

Narrative Structure Writing

KS3 English · Follows the national curriculum

Name _____ Class _____ Date _____

1. Worked example

Plan a five-paragraph story for 'The Locked Door'.

Step 1 · Opening

Zara hears knocking from the other side of her late grandad's shed door, locked for a year.

Step 2 · Build-up

She remembers him; her family wants to sell the house; she finds a key in his coat.

Step 3 · Problem

The key does not fit. The knocking starts again.

Step 4 · Climax

She breaks the window: inside, a trapped fox and his half-finished model boat with her name on it.

Step 5 · Resolution

She frees the fox and decides to finish the boat. The door is left open.

Answer: Opening hook → memories and key → failure → discovery → change (the door, once locked, left open).

Check: One line per paragraph; the last image shows change.

2. Now try one with the steps

Rewrite a 'telling' summary slowed-down moment.

Step 1 · Summary

Step 2 · Stretch time

Step 3 · Add senses

Step 4 · Delay the reveal

Answer:

3. Practice

Show your working. The marks tell you how much is expected.

1. List the five parts of a simple story structure in order. [1]

2. What does 'in medias res' mean? [1]
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3. How many paragraphs are in the Locked Door plan in Worked Example 1? Write the number. [1]
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4. Why is a short time span better for a timed story? [1]
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5. What is a circular structure? [1]
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6. What effect does a one-line paragraph have in a tense scene? [1]
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7. Which tense signals the start of a flashback in a past-tense story? [1]
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8. Give one reason 'it was all a dream' is a weak ending. [1]
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9. What is foreshadowing? Give an example. [2]
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10. Rewrite 'He was scared when he heard the noise.' slowed-down moment of two or three sentences. [2]
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11. Explain how to make a twist ending feel fair to the reader. [2]
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12. How can an object become a symbol in a circular story? [2]
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13. Plan a five-line outline for a story titled 'The Last Train', one line per stage. [3]

14. Why do strong story writers vary paragraph length? [2]

4. Before you hand it in

Spending half the story on the morning routine before anything happens.

Start to the problem can, and fill in background later.

Packing in too many events: a chase, a kidnap, an explosion and a rescue.

One main problem, explored in depth.

Jumping in and out of flashbacks without signals.

Past perfect to enter, a clear present detail to return.

Ending climax happens.

Add a short resolution showing the consequence or change.