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| **Talk for Writing Complete Toolkit for Year 6** | |
| **Area of writing** | **Implementing the area for writing** |
| Settings | |
| * Change atmosphere by altering the weather, place or time and use metaphor furcation for example the wind moaned * Reflect the characters feelings in the setting for example the rain poured and Gary sniffed | * Use physical theatre to build settings of retail tales; create still images and use talking objects to describe * Use sound effects, music and voices to create a dramatize settings * Experiment with historical, real and imagined settings |
| Suspense | |
| * Personify the setting to make it sound dangerous – use the weather and/or time of day to create atmosphere * Slowly action by using sentences of three drop in clause. | * From novels, collecting compare different suspension paragraphs and innovate * To discuss how to manipulate the reader; write short suspense scenes * Use drama to create a suspense scene * You sound effects, music and voices to create suspense and pace |
| Action | |
| * Use a character’s reaction of the author’s comments to show the effect of description, eg, Joanna shuddered * Mirror the characters feelings through the setting, eg, The murky water lay dead before him * Push for vocabulary that powerfully connects to the desired mood and feeling, eg, mocking, dominating | * Avoid overwriting. Learn how to trim/tighten sentences to maximise affects * Brainstorm list of emotions and experiment connecting needs to settings * Discuss how good authors balance description and action * Gather creative action into banks and discuss effects on the reader |
| Characterisation | |
| * Use other characters all the narrators comments or reactions for example Tracy is upset again Jamie * Use contrasting main characters and show how our character feels on the inside was pretending something else * Show character development how they feel at the start of the end of the story for example, Mrs Bonny turned to her new found friend and smiles (ending) | * Use drama to develop show ‘not tell’. Act out scenes, changing a character’s feelings for example how does a bossy character answer the door or shy one? * Rehearsed 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 |
| Dialogue | |
| * Also adding something else that is needed to keep the action going for example; hello said John waving to his friend. Tim gasped. There was an elephant coming down the road. Run for it yelled Tim * Put the speaker before or after what he said or in between;   Sam said, so let’s go. So let’s go said Sam, so, said Sam, let’s go | * Explore dialogue in quality books and add extra ideas to the class dialogue rules and tips * Innovate on extracts of dialogue from novels, using the same style as author * Innovate from novels by changing how a character feels, using show ‘not tell’ and altering what they say – can I partner guess how your character feels |
| Description | |
| * Select scribe for a purpose for example to scare the reader or to lull the reader | * Map, learn and write in the style of the best descriptive passages available for example to description of the farm in Charlotte’s web * Gather specific words thanks to short burst writing before writing narrative * Draw on previous writing and imagery and description |
| Openings and Endings | |
| * Suggest something dangerous might happen for example the ancient bridge shook, or has happened for example, smoke rose from the village * Dismiss the ‘monster’ for example Tim had never believed in ghosts * Create a mood for example the fog shrouded… * Use a trigger to catch the readers interest for example someone want something; not to do something; has to go somewhere; is threatened; has lost something a mysterious parcel arrives * Use a flashback or flash forwards   Or how they have changed make a link back to the beginning. | * Compare different openings/quality writers are discussed which is most powerful and white. Then contrast the opening; look for links * Use shared and guided writing to model effective opening that hook the reader and ending set to draw the story together. Reflect what has changed/been learned * Experiment by writing various openings, thinking about the desired effect on the reader, example, to make them laugh, feel sad, want to read on. |