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| **Talk for Writing Complete Toolkit for Year 5** |
| **Area of writing** | **Implementing the area for writing** |
| Settings |
| * Choose a name that suggest something about the setting, for example Hangman’s Wood
* Show the scene through the characters side – Jill peered around the shop
* Use a detailed sentence of 3 to describe what can be seen, heard attached for example old carpets, dusty sheets and broken chairs littered the floor
* Pick out unusual details to bring different settings alive, for example on the piano, the large cage containing a tiny dragon
* Introduce something unusual to hook the reader and lead the story forward for example there was a letter on the doormat
 | * Use images to train observation, brainstorm language and ideas. Shape these into descriptive passages
* From novels, collect and compare different settings that create different moods; write similar descriptions shifting moods
* Use film clips to discuss how settings manipulate the reader; write short descriptions of scenes
* Use drama to create and describe the setting; show an image/film clip and interview eyewitnesses; use guided visualisation imagine settings and scenes all the Highway Man
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| Suspense |
| * Hide the threat:
* Use an abandoned setting or lull the reader with a cosy setting
* Make your character here, see, touch, smell of sense something ominous surprise the reader with the unexpected
* Suggest something is about to happen
* Reveal the characters thoughts for example she wondered if she would ever escape the darkness
 | * Hot seat characters from drama ad a novel to explore feelings and thoughts at moments of suspense – turn into writing
* Gather work banks for suspense or action using the senses or action verbs
* Rehearse suspense sentences using sentences of three to build tension and drop in clauses; contrast with rhetorical questions and short sentences for drama
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| 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

  | * Map, learn and write in the style of the best action passages available for example the opening of Cogheart
* Gather specific word banks through short burst writing before writing narrative
* Draw on previous writing and raid for effective action reaction
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| Characterisation |
| * Use a name to suggest a character for example Mr Hardy who is strong and tough and Miss Honey who is gentle
* Dropping a few details to suggest character Mr Symons, gripping his cane, glared at the two boys
* Show but not to tell how characters feel and what they do, think or say: ‘get out!’ He snapped, slamming the door. (showing his anger)
* Reveal the characters thoughts, for example he hopes that he would find his way home
 | * 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 ranks of details to describe faces hands eyes mouth and teeth
* In Reading discuss how old is build characters and show/show feelings
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| Dialogue |
| * Have characters discuss other characters and reflect on events
* Add to the speech sandwich by adding to the list as reaction for example hello said John, waving to his friend. Tim gasped
* Also add in something else that is needed to keep the action moving forward for example, hello said John, waving to his friend Tim. Coming down the road was an elephant.
 | * Notice in Reading how are the characters, or the author comment reflect on her 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.
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| Description |
| * Use the characters’ reaction for the authors, description for example Joanna shuddered
* Use onomatopoeia rather than alliteration to reflect meaning, eg The bees buzzed busily.
* Ensure all words choices and add something new necessary for example not the red letterbox but the rusted letterbox.
 | * Avoid over writing when describing learn how to trim/tighten sentences
* Avoid repeating ideas, telling the reader the obvious and only select description that add something new and move the clock forward
* Discuss how good authors balance description and action
* Gather creative imagery into banks and discuss the effects on the reader
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| Openings and Endings |
| * Hook in the reader for example usually team enjoyed playing in the park but…
* Use of contrast for example inside/outside: outside, the wind howled. Inside, the fire blazed
* Use a dilemma, or unexpected event for example

  | * Collect adverbials to hook the reader for example, usually, amazingly, or suddenly
* Work from objects, images, or experiences
* Model how to tease the reader by leaving gaps and a back history for example, Mrs Jenkins was not going to be fooled again.

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