

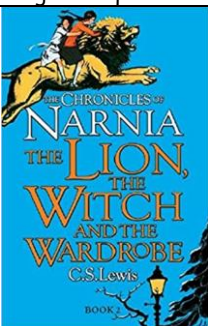
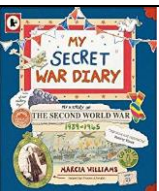
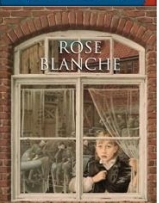
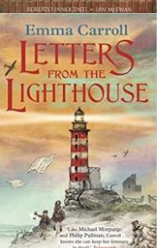


Talk for Writing/ English Curriculum

Year 5/6 – Cycle A

Last Updated January 2022

The other texts/extracts may be added to throughout the year depending on the ability of children and may be different per class. The model texts for the fiction units may be edited to include specific targets/issues highlighted from the cold write.

The model texts for the non-fiction units to be written by the class teacher using the same context as the cold write so children have a familiar context and aren't having to digest more information/learn about something else. These also need to include any targets that have arisen from cold writes as well as the features/toolkit of the type of text.

Topic Linked texts/ Key Texts High quality text to support vocab development and particular skills e.g. 'To Kill a Mockingbird' passage to support setting description		Other texts/extracts		Fiction Unit	Non-Fiction Unit
A Child's War		    		<p>Portal Story</p> <ul style="list-style-type: none"> Main character (MC) finds a magical portal and enters. Describe the new setting The MC is warned not to do something in the new world. The MC explores the new world and disobeys the warning. The MC has to escape and return through the portal. The MC cannot find the portal again and has brought back some magical item. <p>Model Text: Elf Road, Pie Corbett. To be edited by teachers to include any issues from the cold write. https://www.teachwire.net/news/elf-road-use-pie-corbetts-portal-story-and-activities-to-develop-grammar-wr</p> <p>Focus: Setting</p> <p>Helpful Links: https://owlcation.com/academia/Scenes-from-Harry-Potter-to-help-with-descriptive-work-in-your-class-Castle-descriptions</p> <p>Cold write: To describe the setting https://www.youtube.com/watch?v=Uuq8Gunljios&safe=active</p> <p>Hook: Have a picture of a door/portal on the IWB. Children to imagine it is a portal that will take them to a fantasy world. What would their world be like? How would they feel? What would they do there? What would they see? Children to design and explain their fantasy world.</p> <p>Warm: Children to write their own Portal Story.</p> <p>Hot: Children to write a setting description of Lenny during the Blitz (Lion and the Unicorn). Children to write their own Portal Story.</p>	<p>Purpose: To write to retell/recount</p> <p>Genre: Diary</p> <p>Task: Cold: To write a diary recounting when you found an abandoned building https://www.literacyshed.com/draculas-whitby.html Hook: Air raid shelter experience (sirens, hiding under tables etc.) Warm: To write a diary as Lenny (The Lion and the Unicorn) Hot: To write a diary as Rose Blanche</p>



Toolkit:
Make sure the toolkit is co-constructed with the class and that they have seen examples of the toolkit in the model or other texts.

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:	Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
Collect language banks for settings, weather and time – sort by mood	Use images to train observation, brainstorm language and ideas. Shape these into descriptive passages	<ul style="list-style-type: none">Choose an interesting name for the setting	<ul style="list-style-type: none">Choose a name that suggests something about the setting, e.g. <i>Hangman's Wood</i>
Raid novels for images, descriptive passages and write 'in the style of'	From novels, collect and compare different settings that create different moods; write similar descriptions, shifting mood	<ul style="list-style-type: none">Select the time of day and weather to create an effect, e.g. <i>thunder rumbled through the darkness</i>	<ul style="list-style-type: none">Show the scene through the character's eyes – <i>Jill peered round the shop.</i>
Compare descriptions and analyse effect created	Use film clips to discuss how settings manipulate the reader, write short descriptions of scenes	<ul style="list-style-type: none">Show how a character reacts to the setting: <i>Jo shivered.</i>	<ul style="list-style-type: none">Use a detailed sentence of 3 to describe what can be seen, heard or touched, e.g. <i>Old carpets, dusty sheets and broken chairs littered the floor.</i>
Use drama to enter settings and mime how a character reacts	Use drama to create and describe settings; show an image/film clip and interview 'eye witnesses'; use guided visualisation to imagine scenes, e.g. <i>The Highwayman</i>	<ul style="list-style-type: none">Show the setting through the character's eyes, e.g. <i>Jo looked round the room.</i>	<ul style="list-style-type: none">Pick out unusual details to bring the setting alive, e.g. <i>On the piano, stood a large cage containing a yellow snake.</i>
Use film and real locations for short-burst writing to develop description	Use physical theatre to build settings or retell tales; create still images and use 'talking objects' to describe	<ul style="list-style-type: none">Use prepositions – <i>below the hill; near the cave; on top of the table</i>	<ul style="list-style-type: none">Introduce something unusual to hook the reader and lead the story forwards, e.g. <i>There was a letter on the doormat.</i>
Use 'tell me' to develop settings through an imagined character's eyes	Use sound effects, music and voices to create and dramatise settings	<ul style="list-style-type: none">Use a change of setting, weather or time to create a new atmosphere.	<ul style="list-style-type: none">Change atmosphere by altering weather, place or time and use metaphor and personification, e.g. <i>the wind moaned</i>Reflect a character's feelings in the setting, e.g. <i>The rain poured and Gary sniffed.</i>

Toolkit/Features:
Show not tell feelings
Emotive language
Descriptive language
Talking to the reader e.g. rhetorical questions

Typical ingredients of recount text	
Audience	Someone who wants to know what happened.
Purpose	To retell a real event in an interesting and engaging way.
Typical structure	<ul style="list-style-type: none">A beginning, middle and end in chronological order.Opening paragraph to hook and orientate the reader (often includes Who? What? Where? Why? When?).Paragraphs often begin with a topic sentence.
Typical language features	<ul style="list-style-type: none">Past tense.Time sentence signposts for coherence.Specific and descriptive – often in style of information or explanation.Direct speech.
Examples	<ul style="list-style-type: none">Trip to local museum.Autobiography.Newspaper article.

Poetry

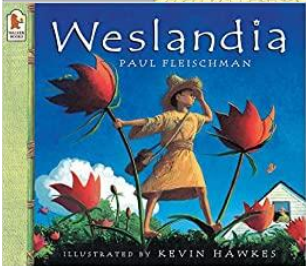
War poetry:

Learn and perform a poem by Wilfred Owen (WWI)

Write own poems about war

<http://www.keystage2literacy.co.uk/world-war-poetry.html>

Revolution



Rags to Riches

Rags to Riches Tale:	Generic Structure:
Opening	Introduce the MC
Build up	MC is sad/lonely/treated badly
Problem	MC has to face difficulties because of their situation
Resolution	MC overcomes difficulties/Is helped to overcome the difficulties
Ending	MC achieves happiness /wealth/recognition

Model Text: The Blue Fish (Pie Corbett, Bumper Book KS2)
To be edited by teachers to include any issues from the cold write.

Focus: Dialogue

Helpful Links:

Cold write: To write a conversation between two characters.
<https://www.pobble365.com/twinkle-twinkle-little-flame/>

Hook: Match up quotes and characters/books. Arrange in order of best-worst & justify reasons

Warm: Children to write their own Rags to Riches Tale.

Hot: Children to write a conversation between two characters from Street Child. Children to write their own Rags to Riches Tale.

Toolkit:

Also to be crafted from the additional text examples.

Make sure the toolkit is co-constructed with the class and that they have seen examples of the toolkit in the model or other texts.

ards you might want to		s co-construct the toolkit with the class	
Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:	Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none">Use only a few exchangesTag on what a character is doing while speaking, using a 'stage direction' – 'No,' he hissed, <i>shaking his head</i>.Use a speech sandwich, e.g. 'Hello,' said John, waving to his friend. Then character B replies, 'Run for it,' squealed Tim.Use dialogue to suggest how a character feels, thinks or what they are like and to move the action forwardsUse quirky expressions, e.g. "Crazy cats," she muttered.	<ul style="list-style-type: none">Have characters discuss other characters and reflect on eventsAdd to the speech sandwich by adding in the listener's reaction, e.g. 'Hello,' said John, waving to his friend. Tim gasped.Also add in something else that is needed to keep the action moving forwards, e.g. 'Hello,' said John, waving to his friend. Tim gasped. Coming down the road was an elephant.Complete with what the listener says, e.g. 'Hello,' said John, waving to his friend. Tim gasped. Coming down the road was an elephant. 'Run for it!' squealed Tim.Put the speaker before or after what is said or in between, e.g. Sam said, "So, let's go." "So, let's go," said Sam. "So," said Sam, "Let's go."	<ul style="list-style-type: none">Add ideas to class dialogue rules by reading quality literature, display, model in shared writing and practiseUse paired drama to develop what is said and how it is said with expression mirroring how a character feels plus a simple action, e.g. <i>pointing at the chair</i>Model in pairs what character A says + the reply from character B; then add in stage directions for bothCollect expressions from books but also from listening in to other people speakingMake lists of idioms and everyday expressions	<ul style="list-style-type: none">Notice in reading how other characters or the author, reflect on a main characterIn drama, use the game 'gossip' or 'spies' to develop the idea of other characters commenting on a key characterIdentify in reading and model in shared writing how the listener reacts; use drama to explore how reactions can be 'shown';Explore dialogue in quality books and add extra ideas to the class dialogue rules and tipsInnovate on extracts of dialogue from novels, using same style as authorInnovate from novels by changing how a character feels, using 'show not tell' and altering what they say – can a partner guess how your character feels?

Purpose: Recount

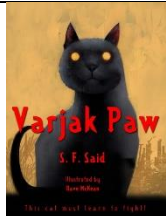
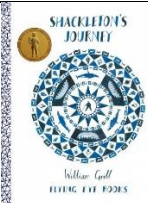
Genre: Newspaper Report

Task:
Cold: To write a newspaper report about the strange objects that appeared in the classroom.
Hook: Children to come in to the classroom to find a range of items and a letter/diary from a character (could be Barnardo or other character from Street Child)
Warm: To write a newspaper about Oliver going missing and the strange happenings in London (Oliver Twist Link)
Hot: To write a newspaper about Dr Barnardo opening up a home for boys (Street Child link)

Toolkit/Features:

Typical ingredients of recount text	
Audience	Someone who wants to know what happened.
Purpose	To retell a real event in an interesting and engaging way.
Typical structure	<ul style="list-style-type: none">A beginning, middle and end in chronological order.Opening paragraph to hook and orientate the reader (often includes Who? What? Where? Why? When?).Paragraphs often begin with a topic sentence.
Typical language features	<ul style="list-style-type: none">Past tense.Time sentence signposts for coherence.Specific and descriptive – often in style of information or explanation.Direct speech.
Examples	<ul style="list-style-type: none">Trip to local museum.Autobiography.Newspaper article.

Frozen Kingdom



Journey Tale

Journey Tale:	Generic Structure:
Opening	MC goes on a journey
Build up	Something small goes wrong
Problem	Something worse happens Something even worse happens
Resolution	The obstacles are overcome
Ending	MC gets there in the end

Model Text: Zelda Claw and the Rain Cat (T4W book)
<https://www.willingham.cambs.sch.uk/attachments/download.asp?file=865&type=pdf>
To be edited by teachers to include any issues from the cold write.

Focus: Suspense

Helpful Links:
<http://www.warrenroadprimary.co.uk/downloads/T4W%20Presentation.pdf>
<https://pennwoodcpd.wordpress.com/2014/02/07/suspense-a-talk-for-writing-unit-phase-1-imitation/>
<https://www.talk4writing.com/wp-content/uploads/2019/03/The-Manor-House.pdf>

Cold write: To write a paragraph that builds suspense
https://www.youtube.com/watch?v=TmN_He6e-AA

Hook: Blindfold a small group of children. Play some suspense/spooky music.
<https://www.youtube.com/watch?v=MS6dhZc6uac> Choose a group of children to guide them to a mystery box/bag to put their hand in. Have an object in the bag/box, it isn't important what the object is as soon as it is strange and unfamiliar. Discuss how they were feeling, why, what made them feel that way.
Warm: Children to write their own journey tale.

Hot: Children to retell part of Shackleton's Journey with suspense. Children to write their own journey tale.

Purpose: To inform

Genre: Biography

Task:
Cold: To write a biography about Dr Barnardo/Oliver Twist
Hook: Create some jigsaws that tell you information about Shackleton's life e.g. a map of his home town. Children to put the together to figure out what it is telling them.
Warm: To write a biography about Ernest Shackleton (already know about from the Key Text)
Hot: To write a biography on Kenojuak Ashevak (to learn about as part of a famous Inuit artist)

Toolkit:
Also to be crafted from the additional text examples.
Make sure the toolkit is co-constructed with the class and that they have seen examples of the toolkit in the model or other texts.

6. Dilemma - action and suspense

- Think about the character’s goal – how will they try to achieve this – and what ‘struggles’ will they meet on the way – conflicts, obstacles and problems. Don’t have too many!
- Decide how obstacles will be overcome.

To build tension and excitement: – you might want to

- Balance short and long sentences
- Use questions to draw reader in
- Use exclamations for impact
- Place your character in lonely, dark place
- Introduce a scary sound effect, e.g. *something hissed*
- Show a glimpse of something, e.g. *a hand appeared at the door*
- Use dramatic connectives, e.g. *at that moment...*
- Use empty words, e.g. *something, somebody, it*
- Use powerful verbs, e.g. *run, jump, grip, grab, struggle*

keep the reader wanting to find out what will happen you might want to:	
Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none">• let the threat get closer and closer• show the character's feelings by reactions, e.g. <i>she froze</i>• include short punchy sentences for drama• use rhetorical questions to make the reader worried – <i>Who had turned out the light?</i>• use empty words to hide the threat – <i>something, somebody, it, a silhouette</i>• select powerful verbs – <i>crept, grabbed, smothered</i>• use dramatic connectives – <i>in an instant, without warning, out of the blue</i>	<ul style="list-style-type: none">• hide the threat;• use an abandoned setting or lull the reader with a cosy setting• personify the setting to make it sound dangerous – use the weather and/or time of day to create atmosphere• make your character hear, see, touch, smell or sense something ominous• surprise the reader with the unexpected• suggest something is about to happen• reveal the character's thoughts, e.g. <i>She wondered if she would ever escape the darkness.</i>• slow the action by using sentences of three and drop in clauses.

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none">• Collect language banks for scary settings, ominous weather, cold and darkness – sort by mood• Raid novels for scary scenes, descriptive passages and write 'in the style of'• Compare suspense sections and analyse effect created• Use drama to recreate suspense, mime how a character reacts and hot seat• Use 'in a dark, dark house' to build suspense• Collect verbs, dramatic connectives, empty words, descriptive phrases to use when building suspense	<ul style="list-style-type: none">• From novels, collect and compare different suspense paragraphs and innovate• Use film clips to discuss how to manipulate the reader; write short suspense scenes• Use drama to create a suspense scene• Use sound effects, music and voices to create suspense• Hot seat characters from drama and a novel to explore feelings and thoughts at moments of suspense – turn into writing• Gather word banks for suspense using the senses• Rehearse suspense sentences using sentences of three to build tension and drop in clauses; contrast with rhetorical questions and short sentences

Toolkit/Features:

Typical ingredients of information text	
Audience	<ul style="list-style-type: none">• Someone who is interested in the topic.• Someone who enjoys information.
Purpose	<ul style="list-style-type: none">• To inform the reader about the topic, describing its characteristics in an engaging and interesting way.
Typical structure	<ul style="list-style-type: none">• Opening that introduces the reader to the subject.• Chunks of information, logically organised, possibly with subheadings, information boxes, lists, bullet points, diagrams and images.• Paragraphs usually begin with a topic sentence.• Ending – that makes a final 'amazing' point or relates the subject to the reader.
Typical language features	<ul style="list-style-type: none">• Generalisers such as – <i>most, many, some, a few, the majority.</i>• Sentence signposts to add information – <i>furthermore, also, moreover, additionally.</i>• Subject-specific and technical vocabulary.• Often in the present tense and third person, e.g. <i>whales are large.</i>• Usually fairly formal, especially if written for an unknown reader.• Detail and description, including comparisons.
Examples	<ul style="list-style-type: none">• Natural world: <i>sharks, dinosaurs, butterflies, flowers, etc.</i>• Places – <i>our school, India, river deltas, etc.</i>• People – <i>life in the Caribbean, living in the desert, etc.</i>• Objects – <i>racing cars, mobile phones, etc.</i>• Hobbies – <i>football, dance, etc.</i>

Bloodheart

Openings and endings to be used from a wide variety of texts, including Pie Corbett's model texts.

Opening examples in the Writing Models Year 5 Book



Conquering/Beat the Monster

Conquering the Monster Tale:	Generic Structure:
Opening	Introduce the MC(s) all is well
Build up	A monster appears and causes problems
Problem	The monster is difficult to defeat
Resolution	MC(s) defeat the monster
Ending	All is well again (MC(s) gets a reward)

Model Text: The Cobbler of Krakow (Pie Corbett, Bumper Book) / Beowulf
To be edited by teachers to include any issues from the cold write.

Focus: Opening and Endings

Helpful Links:

<http://stmarystimsbury.co.uk/wp-content/uploads/2015/02/The-cobbler-and-the-dragon.pdf>
<https://www.standrewsgreenvalley.com/what-s-on/news-and-events/new-articles/year-6-cobbler-krakow>
<https://vimeo.com/38804551>
<https://www.talk4writing.com/wp-content/uploads/2015/04/Writing-toolkits.pdf>
<https://www.tes.com/teaching-resource/story-opening-ppt-and-activities-6361061>
<https://www.talk4writing.com/wp-content/uploads/2014/01/Jumpstart-Imitation-Games.pdf>
https://dera.ioe.ac.uk/4825/5/nls_y6t1exunits075202narr1.pdf

Cold write: To write the opening (and ending) of a story.

Prompt: A range of Pobble 365 pictures that will encourage different types of openings e.g. not all descriptive

Hook: Children to create their own scary monster and write a brief description about them. What do they look like? What do they smell like? What do they eat? Where do they live? What do they do that is bad? What makes them dangerous? What is their weakness?

Warm: Children to write their own Beat the Monster tale.

Hot: Write a new opening and ending to a traditional tale (they could be the same story line but written better or something different could happen) Children to write their own Beat the Monster tale.

Purpose: To Explain

Genre: Explanation Text

Task:

Cold: To explain why children had to work during the Victorian Era (previous topic knowledge)

Hook: Children to draw/design their monster from the story and write a 'wanted poster/article.' Use FX guru to have a monster in the school building/local environment.

Warm: To explain why the beast/monster is dangerous

Hot: To explain how the circulatory system works

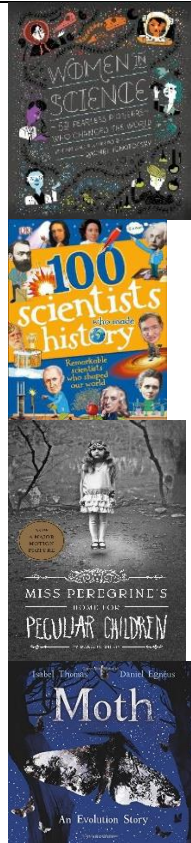
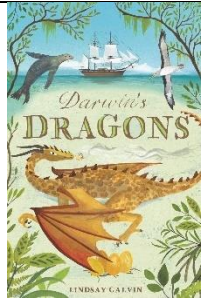
Toolkit:
Also to be crafted from the additional text examples.
Make sure the toolkit is co-constructed with the class and that they have seen examples of the toolkit in the model or other texts.

Things on the washing line or working wall	
Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none">• Use drama to develop 'show not tell' to deepen openings and endings• Use role-play to develop possible 'speech' openings and translate with shared writing• Collect and categorise openings from story books, e.g. ones that start with speech, a character's name, the setting, a question, a dilemma, etc.• Discuss which openings hook the reader and what techniques are being used• Work on planning with a character, in a <i>place</i>, <i>the time of day</i> and <i>weather</i>. Then add in 'why the character is there' and 'how the character feels'	<ul style="list-style-type: none">• Collect adverbials to hook the reader, e.g. 'Usually', 'amazingly', 'suddenly'• Work from objects, images, experiences• Model how to tease the reader by leaving gaps and a back-history, e.g. 'Mrs Jenkins was not going to be fooled again.'• Compare different openings/ endings by quality writers and discuss which is most powerful and why. Then contrast the openings with their endings; look for links• Use shared and guided writing to model effective openings that hook the reader and endings that draw a story together. Reflect what has changed/ been learned• Experiment by writing various openings, thinking about the desired effect on the reader, e.g. to make them laugh, feel sad, want to read on, etc.

What we want to:	
Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none">• Use time (<i>Late one night</i>), weather (<i>Snow fell</i>) or place starters (<i>The river teemed with fish</i>) – 'who', 'where', 'when', 'weather' and 'what' (is happening) to orientate the reader• Start with the name of your character, e.g. 'Bill stared out of the window'. Think about how the character feels (or personality, e.g. bossy) and show this at the start, e.g. 'Bill glared at his teacher.'• Use dramatic speech – "How do we escape now?" (Try warnings, worries, dares, secrets.)• Start with questions or exclamations to hook the reader's interest, e.g. "Run!" they yelled./ "What is it?" she muttered.• End by showing how the character has changed, 'Bill grinned.' or what has been learned, e.g. a moral	<ul style="list-style-type: none">• 'Hook' the reader, e.g.<ul style="list-style-type: none">◦ <i>Usually</i>, Tim enjoyed playing in the park but ...◦ Use a contrast, e.g. inside/ outside: <i>Outside</i>, the wind howled. <i>Inside</i>, the fire blazed.◦ Use a <u>dilemma</u>, <u>desire</u> or <u>unexpected</u> event, e.g. <i>Jo wept</i>.◦ Suggest something dangerous might happen (<i>the ancient bridge shook</i>) or has happened (<i>smoke rose from the village</i>)◦ Dismiss the 'monster', e.g. <i>Tim had never believed in ghosts</i>.◦ Create a mood (<i>The fog shrouded ...</i>)◦ Use a 'trigger' to catch the reader's interest, e.g. <i>someone wants something; is warned not to do something; has to go somewhere; is threatened; has lost something; a mysterious parcel arrives</i>• Use a flashback or forwards.• End by showing what the main character has learned or how they have changed. Make a link back to the beginning. Have the author comment on events.

Typical features of explanation text	
Audience	Someone who wants to understand a process or an event.
Purpose	To help someone understand a process or why something is, or has happened.
Typical structure	<ul style="list-style-type: none">• Series of logical – often chronological – explanatory steps.• Paragraphs usually beginning with a topic sentence.• Often illustrated by diagrams to aid understanding.
Typical language features	<ul style="list-style-type: none">• Formal language.• Present tense.• Causal sentence signposts to link explanation.• Generalisation.• Tentative language to refer to unproven theories.• Detail to help understand points – often in form of information.• Technical vocabulary.
Examples	<ul style="list-style-type: none">• How does a bicycle pump work?• Why does it get colder when you go up a mountain?• How did the Egyptians build the pyramids?

Darwin's Delights



Note: Year 6s may do a shorter writing unit or a non-fiction text instead. For focussing on GD children it may be appropriate to allow them to choose their genre of writing (Mysteries of Harris Burdick for prompts).

Tale of Fear

Tale of Fear:	Generic Structure:
Opening	MC is afraid of something and is worried about it/gets teased about it
Build up	MC starts to do something
Problem	What MC fears actually happens
Resolution	MC overcomes the fear
Ending	MC has conquered the fear/reflects/looks to the future

Model Text: The Nightmare Man
https://www.teachprimary.com/learning_resources/view/pie-corbetts-fiction-the-nightmare-man
To be edited by teachers to include any issues from the cold write.

Focus: Description / Suspense

Helpful Links: <https://www.tes.com/teaching-resource/3-weeks-of-guided-reading-planning-for-year-6-suspense-stories-with-texts-11131577>
<https://www.tes.com/teaching-resource/greater-depth-examples-short-suspenseful-story-12108885>
<https://www.twinkl.com.au/resource/t2-or-330-ks2-building-suspense-and-tension-powerpoint>

Cold write: To write a descriptive paragraph that creates suspense
<https://www.literacyshed.com/francis.html>

Hook: Lights off in the classroom, blinds down. Children to close their eyes and listen to the opening of the video (do not tell them it's the BFG) up to 1:07. How does it make them feel? Why? Talk about what they could hear, what did they think that was happening, what type of story/film is it. Continue listening and then discuss more about how they created suspense and told the story with sound. Then watch it in full
<https://www.youtube.com/watch?v=FHgFLZQMvic> What else did they do to create suspense and fear?

Children to then have a go at answering some riddles which are all to do with dreams/darkness/ nightmares.

Warm: Children to write their own Tale of Fear.

Hot: Children to use Mrs Peregrine's Peculiar children to write a descriptive/suspense paragraph.
Children to write their own Tale of Fear.

Purpose: To inform
Genre: Information Text/Non-chronological report

Task:
Cold: To write a non-chronological report about Derby
Hook: Children to work in groups to make up an animal and habitat in a box. Children to make up a short presentation to tell the class about their animal.
Warm: To write a non-chronological report about a made up animal (could also like to their fear story)
Hot: To write a non-chronological report about selective breeding, adaptations and genes.

Toolkit:

Also to be crafted from the additional text examples.

Make sure the toolkit is co-constructed with the class and that they have seen examples of the toolkit in the model or other texts.

6. Dilemma - action and suspense

- Think about the character's goal – how will they try to achieve this – and what 'struggles' will they meet on the way – conflicts, obstacles and problems. Don't have too many!
- Decide how obstacles will be overcome.

To build tension and excitement: – you might want to

- Balance short and long sentences
- Use questions to draw reader in
- Use exclamations for impact
- Place your character in lonely, dark place
- Introduce a scary sound effect, e.g. *something hissed*
- Show a glimpse of something, e.g. *a hand appeared at the door*
- Use dramatic connectives, e.g. *at that moment...*
- Use empty words, e.g. *something, somebody, it*
- Use powerful verbs, e.g. *run, jump, grip, grab, struggle*

keep the reader wanting to find out what will happen you might want to:	
Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none">• let the threat get closer and closer• show the character's feelings by reactions, e.g. <i>she froze</i>• include short punchy sentences for drama• use rhetorical questions to make the reader worried – <i>Who had turned out the light?</i>• use empty words to hide the threat – <i>something, somebody, it, a silhouette</i>• select powerful verbs – <i>crept, grabbed, smothered</i>• use dramatic connectives – <i>in an instant, without warning, out of the blue</i>	<ul style="list-style-type: none">• hide the threat;• use an abandoned setting or lull the reader with a cosy setting• personify the setting to make it sound dangerous – use the weather and/or time of day to create atmosphere• make your character hear, see, touch, smell or sense something ominous• surprise the reader with the unexpected• suggest something is about to happen• reveal the character's thoughts, e.g. <i>She wondered if she would ever escape the darkness.</i>• slow the action by using sentences of three and drop in clauses.

ways co-construct the toolkit with the class

Ideas on prompt cards, washing lines or learning walls	
Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
Teach drawing – close observational work;	Avoid overwriting when describing. Learn how to trim/ tighten sentences.
Develop language and observation through science work. Use lenses;	Avoid repeating ideas, telling the reader the obvious (<i>hot flames</i>) and only select description that adds something new and moves the plot forwards.
Regular new experiences to discuss and describe. Play descriptive barrier games;	Discuss how good authors balance description and action.
Use short-burst 'spine' writing to practice observational writing;	Gather creative imagery into banks and discuss effects on the reader.
Brainstorm banks of vocabulary, list and use when writing;	Map, learn and write in the style of the best descriptive passages available, e.g. description of the barn in <i>Charlotte's Web</i> .
Use magpie books and boards to gather great descriptions from quality books.	Gather specific words banks through short-burst writing before writing narrative.
	Draw on previous writing and raid for effective imagery and description.

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none">• Collect language banks for scary settings, ominous weather, cold and darkness – sort by mood• Raid novels for scary scenes, descriptive passages and write 'in the style of'• Compare suspense sections and analyse effect created• Use drama to recreate suspense, mime how a character reacts and hot seat• Use 'in a dark, dark house' to build suspense• Collect verbs, dramatic connectives, empty words, descriptive phrases to use when building suspense	<ul style="list-style-type: none">• From novels, collect and compare different suspense paragraphs and innovate• Use film clips to discuss how to manipulate the reader; write short suspense scenes• Use drama to create a suspense scene• Use sound effects, music and voices to create suspense• Hot seat characters from drama and a novel to explore feelings and thoughts at moments of suspense – turn into writing• Gather word banks for suspense using the senses• Rehearse suspense sentences using sentences of three to build tension and drop in clauses; contrast with rhetorical questions and short sentences

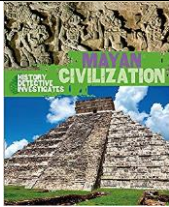
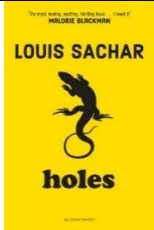
and real and using it to intrigue, you might want to:

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none">• 'Show' not 'tell' – describe a character's emotions using senses or a setting to create an atmosphere. e.g. <i>The shadow darted forwards. Her skin crawled!</i>• Select powerful, precise and well-chosen nouns, adjectives, verbs, adverbs that really match e.g. <i>rusted, overgrown, smeared, smothered</i>• Use personification e.g. <i>the bushes seemed like they were holding their breath</i>• Use metaphors and similes to create atmosphere, e.g. <i>even the tables froze</i>• Use alliteration to add to the effect, e.g. <i>Sally slept silently. The dark, damp, dangerous wood ...</i>• Use expanded noun phrases to add intriguing detail e.g. <i>The shaggy dog at the end of the lane begged on all fours.</i>	<ul style="list-style-type: none">• Use a character's reaction or the author's comments to show the effect of a description, e.g. <i>Joanna shuddered.</i>• Use onomatopoeia rather than alliteration to reflect meaning, e.g. <i>The bees buzzed busily.</i>• Ensure all word choices earn their place and add something new and necessary, e.g. not <i>the red letterbox</i> but <i>the rusted letterbox</i>• Use precise detail when describing to bring a scene alive, e.g. <i>His gold fob watch glinted.</i>• Select detail and describe for a purpose, e.g. to scare the reader, to lull the reader.

Toolkit/Features:

Typical ingredients of information text	
Audience	<ul style="list-style-type: none">• Someone who is interested in the topic.• Someone who enjoys information.
Purpose	<ul style="list-style-type: none">• To inform the reader about the topic, describing its characteristics in an engaging and interesting way.
Typical structure	<ul style="list-style-type: none">• Opening that introduces the reader to the subject.• Chunks of information, logically organised, possibly with subheadings, information boxes, lists, bullet points, diagrams and images.• Paragraphs usually begin with a topic sentence.• Ending – that makes a final 'amazing' point or relates the subject to the reader.
Typical language features	<ul style="list-style-type: none">• Generalisers such as – <i>most, many, some, a few, the majority.</i>• Sentence signposts to add information – <i>furthermore, also, moreover, additionally.</i>• Subject-specific and technical vocabulary.• Often in the present tense and third person, e.g. <i>whales are large.</i>• Usually fairly formal, especially if written for an unknown reader.• Detail and description, including comparisons.
Examples	<ul style="list-style-type: none">• Natural world: <i>sharks, dinosaurs, butterflies, flowers,</i> etc.• Places – <i>our school, India, river deltas,</i> etc.• People – <i>life in the Caribbean, living in the desert,</i> etc.• Objects – <i>racing cars, mobile phones,</i> etc.• Hobbies – <i>football, dance,</i> etc.

Hot! Mexico



Warning Tale:	Generic Structure:
Opening	MC(s) are warned not to do something
Build up	MC(s) do what they have been warned against
Problem	Something goes wrong and the MC(s) are in trouble
Resolution	MC(s) are eventually rescued
Ending	MC(s) are told off/punished for not listening to the warning.

Model Text:
The Canal (T4W Creative Story Tellers book and T4W resources from training) To be edited by teachers to include any issues from the cold write.

Focus:
Characterisation

Helpful Links:
<https://www.tes.com/teaching-resource/-the-canal-warning-story-talk-for-writing-style-english-unit-4-weeks-11978057>
<https://www.youtube.com/watch?v=isqwYELUdrw&safe=active>
http://www.readwritethink.org/files/resources/lesson_images/lesson800/Characterization.pdf

Cold write: To write a character description
<https://www.youtube.com/watch?v=cguysF7ERqM>

Hook: Give the children key phrases from the story. Children to try to put them in an order that they think they might go in in the story and write a prediction of what they think will happen.
Then give the children activity 2. Children to first figure out the story (Hansel and Gretal, Adam and Eve, Lion King) and then what they have in common (warning stories). You could read all/part of some of the story to them.
Children to then use this to re-write / add to their prediction about the story they had quotes from.

Warm: Children to write their own Warning Story.

Hot: Children to write a character description for a character from Holes. Children to write their own Warning Story.

Toolkit:
Also to be crafted from the additional text examples.
Make sure the toolkit is co-constructed with the class and that they have seen examples of the toolkit in the model or other texts.

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:	Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none">Show not tell – describe a character’s emotions using senses, e.g. the effect on the character’s body –. <i>a shiver shot up her spine</i>Give your main character a hobby, interest or special talent:<ul style="list-style-type: none"><i>Shiv kept a pet rat called Simon in a cage made of bamboo shoots</i>an expression for speech, e.g. <i>‘Rats!’ she cried</i>something they love or hate or fear, e.g. <i>Carol had always been afraid of the dark</i>a distinctive feature, e.g. <i>she wore scarlet jeans</i>a secretKnow your character’s desire, wish or fear, e.g. <i>Gareth had always wanted a pet/ never liked lizards.</i>	<ul style="list-style-type: none">Use a name to suggest the character, e.g. <i>Mr Hardy</i> [strong and tough], <i>Miss Honey</i> [gentle]Drop in a few details to suggest character, e.g. <i>Mr Simons, gripping his cane, glared at the two boys.</i>Show (not tell) how characters feel by what they do, think or say, e.g. <i>“Get out!” he snapped, slamming the door. (to show anger)</i>Reveal a character’s thoughts, e.g. <i>He hoped that he would find his way home.</i>Use other character’s (or the narrator’s) comments or reactions, e.g. <i>‘Tracy’s upset again,’ whispered Jamil.</i>Use contrasting main characters & show how a character feels on the inside whilst pretending something else.Show character development – how they feel at the start and end of a story, e.g. <i>Mrs Bonny frowned.</i> [Opening] <i>Mrs Bonny turned to her new-found friend and smiled.</i> [Ending]	<ul style="list-style-type: none">Notice and collect ideas for how authors develop characters through what they say, do and thinUse reading and images to collect banks of words or phrases to draw on when writing for feelings, e.g. <i>scared – shivered, spine tingle, legs shook, tremble</i>act out simple scenes with different characters, e.g. <i>coming into a room angrily, shyly, bossily, etc.</i>Use drama to re-enact or develop new scenesCollect character triggers, e.g. <i>a secret, a wish, a fear, finding something, an anxiety, a dream, losing something, a lie, etc.</i>	<ul style="list-style-type: none">Play games where children mime and others have to guess – who and how they feelWrite dialogue for images of films with the sound turned downCollect banks of names and idioms/expressionsLook at images of people and write banks of details to describe faces, hands, eyes, mouths, teeth, etc.In reading, discuss how authors build characters and show/suggest feelingsUse drama to develop ‘show not tell’. Act out scenes, changing a character’s feelings, e.g. how does a bossy character answer the door or a shy one?Rehearse changing sections of good writing by altering the character type thinking about what a different character would say, do or think;Read and imitate good writers. Borrow characters and write new stories for them.

Purpose: To persuade

Genre: Holiday Brochure/Leaflet

Task:
Cold: To write a persuasive holiday leaflet for an imaginary island
Use the video as ideas for what they might want to include on their island
<https://www.youtube.com/watch?v=EPI4EFB744Y>
Hook: Classroom set out like an aeroplane, boarding passes, passports, holiday music playing, aeroplane simulator.
<https://www.youtube.com/watch?v=AtMzngYdx4s>
https://www.youtube.com/watch?v=nOh0_Mc9sI0
Warm: To write a persuasive holiday leaflet for Camp Green Lake (as a good place, see Stanley’s letter to mum)
Hot: To write a persuasive holiday leaflet for Mexico

Toolkit/Features:
Rhetorical questions
Rule of 3
Alliteration adjectives
Personal Pronouns
Emotive language
Target audience vocabulary

Typical features of persuasion text	
Audience	Someone you are trying to influence
Purpose	To promote a particular view or product in order to influence what people think or do
Typical structure	<ul style="list-style-type: none">Logical orderA series of points building one viewpointParagraphs with topic sentence in introduction (and in all paragraphs for longer text)Often includes images to attract attention
Typical language features	<ul style="list-style-type: none">Personal and direct, often informal (friendly)Emotive sentence signpostsOpinions presented as factsUse of the imperativeUse of language that sounds good, including slogansWeasel words (emotive language designed to deceive/give best impression)
Examples	<ul style="list-style-type: none">AdvertsNewspaper editorialsPromotional leafletsPamphlets promoting a particular viewpoint