences. Organise children into pairs to work as writing response partners and offer feedback on the use of sentences to convey the narrative. A wordprocessor's change tracking facility will support revision and enable children to accept or reject the different options.

Creating the visual text:

- Re-watch The Piano and discuss which details and descriptive elements were included in the visual narrative and which were left to the viewer's imagination. For example, the background remains plain throughout the film but the clothing of the characters is portrayed vividly. Discuss which details children will need to show the viewer in the film and which can be left for the imagination to create. On a story board, draw a rough sketch of one image that best represents the main event in each paragraph from the short story created in the previous session.
- Children return to their short story and decide what the key moment is in each paragraph of their story. They then create a story board of the events using rough sketches to represent their ideas.
- Using supported composition, decide which visual techniques would be most appropriate to indicate the shift in time from past to present. Children should refer to the notes made on the IWB in phase 1 about the use of gesture, pan of the camera, editing and costume to support their decisions. Add notes to the story board.
• Illustrations of the main images for the short presentation could be made using collage onto plain paper backgrounds, painted illustrations or drawings. Encourage children to consider carefully the choice of colours used to reinforce the mood created by the music and events in the narrative. Scan the images into the computer for use in the final sessions.
• Model inserting the images into the presentation software, ensuring that the image remains for the appropriate length of time indicated by the musical phrases. Return to the original planner and the notes made on potential visual clues to indicate shifts between past and present. Demonstrate adding different edits and fades to the text to explore the impact of different styles on the reader. Some presentation software also enables the author to choose panning and tracking shots across the images. Discuss with children whether the choices made are in keeping with the mood and pace of the narrative.
• Children work individually to create their own short film by inserting their images. They decide on the length of time each image needs to be on the screen to keep to the pace of the music and choose the most effective way to edit and move between memories of the past and the present, and to indicate shifts in time to the viewer.
• Children play their films back to response partners. Ask the response partners to provide feedback on how effectively the narrative moved between past and present.
• Share the narratives as part of a short film festival. Display the written narratives, plans, story boards and original images to show the behind the scenes work undertaken to create the films.

Learning outcome:

• Children can use different narrative techniques to indicate the passage of time between past and present to engage a reader.

Complete teaching sequence

Teaching content:

Suggested teaching approaches

Note: Children working significantly above or below age-related expectations will need differentiated support, which may include tracking forward or back in terms of learning objectives. EAL learners should be expected to work within the overall expectations for their year group. For further advice see the progression strands and hyperlinks to useful sources of practical support.

Context

This sequence can be used as a stand-alone unit to examine the technique of flashbacks or as an extension to the unit on narrative structure for Year 5 (unit 5). The animation needs to be viewed a number of times before the lesson to support children in identifying the key themes of the text and in considering personal responses to the text.

Phase 1: Reading and familiarisation with the text type (6 days)

Teaching content:

• Watch the short film The Piano by Aidan Gibbons a number of times. Encourage children to discuss their personal responses to the film while watching.
• Ask children to watch the film again to identify what they consider to be the underlying themes of the narrative. Use the pause button on the playback controls to freeze individual frames and pens on the IWB to annotate evidence of the suggested themes. For example, circle evidence related to the central character's sense of loss or regret in the visual text portrayed by his body language.
• Use the screen capture tool on the IWB to record the annotated stills for future reference.
• Revisit audio text in isolation by obscuring the visual text to focus attention on the role of the music in the narrative. Play the audio text to the children a number of times. Encourage discussion of the central character's mood and how this is conveyed to the reader through the music.
• Compare and contrast responses to the audio text using the IWB emotion graph to record the change of mood for the main character and the reader during the narrative, for example the 'bitter-sweetness' of love and loss as he remembers playing the piano with his wife.
• Annotate the graph to identify the pace of the music during each section of the text, for example the rapid pace of the music while the young boy plays on the hobby horse.
• Develop children's personal response to the overall mood of the music text during independent reading. Listening to music, make mood collages by cutting up images from magazines and layering them to make a representation of the mood.
• Mind-map images of the character during the plenary and annotate the collages with words linked to emotional responses associated with the central character. Ensure that children are able to back up their opinions with inferential evidence from other texts they have read and deductive evidence located in the text.
• Explain to children that, to support their own writing, they are going to identify and collect techniques from the film that show that a flashback has taken place. Watch the film and identify how the author maintains cohesion across the text as the main character moves from the present to the past through flashbacks. Divide children into groups to watch the film. Give each group a particular focus, for example the way in which the following features are used to indicate shifts in time and place:
  ◦ gesture (for example the direction of the central character's gaze - looking to the side, looking upwards)
  ◦ pan of the camera (upwards, to the side)
  ◦ editing (screen fading to black and merge of images)
  ◦ costume (how the clothing changes to indicate different periods of time).
• Model annotating still images from the film on the IWB to identify evidence in the text. Encourage children to demonstrate where they located evidence in the text using the pause and pen tools. Collate evidence on the IWB frame under the four headings noted above. Emphasise that the notes made on the IWB will act as an ideas bank for children's own writing.

Learning outcomes:

• Children can express views on how an author has used a range of techniques to indicate a specific mood in a text.
• Children can identify a range of techniques used by an author to indicate shifts in time between past and present.

Phase 2: Capturing ideas, planning (5 days)

Teaching content:

As the narrative is told using audio and visuals, there are no written paragraphs. The music is used to indicate shifts in the narrative and maintain cohesion. With each change of musical phrase, the director of the film shows an episode from the past or present. The length of the musical phrase indicates the length of the auditory paragraph. The paragraph plan breakdown (see teachers' notes) is designed to represent the length of phrase and provide an indication of the equivalent length required to create a written paragraph. For example, the first phrase of music introducing the narrative lasts for only 10 seconds and this would imply a brief introduction of one or two short sentences. The pace of the music also changes in each passage and is reflected in the change in the action depicted on screen. This information can be used to support children when planning their own short narrative.

• Explain that children are going to write a short story from the grandson's point of view - remembering happy times with his grandfather, or other friends and family, using another piece of music to provide the inspiration and structure for the narrative, for example Aquarium by Saint-Saens.
• Play the selected piece of music to children a number of times, and discuss the mood inspired by the music and the kind of memories that could be associated with that mood.
• Children use an appropriate note-taking technique to record their ideas for the memories of the grandson. Encourage children to use their own experiences and ideas drawn from other texts.
• Discuss and share ideas, recording them on the IWB. Ideas could be mapped to show different categories of ideas such as days out, learning to do something together or special days like birthdays.
• Play the music again. Add to or change initial ideas.
• Share the IWB narrative planner with the class, explaining that the headings of the eight paragraphs have been directly informed by The Piano. Explain to children how the length of musical phrases in The Piano indicated the length of paragraph for the author of the film. Play the selected piece of music to children and demonstrate how to extend or contract the boxes on the planner to fit the length of the different musical phrases.
• Working in pairs, children create their own paragraph planner using the IWB frame. Use headphones on the computer to enable children to listen repeatedly to the music in MP3 format and gauge the length of each phrase. (Aquarium is approximately the same length as the music used in The Piano and has a similar number of phrases, though the lengths within the piece differ.)
• Model adding notes to the IWB paragraph planner. Use the ideas gathered in previous sessions to organise the memories in a sequence of linked ideas. Model making authorial choices about which memories would work well as a sequence of events.
• Working in pairs, children add their own ideas to a paragraph planner, experimenting with the sequence of memories recalled by the grandson. The music should be available to support children.
• Return to the notes made by the class on ways to indicate flashback from the shared reading in phase 1. From the class list, model making appropriate choices to link each section of the text. As the plan will support both a short written story and a short film, the connecting ideas and phrases will need to be noted as potential visual effects and their written equivalents. For example, if children decide that the film version should fade to black, the written equivalent could read, 'It all happened such a long time ago, if only I could remember…'
• In shared and guided writing, introduce and reinforce the use of conditionals indicating past and future using Grammar for Writing (Key Stage 2) (Ref: 0107/2000), unit 51 to support children's written version of the text.

Learning outcome:

• Children can use paragraphs to structure their own writing and to create pace in a short narrative.

Phase 3: Writing, creating a visual text (4-9 days)

Teaching content:

• Use the plan to develop a short story. The short story should be able to stand as a narrative in its own right and provide the script for the children's own short film.

Writing the short story:

• Return to the paragraph planner and decide how many sentences each paragraph will need to convey the planned ideas and meet the restrictions of pace indicated by the music.
• Use modelled, shared and supported composition to support children in taking their narrative plan and transferring the ideas into a formal narrative style.
• Emphasise how written signposts and tense are used to move the reader between past and present while maintaining cohesion. Where appropriate, use units from Grammar for writing in shared and guided writing to support whole-class targets and individual needs, for example unit 52 on structuring paragraphs in complex narratives.
• Children work independently following the model from shared writing to develop their own short narrative.
• Revise the whole-class text to focus on the need for economical use of language to communicate the story. There will only be two and a half minutes to tell the story so careful use of a range of sentence structures will be necessary. Model contracting extended compound sentences to make them complex and add additional information for the reader. Ask children to identify a sentence they would like support with and to bring it to a whole-class 'sentence surgery'. Use supported composition to offer advice on altering the sentence to have the maximum impact on the reader.
• Provide time for individuals to alter their sentences. Organise children into pairs to work as writing response partners and offer feedback on the use of sentences to convey the narrative. A wordprocessor's change tracking facility will support revision and enable children to accept or reject the different options.

Creating the visual text:

• Re-watch The Piano and discuss which details and descriptive elements were included in the visual narrative and which were left to the viewer's imagination. For example, the background remains plain throughout the film but the clothing of the characters is portrayed vividly. Discuss which details children will need to show the viewer in the film and which can be left for the imagination to create. On a story board, draw a rough sketch of one image that best represents the main event in each paragraph from the short story created in the previous session.
• Children return to their short story and decide what the key moment is in each paragraph of their story. They then create a story board of the events using rough sketches to represent their ideas.
• Using supported composition, decide which visual techniques would be most appropriate to indicate the shift in time from past to present. Children should refer to the notes made on the IWB in phase 1 about the use of gesture, pan of the camera, editing and costume to support their decisions. Add notes to the story board.
• Illustrations of the main images for the short presentation could be made using collage onto plain paper backgrounds, painted illustrations or drawings. Encourage children to consider carefully the choice of colours used to reinforce the mood created by the music and events in the narrative. Scan the images into the computer for use in the final sessions.
• Model inserting the images into the presentation software, ensuring that the image remains for the appropriate length of time indicated by the musical phrases. Return to the original planner and the notes made on potential visual clues to indicate shifts between past and present. Demonstrate adding different edits and fades to the text to explore the impact of different styles on the reader. Some presentation software also enables the author to choose panning and tracking shots across the images. Discuss with children whether the choices made are in keeping with the mood and pace of the narrative.
• Children work individually to create their own short film by inserting their images. They decide on the length of time each image needs to be on the screen to keep to the pace of the music and choose the most effective way to edit and move between memories of the past and the present, and to indicate shifts in time to the viewer.
• Children play their films back to response partners. Ask the response partners to provide feedback on how effectively the narrative moved between past and present.
• Share the narratives as part of a short film festival. Display the written narratives, plans, story boards and original images to show the behind the scenes work undertaken to create the films.

Learning outcome:

• Children can use different narrative techniques to indicate the passage of time between past and present to engage a reader.

Assessment

Assessing Pupils' Progress

In this exemplified unit we have identified the main assessment focuses (AFs) for reading and writing. However, it is important to remember that teachers should interpret and adapt the teaching sequence to meet the needs of particular classes, and this may affect the choice of AFs against which you wish to gather a range of evidence.

In order for a judgement to be made against writing AFs 1 and 2 it is important that children are given space and time to develop their own ideas and define their own purposes for writing. Opportunities to plan for this will arise throughout the literacy curriculum as well as through the application of skills across the curriculum.

The suggested outcome for this unit is the creation of a short film and a written short story, both using flashbacks. The teaching of this unit should support the collection of evidence against reading AF3 (deduce, infer or interpret
Evidence against a variety of AFs will be collected at many points during the teaching sequence. Independence and opportunities to make decisions are integral to children's development in reading and writing. Therefore, as well as using assessment opportunities within the structure of the unit (as exemplified below) it will also be important to collect evidence of achievement against the AFs from occasions where children can demonstrate independence and choice.

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

**Opportunities for assessment**

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

<table>
<thead>
<tr>
<th>Learning outcomes</th>
<th>Example of teaching content and assessment opportunities</th>
<th>Evidence</th>
<th>Approach to assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children can express views on how an author has used a range of techniques to indicate a specific mood in a text.</td>
<td>Personal responses to a film are explored in a guided reading session. The group watches the film a second time and plots on graphs changes in the emotions shown in the film. Children annotate the graphs, identifying what was happening in the film at key points. The graphs are then discussed as a group, with questions to help guide discussions, for example: Which parts do you think are the happiest? Why? Which parts are rather sad? Why? What is the mood of the film overall? How does the film make the viewer feel? Why do you think the film maker made a film about…?</td>
<td>Children's oral responses&lt;br&gt;Children's notes&lt;br&gt;Written responses; reading journal</td>
<td>Teacher observation, questioning and discussion&lt;br&gt;Oral feedback to journal entries</td>
</tr>
<tr>
<td>Children can use paragraphs to structure their own writing and to create pace in a short narrative.</td>
<td>Children are in the process of writing their short story. During a guided writing session the teacher directs the attention of a group to their writing target: to write using a range of simple and complex sentences considering their effect on the reader. Before the session the teacher has selected one child's work and this is projected for the children to see. The group identifies and marks the sentence types within a paragraph. The teacher selects a longer sentence and the group works to improve it: using more appropriate conjunctions or connectives, rearranging word order. Ideas are compared and discussed. A compound sentence is selected and the group explores how this might be more effective as a simple sentence. Following the shared examples, children work on their own writing. The teacher has highlighted sentences for each child to re-draft. At the end of the session the teacher summarises the work and examples are shared. Links are made to the success criteria for the short story and achievement of the writing target.</td>
<td>Drafted sentences (from guided group work)&lt;br&gt;Final written narratives</td>
<td>Marking and feedback (oral and written)&lt;br&gt;Writing conferences to analyse; marking and feedback alongside children</td>
</tr>
</tbody>
</table>
Creative thinking

Children will generate ideas for a short narrative in response to a piece of music.

Reasoning

Children will discuss a short narrative film and give their opinions about the authorial intent, drawing inferences and making deductions from the text.

Empathy

Children will identify triggers and causes of other people’s emotions.

Evaluation

Children will make judgements and justify their views and opinions, drawing on sources to support their evaluations. Children will discuss success criteria, give feedback to others and judge the effectiveness of their own work.

Information processing

Children will explore information communicated through different modes and use this to create their own narrative.