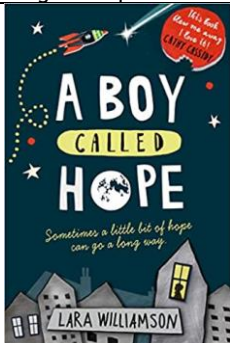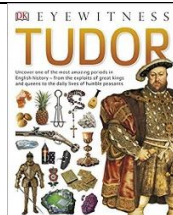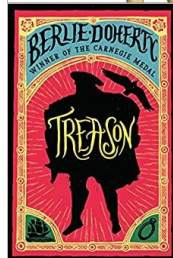# Talk for Writing/ English Curriculum
Year 5/6 – Cycle B

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
Off with her head!		**T4W Story Type:** Wishing Tale | Wishing Tale:	Generic Structure: | |---|---| | Opening | MC wants something badly | | Build up | MC tries to get it | | Problem | MC is prevented by some sort of difficulty | | Resolution | MC overcomes the difficulty | | Ending | MC gets what they want. (Was it worth it?) | Model Text (To be edited by teachers to include development points from the cold write): One Chance https://www.talk4writing.com/wp-content/uploads/2020/05/Y5-One-Chance.pdf Focus: Dialogue Helpful Links: Cold write: To write a dialogue https://www.literacyshed.com/the-present.html **Hook:** Read the story "The Kings Beard" http://www.imaginaryjourneys.co.uk/wp-content/uploads/2013/03/Wishes-3-Download-2.pdf Children to then have a go at solving an anagram for: Be careful what you wish for Discuss the ideas about the quotes and positive and negative consequences to wishes Children to then think of a wish that someone might wish for and think about the positive and negative results. Are any wishes truly positive? Are they all risk free? **Warm:** Children to write their own Wishing Tale. **Hot:** Write a dialogue between Henry VIII and one of his wives. Children to write their own Wishing Tale.	Purpose: To retell/Recount Genre: Newspaper Report Task: Cold: To write a newspaper report: Girl gets 3 wishes! (Linked to One Chance model from fiction unit) Hook: Letter arrives from a local newspaper asking them to write a newspaper report or hot seating a journalistic interview linked to the story "One Chance" Warm: To write a newspaper report based on their wishing tale Hot: To write a newspaper report about the closing of the monasteries

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.

ards you might want to

| Y3/4	Y5/6
As in Y1/2 plus:	As in Y3/4 plus:
• Use only a few exchanges • Tag on what a character is doing while speaking, using a 'stage direction' – 'No,' he hissed, _shaking his head._ • 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 forwards • Use quirky expressions, e.g. "Crazy cats," she muttered.	• Have characters discuss other characters and reflect on events • Add 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."

s co-construct the toolkit with the class   Talk for Writing

Y3/4	Y5/6
As in Y1/2 plus:	As in Y3/4 plus:
• Add ideas to class dialogue rules by reading quality literature, display, model in shared writing and practise • Use 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. _pointing at the chair_ • Model in pairs what character A says + the reply from character B; then add in stage directions for both • Collect expressions from books but also from listening in to other people speaking • Make lists of idioms and everyday expressions	• Notice in reading how other characters or the author, reflect on a main character • In drama, use the game 'gossip' or 'spies' to develop the idea of other characters commenting on a key character • Identify 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 tips • Innovate on extracts of dialogue from novels, using same style as author • Innovate 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?

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	• 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	• Past tense. • Time sentence signposts for coherence. • Specific and descriptive – often in style of information or explanation. • Direct speech.
Examples	• Trip to local museum. • Autobiography. • Newspaper article.

Stargazers
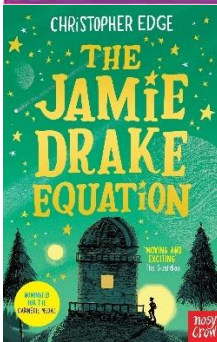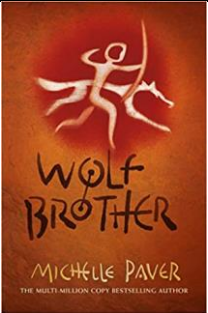
T4W Story Type:
Journey Story

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 (To be edited by teachers to include development points from the cold write): Alien Landing

Focus: Setting

Helpful Links:
https://www.teachwire.net/teaching-resources/pie-corbetts-fiction-invent-an-extraterrestrial-adventure-with-alien-landin
https://www.teachprimary.com/learning_resources/view/pie-corbetts-fiction-alien-landing

Cold write: To write a setting description
https://www.youtube.com/watch?v=zgEpPBnUrZE (from 00:45)

Hook: Children to draw their own alien and space ship and write a character description.

Warm: Children to write their own journey story

Hot: To write a journey tale set in space

Purpose: To discuss

Genre: Discussion (Daleks text, Red T4W book)

Task:
Cold: Are aliens real?
Hook: Before the cold write. Watch:
https://www.youtube.com/watch?v=-5RrmFZlBEw
Children to be given a side to the argument, yes they do or not they don't exist. How many reasons can they come up with?
Warm: Does magic exist?
Hot: Should children be able to do all of their work on a computer?

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:
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
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
Compare descriptions and analyse effect created	Use film clips to discuss how settings manipulate the reader; write short descriptions of scenes
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. The Highwayman
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
Use 'tell me' to develop settings through an imagined character's eyes	Use sound effects, music and voices to create and dramatise settings
Use 'in a dark, dark house' to build settings	

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
Choose an interesting name for the setting	Choose a name that suggests something about the setting, e.g. Hangman's Wood
Select the time of day and weather to create an effect, e.g. thunder rumbled through the darkness	Show the scene through the character's eyes – Jill peered round the shop.
Show how a character reacts to the setting: Jo shivered.	Use a detailed sentence of 3 to describe what can be seen, heard or touched, e.g. Old carpets, dusty sheets and broken chairs littered the floor.
Show the setting through the character's eyes, e.g. Jo looked round the room.	Pick out unusual details to bring the setting alive, e.g. On the piano, stood a large cage containing a yellow snake.
Use prepositions – below the hill; near the cove; on top of the table	Introduce something unusual to hook the reader and lead the story forwards, e.g. There was a letter on the doormat.
Use a change of setting, weather or time to create a new atmosphere.	Change atmosphere by altering weather, place or time and use metaphor and personification, e.g. the wind mooned
	Reflect a character's feelings in the setting, e.g. The rain poured and Gary sniffled.

Toolkit/Features:

Audience	Someone interested or involved in the topic under discussion.
Purpose	To present a reasoned and balanced view of an issue.
Typical structure	Opening paragraph that introduces the reader to the issue. Followed by a series of paragraphs in logical order: – either beginning with all the arguments for, followed by all the arguments against; – or a series of contrasting points ending with a reasoned conclusion. Paragraphs usually begin with a topic sentence.
Typical language features	Sentence signposts to guide the reader through the argument that help to: • add on and order ideas and views, e.g. The first reason, also, furthermore, moreover . . . • introduce other viewpoints, e.g. However, on the other hand, many people believe that, it might be thought that . . . • conclude, e.g. in conclusion, having considered all the arguments, looking at this from both sides . . .
Examples	• Should healthy eating be compulsory? • Should children be allowed to choose where to sit? • Should mobile phones be banned in school? • How can we improve the playground?

Alchemy Island

Purpose: To instruct

Genre: Instructions
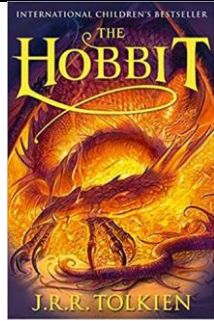
T4W Story Type:
Defeat the Monster

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)

Task:
Cold: To write instructions on how to make a toy car
Hook: To make a toy car
Warm: To write instructions on how to defeat the monster
Hot: To write instructions on how to make a mug cake

Model Text (To be edited by teachers to include development points from the cold write): The Tibicena

Focus: Characterisation

Helpful Links:
https://inthetwelve.wordpress.com/2019/02/11/talk-for-writing-in-y6-defeating-the-monster/
https://drive.google.com/file/d/1QEpoXiiO1nkzTxfnyUObvURoXorYchCW/view

Cold write: To write a character description

https://www.wizardingworld.com/features/things-you-may-not-have-noticed-about-albus-dumbledore
https://aminoapps.com/c/harry-potter/page/item/albus-dumbledore/RmTv_IWwedK8XRPzWM3JPL3N3Z6WGr

Hook: Split the class up in to groups of 3 maximum. Give each group a single sentence/paragraph of the model text (without reading the model text). Ask the children to talk about what type of story they think it is, what is happening, etc.

As a class, they are going to 'perform' their section as they see fit. Some groups may choose to do drama and act it out whilst someone reads it. Some may just chose to read it out to show the correct mood.
Each group to perform in order.

Then read the story as whole to the class, and ask them if any of them would change how they performed their part and why etc. Children to have an opportunity to do this and perform it as a full story as a class again.

Warm: Children to write their own defeating the monster story. Alternatively, children could write the fathers story of when they went in to kill the Tibicena, so they don't have to invent any new characters / beasts etc.

Hot: To write a continuation of the Tibicena story following on from 'And that was when we saw it.'

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:
• Show not tell – describe a character's emotions using senses, e.g. the effect on the character's body –. *a shiver shot up her spine* • Give your main character a hobby, interest or special talent: - *Shiv kept a pet rat called Simon in a cage made of bamboo shoots* - an expression for speech, e.g. *'Rats!' she cried* - something they love or hate or fear, e.g. *Carol had always been afraid of the dark* - a distinctive feature, e.g. *she wore scarlet jeans* - a secret • Know your character's desire, wish or fear, e.g. *Gareth had always wanted a pet/ never liked lizards.*	• Use a name to suggest the character, e.g. *Mr Hardy* [strong and tough], *Miss Honey* [gentle] • Drop in a few details to suggest character, e.g. *Mr Simons, gripping his cane, glared at the two boys.* • Show (not tell) how characters feel by what they do, think or say, e.g. *"Get out!" he snapped, slamming the door. (to show anger)* • Reveal a character's thoughts, e.g. *He hoped that he would find his way home.* • Use other character's (or the narrator's) comments or reactions, e.g. *'Tracy's upset again,' whispered Jamil.* • 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. *Mrs Bonny frowned.* [Opening] *Mrs Bonny turned to her new-found friend and smiled.* [Ending]

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
• Notice and collect ideas for how authors develop characters through what they say, do and thin • Use reading and images to collect banks of words or phrases to draw on when writing for feelings, e.g. *scared – shivered, spine tingle, legs shook, tremble* • act out simple scenes with different characters, e.g. *coming into a room angrily, shyly, bossily, etc.* • Use drama to re-enact or develop new scenes • Collect character triggers, e.g. *a secret, a wish, a fear, finding something, an anxiety, a dream, losing something, a lie, etc.*	• Play games where children mime and others have to guess – who and how they feel • Write dialogue for images of films with the sound turned down • Collect banks of names and idioms/expressions • Look 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 feelings • Use 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.

Toolkit/Features:

Audience	Someone who needs to know how to do something.
Purpose	To inform the reader about how to accomplish something in as clear a way as possible.
Typical structure	• Opening that explains what the instructions are for and why they might be necessary. • List of what is needed in order of use. • List of steps to be taken in chronological order. • Often uses diagrams. • Ending – that adds in any extra points, reminders, warnings or encouragement to the reader.
Typical language features	• Temporal signposts to organise the steps taken, e.g. 'first', 'next', 'after that', 'then', 'so', 'finally'. • Steps to be taken: organised by numbers, letters of the alphabet or bullet points. • Fairly formal as the reader may be unknown. • Use of short sentences to make the writing very clear and easy to follow. • Use of 'bossy' words (imperatives), e.g. 'turn', 'push', 'click', 'stir', etc. • Subject specific and technical vocabulary. • Commas used when writing a list of ingredients or tools. Possible use of colon before a list, e.g. What you need: a spade, bucket and trowel.
Examples	• How to make a pizza topping. • How to invade a walled city. • How to keep ourselves warm. • How to work the computer. • How to keep an alien happy.

Peasants, Princes and Pestilence
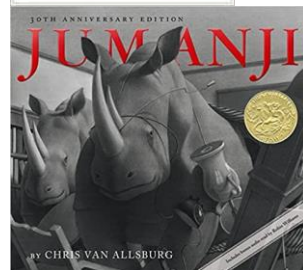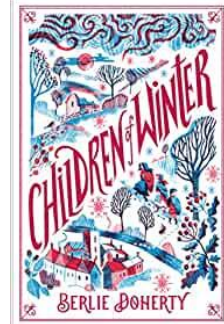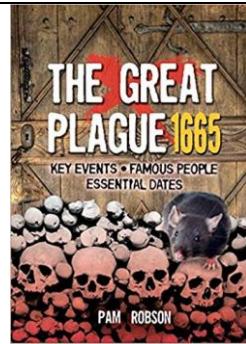
T4W Story Type:
Finding Tale

Finding Tale:	Generic Structure:
Opening	Introduce the MC
Build up	MC goes somewhere and finds something unusual/amazing/important
Problem	Something goes wrong and it is the fault of the object found
Resolution	MC has to put object back/throw it away/hide it/call for help/sort it out
Ending	All is well again and lessons have been learnt.

Model Text (To be edited by teachers to include development points from the cold write):
The Game
This is a long story that will need shortening

Focus: Openings and Endings

Helpful Links:
https://www.talk4writing.com/wp-content/uploads/2020/04/Y5-Unit.pdf

Cold write 1 : To write the opening to the story
https://www.youtube.com/watch?v=K-z8kWZffYw

Cold write 2: To write the ending of the story
https://www.twinkl.co.uk/resource/t2-or-392-the-curse-of-cogston-house-short-story-powerpoint-with-reading-questions?sign_in=1 (Read the story up to the ending slides)

Hook: Watch video on Jumanji, Robin Walliams, 1995, PG (link to Model text) and read the book
https://www.youtube.com/watch?v=veszTagaXik
https://www.youtube.com/watch?v=1xKR759ghEw
https://www.youtube.com/watch?v=mX9hyh-VaaA

Warm: Children to write their own Finding tale.

Hot: Children to write a prequel or sequel to their Finding Tale. Children to re-write their ending. Children to write their own Finding tale.

Purpose:
To persuade

Genre:
Letter

Task:
Cold: To write a letter persuading Mrs Martin to extend break times
Hook: To design their own toy/ useful household item/ game
Warm: To write a letter persuading a company to make/sell your item
Hot: To write a persuasive letter from Hancock to Mompesson (Mompesson vs Hancock. Burial in the church yard)

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.

...dings on the washing line or working wall

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
• Use drama to develop 'show not tell' to deepen openings and endings	• Collect adverbials to hook the reader, e.g. 'Usually', 'amazingly', 'suddenly'
• Use role-play to develop possible 'speech' openings and translate with shared writing	• Work from objects, images, experiences
• 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.	• Model how to tease the reader by leaving gaps and a back-history, e.g. 'Mrs Jenkins was not going to be fooled again.'
• Discuss which openings hook the reader and what techniques are being used	• 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
• Work on planning with a character, in a *place, the time of day* and *weather*. Then add in *'why the character is there'* and *'how the character feels'*	• 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.

...t want to:

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
• Use time (*Late one night*), weather (*Snow fell*) or place starters (*The river teemed with fish*) – 'who' , 'where', 'when', 'weather' and 'what' (is happening) to orientate the reader	• 'Hook' the reader, e.g. ○ *Usually*, Tim enjoyed playing in the park but … ○ Use a contrast, e.g. inside/ outside: *Outside, the wind howled. Inside, the fire blazed.* ○ Use a dilemma, desire or unexpected event, e.g. *Jo wept.*
• 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.'	○ Suggest something dangerous might happen (*the ancient bridge shook*) or has happened (*smoke rose from the village*) ○ Dismiss the 'monster', e.g. *Tim had never believed in ghosts.* ○ Create a mood (*The fog shrouded …*)
• Use dramatic speech – *"How do we escape now?"* (Try warnings, worries, dares, secrets.)	○ Use a 'trigger' to catch the reader's interest, e.g. *someone wants something; is warned not to do something; has to go somewhere; is threatened; has lost something; a mysterious parcel arrives*
• Start with questions or exclamations to hook the reader's interest, e.g. *"Run!" they yelled./ "What is it?" she muttered.*	• Use a flashback or forwards.
• End by showing how the character has changed, '*Bill grinned.*' or what has been learned, e.g. a moral	• 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.

Toolkit/Features:

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	• Logical order • A series of points building one viewpoint • Paragraphs with topic sentence in introduction (and in all paragraphs for longer text) • Often includes images to attract attention
Typical language features	• Personal and direct, often informal (friendly) • Emotive sentence signposts • Opinions presented as facts • Use of the imperative • Use of language that sounds good, including slogans • Weasel words (emotive language designed to deceive/give best impression)
Examples	• Adverts • Newspaper editorials • Promotional leaflets • Pamphlets promoting a particular viewpoint

Pharaohs
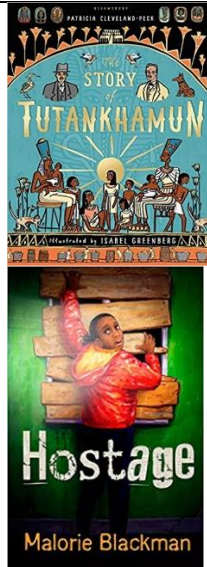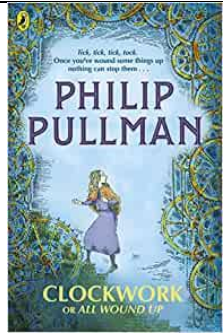
T4W Story Type:
Journey

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 (To be edited by teachers to include development points from the cold write):
Kidnapped (Bumper Book) and Adventure at Cambury Park

Focus: Suspense

Helpful Links:
https://www.teachwire.net/teaching-resources/pie-corbetts-fiction-kidnapped-literacy-resource-for-ks2
https://www.talk4writing.com/wp-content/uploads/2014/01/Story-Reading-into-Writing.pdf
https://www.talk4writing.com/wp-content/uploads/2014/01/Story-Reading-into-Writing.pdf
https://prezi.com/c74xebul1gos/writing-a-suspense-story-at-ks2/
https://www.bbc.co.uk/programmes/p011mxd6
https://primarysite-prod-sorted.s3.amazonaws.com/stensonfieldsprimary/UploadedDocument/72d46fe5c4784e59bfbd03371f968b9c/kidnapped.pdf

Cold write: To write a description that creates suspense
https://www.youtube.com/watch?v=gEK1hYYk2h8 (From 00:10)

Hook: Read Malorie Blackman's Hostage. Children to write their own Witness Statement for the Police.
https://www.tes.com/teaching-resource/hostage-by-malorie-blackman-6447380
https://www.twinkl.co.uk/resource/fairytale-character-witness-statements-from-the-twist-the-text-hansel-and-gretel-collection-t-e-2551606

Warm: Children to write their own Journey Story.

Hot: To re-write their Journey Story from another Character's point of view. Children to write their own Journey Story.

Purpose:
To retell/recount

Genre:
Diary

Task:
Cold: To write a diary about their weekend (children to make it up and make it their most ideal weekend)
Hook: Give children a range of clues, what is the link (scary): ghost image, spider, rat, darkness, riddle, play a spooky sound. Children to then write down their biggest fear on a post it note and put it in a box.
Warm: To write a diary about their scariest day (could use kidnapped to give them ideas)
Hot: To write a diary about Howard Carter finding King Tut's tomb.

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.

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.

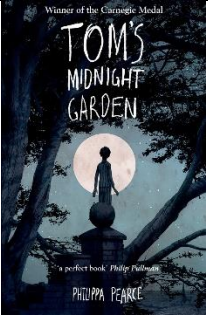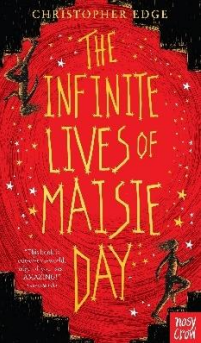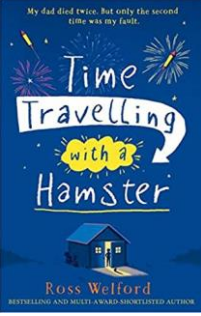**To build tension and excitement: – you might want to**

- 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:
let the threat get closer and closer	hide the threat; use an abandoned setting or lull the reader with a cosy setting
show the character's feelings by reactions, e.g. *she froze*	
include short punchy sentences for drama	personify the setting to make it sound dangerous – use the weather and/or time of day to create atmosphere
use rhetorical questions to make the reader worried – *Who had turned out the light?*	make your character hear, see, touch, smell or sense something ominous
	surprise the reader with the unexpected
use empty words to hide the threat – *something, somebody, it, a silhouette*	suggest something is about to happen
select powerful verbs – *crept, grabbed, smothered*	reveal the character's thoughts, e.g. *She wondered if she would ever escape the darkness.*
use dramatic connectives – *in an instant, without warning, out of the blue*	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:
Collect language banks for scary settings, ominous weather, cold and darkness – sort by mood	From novels, collect and compare different suspense paragraphs and innovate
Raid novels for scary scenes, descriptive passages and write 'in the style of'	Use film clips to discuss how to manipulate the reader; write short suspense scenes
Compare suspense sections and analyse effect created	Use drama to create a suspense scene
Use drama to recreate suspense, mime how a character reacts and hot seat	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
Use 'in a dark, dark house' to build suspense	Gather word banks for suspense using the senses
Collect verbs, dramatic connectives, empty words, descriptive phrases to use when building suspense	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 recount text

Audience	Someone who wants to know what happened.
Purpose	To retell a real event in an interesting and engaging way.
Typical structure	• 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	• Past tense. • Time sentence signposts for coherence. • Specific and descriptive – often in style of information or explanation. • Direct speech.
Examples	• Trip to local museum. • Autobiography. • Newspaper article.

Time Traveller

T4W Story Type:
Portal

| 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. |

Model Text (To be edited by teachers to include development points from the cold write): Scarab (Time Slip Scarab)
Children could innovate to go back to the time of the Tudors or plague (previous topics)

Focus: Description

Helpful Links:
https://www.teachwire.net/teaching-resources/pie-corbett-portal-story-ks2-lesson-plan-resource-history-english-grammar#login-box24
https://www.tes.com/teaching-resource/kidnapped-part-2-inspired-by-pie-corbett-11196249

Cold write: To write a description
https://www.youtube.com/watch?v=dS-wgJ_MYfI (17:20, could write a contrasting description of the current and old garden)

Hook: Watch a clip from Tom's Midnight Garden where he goes through the 'portal.'
https://www.youtube.com/watch?v=dS-wgJ_MYfI (00:10) If the children could go back to any period in History, what period would it be? Why? If the children could go to any place in the world/country through a portal, where would it be? Why?

Warm: Children to write their own portal story.

Hot: Children to write their own portal story prequel. Who had found the portal previously? What had happened? Or children to change the portals end location, how would this change the story? What would happen?

Purpose:
To inform

Genre:
Non-chronological report

Task:
Cold: To write a non-chronological report about children's entertainment in the 21st century.
Hook: Before cold write. Have a box that is a time capsule that has physical items or pictures in of things you liked to do as a child Children to design their own time capsule.
Warm: To write a non-chronological report about the plague in 1666.
Hot: To write a non-chronological report about how something has changed over time (music, fashion, leisure, and schooling). Allow children to do their own research

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.

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 (*hot flames*) 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 *Charlotte's Web*.
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.

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

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
• 'Show' not 'tell' – describe a character's emotions using senses or a setting to create an atmosphere. *e.g. The shadow darted forwards. Her skin crawled!*	• Use a character's reaction or the author's comments to show the effect of a description, *e.g. Joanna shuddered.*
• Select powerful, precise and well-chosen nouns, adjectives, verbs, adverbs that really match *e.g. rusted, overgrown, smeared, smothered*	• Use onomatopoeia rather than alliteration to reflect meaning, e.g. *The bees buzzed busily.*
• Use personification *e.g. the bushes seemed like they were holding their breath*	• Ensure all word choices earn their place and add something new and necessary, e.g. not *the red letterbox* but *the rusted letterbox*
• Use metaphors and similes to create atmosphere, e.g. *even the tables froze*	• Use precise detail when describing to bring a scene alive, e.g. *His gold fob watch glinted.*
• Use alliteration to add to the effect, *e.g. Sally slept silently. The dark, damp, dangerous wood …*	• Select detail and describe for a purpose, e.g. to scare the reader, to lull the reader.
• Use expanded noun phrases to add intriguing detail *e.g. The shaggy dog at the end of the lane begged on all fours.*	

Toolkit/Features:

Typical ingredients of information text

Audience	• Someone who is interested in the topic. • Someone who enjoys information.
Purpose	• To inform the reader about the topic, describing its characteristics in an engaging and interesting way.
Typical structure	• 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	• Generalisers such as – *most, many, some, a few, the majority*. • Sentence signposts to add information – *furthermore, also, moreover, additionally*. • Subject-specific and technical vocabulary. • Often in the present tense and third person, e.g. *whales are large*. • Usually fairly formal, especially if written for an unknown reader. • Detail and description, including comparisons.
Examples	• Natural world: *sharks, dinosaurs, butterflies, flowers*, etc. • Places – *our school, India, river deltas*, etc. • People – *life in the Caribbean, living in the desert*, etc. • Objects – *racing cars, mobile phones*, etc. • Hobbies – *football, dance*, etc.

Poetry

Children to learn about rap poetry – learn and perform Rap Connected by Benjamin Zephaniah and then write own rap poems

https://www.heymann.notts.sch.uk/page/ ?title=English+work&pid=2679