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| **Talk for Writing Complete Toolkit for Year 4** | |
| **Area of writing** | **Implementing the area for writing** |
| Settings | |
| * Use prepositions to extend description – below the hill; on top of the table * Use the change of setting, whether to create a new atmosphere | * Collect language thanks for setting, weather and time – sort of mood * Raid novels for images, descriptive passages and write in ‘the style of’ * Compare descriptions and analyse effect created * Use drama to enter settings and mime how a character reacts |
| Suspense | |
| * Use empty words to hide the threat – something, somebody, it, a silhouette. * Select powerful verbs – crept, grabbed, smothered * Use dramatic connected – in an instant, without warning, out of the blue | * Raid novels for scary and action scenes, descriptive passages and write ‘n the style of’ * Collect verbs, dramatic connectives, empty words, descriptive   phrases to use when building suspense |
| Action | |
| * Use personification for example, the bushes seemed like they were holding their breath * Vary sentence length to affect the reader, for example, short punchy sentences to build tension and pace: The door slammed shut * Use a wider range of dramatic fronted adverbial to advance the action for example, In an instant…., without warning, | * Play with sentence length and discuss how it changes the impact on the reader * Use magpie books and boards to gather great descriptions from quality books. |
| Characterisation | |
| * Show not tell – describe a character’s emotions using senses, for example, the effect on the character’s body - a shiver shot up her spine * Siv kept a pet rat called Simon in a cage made of bamboo shoots, an expression for speech eg, ‘Rats!’ she cried, something they love, or they hate eg, Carol had always been afraid of the dark, a distinctive feature eg, she wore scarlet jeans or, a secret… * Use a character’s actions or dialogue to move a story forward | * 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 eg, scared – shivered, spine tingle, legs shook, tremble |
| Dialogue | |
| * Use only a few exchanges * Tag on what a character he is doing while speaking, using a ‘stage direction’ – ‘no he hissed, shaking his head.’ * Use of speech sandwich ‘hello’, John, waving to his friend. Then character B replies ‘run for it’, squealed Tim | * Collect expressions from books but also from listening to other people speaking * Make list of idioms and everyday expressions |
| Description | |
| * Use personification for example, the bushes seem to be holding their breath * Use metaphors and similes to create atmosphere, for example even the tables froze * Use alliteration to add to the effect for example, Sally slept silently. The dark, damp, dangerous wood… * Use expanded noun phrases to add intriguing detail for example, eg, The shaggy dog at the end of the lane begged on all fours. | * Teach drawing – close observational work. * Develop language and observation through science work. Use lenses. * Use short burst spine writing to practice observational writing * Use magpie books and boards to gather great descriptions from quality books |
| Openings and Endings | |
| * Use dramatic speech – ‘how do we escape now?’ (try warnings, worries, dares, secrets) * Start with questions or exclamations to hook the reader’s interest, eg; ‘run!’ they yelled/’what is it? She muttered. * End by showing how the character has changed, ‘Bill grinned’ or what has been learning, eg a moral | * Collect and categorise openings from storybooks, examples ones that start with speech, the character’s name, the setting, a question, a dilemma. * Discuss which opening hook the reader techniques are being used * 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’ |