|  |
| --- |
| **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.
 |