

Poetry toolkits - summary

POETRY TOOLKIT

Poems and rhymes that provide depth for exploring through reading do not always make appropriate models for writing. Poems chosen as writing models should liberate creativity and not constrain. Very young children play with sounds, rhythms and enjoy inventing words. As they grow up, children enjoy rhymes, inventing new combinations of words, riddles and other forms of word play. Such early language playfulness lies at the heart of poetry. Children also soon discover that language has the power to recreate experience. The toolkit focuses on both playing with language and ideas, as well as the detailed recreation of closely observed experience. Children should develop a repertoire of simple forms to draw upon when writing (e.g. list poems, free verse, shape poems, haiku, rap) as well as experimenting by creating new shapes and forms. Children should also develop their unique writing style by building a range of techniques so that they develop their own voice. Actual toolkits will be particular to the model and subject.

- sound effects - repetition, alliteration, onomatopoeia, rhythm and rhyme, soft and hard sounds;
- visual effects – creating imagery, simile (like/as), personification, metaphor, using the shape of the poem to reflect or add meaning;
- word choice - powerful and precise nouns, adjectives and verbs;
- word combinations – that are new and surprise the imagination and illuminate the truth of experience;
- repetition – to create emphasis and musicality

N/YR	Y1/Y2	Y3/Y4	Y5/Y6
<p>- You can - enjoy making up funny sentences and playing with words and rhymes.</p> <p>- You can look carefully at experiences, make word collections and choose words to describe.</p> <p>- You can use simple repeating patterns and shapes.</p>	<p>Building on N/YR work:</p> <p>- You can invent impossible ideas, e.g. magical wishes; experiment with alliteration to create humorous and surprising combinations.</p> <p>- You can observe details of first hand experiences using the senses and making adventurous word choices, experimenting with similes.</p> <p>- You can list words and phrases, use a repeating pattern or shape on the page.</p>	<p>Building on Y1/Y2 work:</p> <p>- You can invent fresh similes and experiment with word play and alliteration, playfully exaggerating or pretending;</p> <p>- You can use well-chosen nouns, adjectives and verbs to illuminate first-hand experience; use similes and metaphors, avoiding clichés.</p> <p>- You can write free verse; borrow or create a repeating pattern, experimenting with simple forms such as haiku.</p>	<p>Building on Y3/4 work:</p> <p>- You can invent nonsense words and situations; experiment with unexpected word combinations; use language imaginatively to create surreal and inventive poems;</p> <p>- You can use carefully observed details and apt images to bring subject matter alive, avoiding clichés; use metaphors and personification based on real or imagined experience; compress word choices; use repetition and ‘sound’ of words for effect.</p> <p>- You can write free verse; borrow or invent patterns or forms to match meaning and own voice.</p>

Poetry Toolkits: guidance and exemplification

Poetry writing is an important aspect of children’s writing development. Poetry is about the intimate relationship between experience, the writer and the words. It focuses upon finding the right word. The short-burst nature of poetry means that it is a form with which many children find a natural affinity. There are two strands of poetic writing that interweave:

1. Original playfulness with language and ideas.

There is a strong vein within poetry that plays with language and ideas. From the surreal to playground rhymes to nonsense verse through to Holly, 9 years:

Child’s poem	The Poetry Toolkit
<p style="text-align: center;"><u>The Last Six Rivers.</u></p> <p><i>The river of broken hearts wanders Towards the igloo of ice, Like a lost child.</i></p> <p><i>The river of loneliness seeps By the shelter of shattered dreams, Like poison spilt from a cup.</i></p> <p><i>The river of life flows Around the church of chimes, Like a lady’s smile on her wedding day.</i></p> <p><i>The river of wishes sways Through the castle of care, Like a cobra’s slither.</i></p> <p><i>The river of tears cries, By the ruin of rain, Like a soul leaving their body.</i></p> <p><i>The river of truth slinks</i></p>	<p>To write your imaginative list poem:</p> <ul style="list-style-type: none"> – use 3 lines per verse; – to create line 1 - <ul style="list-style-type: none"> – start with ‘the river of’; – add on an abstract or magical noun; – then add on a verb that describes how the river moves, e.g. flows; – to create line 2 – <ul style="list-style-type: none"> – start with a preposition such as ‘by’, ‘through’ ‘around’; – add in a place, e.g. the castle; – extend, using ‘of’ and a magic noun; – to create line 3 – <ul style="list-style-type: none"> – start with ‘like’ and create a simile; – choose a simile that is totally new. – Enjoy playing with your ideas;

<p><i>Through the land of loyalty, Like a river being unravelled.</i></p>	<p>– Keep rereading to check that your pattern flows.</p>
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Younger children may create imaginary worlds, nonsense poems or play with language: *The day the projector died/ the school shed shed its planks/ like autumn leaves/ thudding down....*

2. Detailed recreation of closely observed experience.

Philip Larkin believed that poetry was ‘*a way of preserving experience*’. But it does more than that. We may strive to use words to capture the essence of the experience but it is also about the writer. ‘*I was there – this is what happened – this is what I saw.*’ And how it is written reveals as much about the experience as it does about the writer. Providing first hand experiences – objects, art, photos, collections, writing on location.... all provide a young writer with a clear focus. The teacher’s skill is to draw the child’s attention to the details – to genuinely look carefully, drawing on all the senses, associations and memories, generating language to capture the experience. When Mark drew his hand, he had time to closely observe the lines, wrinkles and patterns.

<i>Child's poem</i>	<i>The poetry toolkit</i>
<p><u>My Hand.</u> <i>My hand curls up. My knuckles swell, like a football being pumped up. My fist clenches. Ready to collect my revenge. My fingers bow to the king. The smallest of them all. The king is the thumb.</i></p> <p><i>Mark, 8 yrs.</i></p>	<p>To write your observation poem:</p> <ul style="list-style-type: none"> – look carefully at your hand and draw it in detail; – choose words to describe what it looks like; – think of what it is like and extend the ideas; – use similes - turn into metaphors; – bring your hand alive as if it were a person.

From reading into writing toolkits.

1. Poetic viewpoints

Reading a wide range of poems helps children to pick up on different possibilities for writing – a variety of ways of looking at a subject. Let’s take the moon – there are all sorts of ways in which we might be able to respond poetically. We could turn it into a riddle, or ask questions of it, or describe it. The possibilities are endless. This sort of

reading may be implicit with younger children but more mature writers can be encouraged into the habit of ‘reading as a writer’. It is this repertoire that helps to shape a child’s own voice. The sorts of ‘stances’ a writer can take might make the basis of the poetry toolkit and include:

- **describe** – hands, roots of a tree, a candle flame – *the flame flickers, twists like a fluid fist. Wax squeezes a tear, from its molten eye;*
- **personify** – bring inanimate objects alive – *thunder grumbles in the distance, mumbling to itself;*
- **apostrophise** – address the world, e.g. talking to tigers like Blake – *Owl, where did you find that melodious hoot?;*
- **surprise** – bringing together two unlikely ideas, e.g. instead of ‘*the old lady hobbled*’ write ‘*the old lady break-danced*’;
- **lie** – all stories are lies, poets too are good liars. ‘*My love is like a red rose!* No way! Lying can be illuminating – *The wind is like the sea tonight...*;
- **riddle** – hide the subject but provide clues, e.g. *My eyes are searchlights, scanning the fields as I swoop by...*;
- **pretend** – word play and fun here – *My eyes are made of gobstoppers...*;
- **question** – ask the world big questions – *What immortal hand or eye/could frame thy fearful symmetry?*
- **exclaim** – sound indignant – *Rock – stop loafing about! You’ve done nothing for a thousand years!!;*
- **use synesthesia** – mix up the senses – *I will snare the scent of the bee’s business...*;
- **boast** – making the world feel good – *the sunlight has just been awarded an Oscar for brilliance...*;
- **reveal secrets** – all poems are secrets – *I will put in the bag of possibilities.... A slice of sunlight to keep me warm;*
- **exaggerate** – *my heart is bass drum...*;
- **make the ordinary unusual** – *The door’s mouth/ is tightly shut...*
- **create word music** – *a cyclist sidles/idles by...*;
- **tell a story** – use your memories – *I was never good at sharing/ would look enviously at my brothers/ who always saved sweets...*
- **give the power of speech** – to objects or people telling their story – *I’m fed up with hanging about/ staring down at the earth...*;
- **play games with words** – *my teacher said I had my head in the clouds – no wonder my hair is always damp, my eyesight cloudy...*;
- **capture word snapshots** – miniaturise experience by writing short poems – *icy dawn/ doorways yawn/ numb fingers fumble/ cars grumble into life.*

2. Poetry Form

Form should not constrain but liberate creativity. Children need simple forms that help them focus on crafting what they have to say. List poems are ideal as they use a repeating phrase.

<i>Child’s poem</i>	<i>The poetry toolkit</i>
<p><u>She is.</u> <i>She is like a golden star, slinking into the night.</i></p>	<p>To write your list poem:</p> <ul style="list-style-type: none"> – use ‘<i>he/ she/ it is</i>’ to start each line;

<i>She is like a flower of light. She is like a silent pair of lips saying something unknown. She is like a brilliant spurt of love. She is like an ungrateful silence.</i> <i>Matthew, 7 yrs.</i>	<ul style="list-style-type: none"> - create a list of similes that describe - the person you are creating; - select adjectives carefully for each noun; - be playful with your ideas; - extend ideas imaginatively.
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List poems act like creative coat-hangers. Like a collage with words, the poem builds up different images to create a whole. Free verse is also simple enough for children. This is where the writer creates a pattern upon the page with the words. The lines can be long, short or both.

<i>Child's poem</i>	<i>The poetry toolkit</i>
<p style="text-align: center;"><u>What am I.</u></p> <p><i>Transparent, a detective's eye, sleek and sly, peering into the open world. Fragile, it balances.</i></p> <p><i>Simon, 9 yrs.</i></p>	<p>To write your riddle:</p> <ul style="list-style-type: none"> - hide whatever it is, but give clues; - study the subject & describe it; - think about what it does & list other ideas about the subject; - use similes, turn into metaphors.

It is important to recognise that, whilst exploring a ballad by Charles Causley may be a thrilling experience, most children (and indeed most adults) could not handle such a form. Children's poetry begins therefore with a writing model that will liberate creativity or a writing idea or the experience itself. Of course, there are many different forms that children can use as part of their toolkit, as long as they do not constrain children's creativity: list or collage poems, tongue twisters, alphabet and counting, shape/concrete/calligram and acrostic, couplets, free verse, haiku, cinquain, tanka, kenning, rap. New forms can be invented. For instance, try counting the number of words in a line or creating shaped upon the page.

3. Poetry Style

The third aspect to be included in a toolkit concern the basics of word choice and combination with imagery and musicality.

a. Choose words with care and create interesting word combinations:

- Good writing is not just a matter of choosing the right word. It is also about combining words to create different effects. The problem for many children is that they have heard certain words combined together so many times that the pattern is deeply embedded. When they write, out pops the cliché (not necessarily ‘blue sea’ but maybe ‘ashen sea’).
- However, a writer slows language down and takes a careful look at what they are writing, choosing what will be most powerful. Clichés do not have much of an effect on the reader because the pattern has been heard so often, the mind glazes over the words. If the writer creates something new then the reader is more likely to pause and notice – possibly even have their attention arrested and their imagination triggered by the new combination.
- Write new word combinations – startle the reader, e.g. *The cockerel lava....*;
- Avoid stale combinations – if you have heard it before then it is a cliché;
- Name it – use precise nouns (‘siamese’ rather than ‘cat’);
- Use adjectives to add some thing new (‘rusty letterbox’ rather than ‘red’);
- Select powerful verbs to paint the picture – so ‘*the old man walked down the lane*’ becomes ‘*the old man skipped....*’.

b. Create sound effects:

All writing makes a sound. Poetry’s brevity allows children to listen more carefully to the use of sound. Sometimes the impact of the sound and meaning cannot truly be explained. Poems always have to be read aloud so that you can ‘hear’ the sound that you have made. There may be some rhymes but often rhyming poems are too hard to create though it can be fun for amusing poems and simple raps. However, all poems should have ‘rhythm’ so that they read easily:

- Play with alliteration – *the sun slipped slyly by...*
- Experiment with alliteration becoming onomatopoeic – *the bees buzzed busily...*
- Find hard sounds to create a blunt effect– *The great clanking cake...*
- Find soft sounds for a mellow effect – *silent snow settles...*
- Play with rhymes – but only use when it does not distract from meaning.
- Reread and check that the poem flows rhythmically.
- Use dramatic pauses and line length to emphasise ideas.
- Listen for the musical of the poem.

c. Create pictures and strengthen ideas with imagery:

All writing is about creating pictures in the mind. In particular, similes (‘like’ and ‘as’), personification and metaphor help the reader visualise and bring ideas into being. It is worth noting that similes are not just about ‘pictures in the mind’ but also make other connections. Two things may be ‘similar’ because they look the same or have some other sort of connection. Often similes are useful because they help communicate an idea about something. For instance:

- Write fresh, punchy similes with ‘like’ or ‘as’ – *the owl’s beak like a butcher’s hook; the moon is as cold as old bones.*
- Experiment with crazy similes – *the moon is like a hedgehog.*
- Build a picture - by describing so that the reader can ‘see’, hear and feel the experience.
- Show not tell – use concrete description so that the reader can visualise experience and feel a mood or atmosphere avoiding telling the reader what to feel, e.g. *it was scary.*
- Create a pattern on the page – to reflect the meaning.

d. Use metaphors

Make ideas visible, imprinting the identity of one thing upon another. More subtle than a simile, because the reader may not be aware of its use, metaphor presupposes a similarity. It grows out of a likeness – but packs a punch. It should be both shocking and appropriate, making the reader pause, stunned by something new and revelatory, true and telling. A well-crafted image surprises the reader by helping us see the world anew. The image helps us imagine.

- Spot the ‘dead’ metaphor that has been overused (cliché) – *there was a stony silence*.
- Create metaphors by starting with a simile: *‘The bee’s legs are like threads’*. Now move the image, to create a metaphor: *‘the bee’s thread legs’*.
- Invent new, true metaphors from close observation.
- Invent ‘crazy metaphors’, inventing totally whacky ideas (*he is a tall Tuesday/ the granite eye rocked*). Sometimes the ‘crazy’ ideas may have a surprising truth.
- Experiment with personification – *the sun glared down*.

It is worth noting that the poetic toolkit can be generated from a model or just put together to suit the mood or effect that the children are trying to create. Each toolkit will vary slightly and should not become a constraint in itself, so that as children write the imagination takes over.

FICTION TOOLKIT: CREATING PLOTS

Creating plots is fundamental to story making but is often a challenge for young writers. Without a structure in mind to map a story out, the writing is likely to be directionless wandering from event to event with no way of drawing it to a conclusion. Stories, typically, have a four part structure: introduction→ build-up→ dilemma or crisis→resolution and conclusion. Knowing about this structure from stories learned is a big help. Knowing about different generic story types and how they work helps even more e.g. cumulative stories, warning stories, losing and finding stories, journey and quest stories, defeating monsters and portal stories... Story mapping and boxing up are key strategies for children at every age to help them construct an overview of their story which gives them a helicopter view of where they are going, as they write. Plot-making should be linked to work on paragraph types below because paragraphing is the principle way in which the architecture of a plot is laid out.

N/YR	Y1/Y2	Y3/Y4	Y5/Y6
<p>Plan your story on a story map</p> <p>Choose your main character; who are they? What is he/she doing? What is going to go wrong? How will it be sorted out?</p> <p>Tell your story using <i>Once upon a time, Suddenly/Unfortunately... luckily... Finally... happily ever after...</i></p>	<p>Building on N/YR work: Choose your plot: <i>overcoming a problem; quest/journey; conquer the monster; changing (sad-happy, poor-rich); traditional pattern</i></p> <p>Choose your main character; who are they? What is he/she doing? What is going to go wrong? How will it be sorted out?</p> <p>Make sure your story has a beginning, middle and end</p> <p>Use a plan to help you write your story: <i>storyboard; story map; story mountain</i></p> <p>Use speech to move the story forward</p> <p>Use connectives to link paragraphs e.g. <i>Once upon a time, first, unfortunately, after that, luckily, happily ever after.</i></p>	<p>Building on Y1/2 work: Choose your plot: <i>overcoming a problem; quest/journey; conquer the monster; character flaw; warning; lost and found; suspense; wishing; catastrophe; magical; story with a moral; changing (sad-happy, poor-rich); traditional pattern</i></p> <p>Use a plan to help you write your story: <i>flowchart; timeline; storyboard; story map; story mountain</i></p> <p>Develop each part of the story properly – don't rush it!</p> <p>Use dialogue – but not too much! Show what the main character is like by what they say and what they do</p> <p>Write an ending that shows how the main character feels, or what has been learned</p> <p>Use connectives to link paragraphs e.g. <i>one day, suddenly, finally</i></p> <p>Stay in the same tense</p> <p>Stay in the same person: <i>I/we, you, he/she/it/they...</i></p>	<p>Building on Y3/4 work: Choose your plot: <i>overcoming a problem; quest/journey; conquer the monster; character flaw; warning; lost and found; suspense; wishing; catastrophe; magical; story with a moral; changing (sad-happy, poor-rich); traditional pattern</i></p> <p>Follow a plan: <i>flowchart; timeline; storyboard; story map; story mountain</i></p> <p>Use controlled dialogue to move the story on</p> <p>Balance action, dialogue and description</p> <p>Create different atmospheres with different settings</p> <p>Show what the main character is like by what they say and what they do</p> <p>Write an ending that shows how the main character feels, or what has been learned</p> <p>Use connectives to link ideas, sentences and paragraphs</p>

FICTION TOOLKIT: CREATING SETTINGS

Creating settings should be a creative process. Here is a chance for children to invent new and unusual descriptions which tell of tempting and unknown places, and to create atmospheres that set readers anticipating what might be about to happen e.g. in the calm before a crisis. Children need to have spent time on the 'reading like a reader' phase of the 3 I's model, collecting ideas, vocabulary, turns of phrase and noticing how writers can hint and lay clues when creating settings - like the background music in films; how they are able to show settings subtly by looking at the world through the eyes of a character or, even more subtly, by depicting how characters feel or react. A good setting, combined with good characterisation colour in the sketch of the plot. Everything you write into a setting should be relevant in some way to telling of the story. Working on settings often flows naturally from poetry writing; this is a great opportunity to explore and use figurative language – alliteration, personification, similes and metaphor etc. The ideas in the poetry guidance above are particularly relevant to this toolkit.

N/YR	Y1/Y2	Y3/Y4	Y5/Y6
<p>Use pictures, experience and common places to choose a setting you know well.</p> <p>Imagine you are the character in the setting. What can you see? What can you hear?</p> <p>Use a list of three to build a picture, e.g. <i>tall trees, bright flowers and a wooden bench.</i></p> <p>Use adjectives to describe.</p> <p>Use similes e.g. <i>a post box as red as a fire engine</i></p>	<p>Building on N/YR work: Picture it; use places you know and use your imagination</p> <p>Imagine you are the character in the setting. Describe what you can hear, smell and feel.</p> <p>Use adjectives to describe the setting in detail.</p> <p>Use a list of three to build a picture, e.g. blue curtains, red carpet and a blazing fire.</p> <p>Use similes e.g. <i>like an icicle</i></p> <p>Use adverbs, e.g. <i>Angrily, the wind whirled</i></p> <p>Use prepositions to describe different areas e.g. <i>above, below, to the side, underneath, inside, outside, behind</i></p>	<p>Building on Y1/2 work: Choose an interesting name for your setting e.g. <i>Hangman's Wood; Sandy Cove; Crystal Castle</i></p> <p>Think about the time of day and the weather</p> <p>Use an interesting detail as a 'hook' e.g. <i>one window was broken</i></p> <p>Change the settings to change the mood e.g. <i>comfy – the kitchen was warm; scary – the alley was dark and cold</i></p> <p>Use the weather to help you create the mood e.g. <i>scary setting – rain and thunder</i></p> <p>Use figurative language to create mood and highlight your character's feelings</p> <ul style="list-style-type: none"> – Alliteration – Onomatopoeia – Similes – Metaphors – Personification 	<p>Building on Y3/4 work: Show the setting through the main character's eyes, e.g. <i>Zak could see a bright speck in the sky which grew bigger and bigger. What could it be?</i></p> <p>Describe the character's reactions to show how the setting is making them feel e.g. <i>His hand gripped the banister till his knuckles turned white.</i></p> <p>Use unexpected detail as a 'hook' e.g. <i>It was then that he noticed it. Something had been crawling in the fine, red dust beneath the largest tower. Zak stopped and stared at the marks. They were not like anything he had ever seen.</i></p> <p>Change the setting to create atmosphere</p> <p>Use short sentences to create tension and excitement – balance these with longer sentences containing detail.</p> <p>Use figurative language to bring your setting to life:</p> <ul style="list-style-type: none"> – Sounds - alliteration/ onomatopoeia – Images - similes, metaphor/ personification

FICTION TOOLKIT: CHARACTERISATION & DIALOGUE

In fiction, effective characterisation is one of most important elements to master. As readers we are drawn into stories by the characters that inhabit them. As writers we seek to create characters who are believable and who come alive for our audience. Some we empathise with, other may scare us, some are likeable and others we love to hate. Our reading into writing is vital from an early stage as we explore with children both their reaction and response to characters and then begin to 'read as a writer' to unpick the techniques and tools we can use as writers to develop our own engaging characters. In the early stages of characterisation, young children more generally concentrate on physical description. However, through reading, talk, questioning and drama even at an early stage we can scaffold a much wider concept of character development which then can be explicitly explored cumulatively as pupils move through the key stages. Appearance is importance of course but this toolkit explores characterisation not just through physical description but through personality and behaviour as well. The role of **dialogue (in blue)** is a key tool to use and will be explored as an integral part of characterisation as we seek to create characters who are so real they jump off the page!

N/YR	Y1/Y2	Y3/Y4	Y5/Y6
<p>Choose characters from imitation stories and wider reading to develop talk and discussion using questioning to expand children's notion of character:</p> <ul style="list-style-type: none"> - What do you think is thinking? - How do you think.....feels? - Do you like..... ? What makes you like them? - What do you think would say? - Why do you think.....behaved like that? <p>Use adjectives to describe the character e..g. <i>tall, scruffy, sad, lonely, old etc..</i></p> <p>Use simple noun phrases to help describe your character e. g. <i>the angry bear, the red witch, a glass carriage etc..</i></p> <p>Use simple adverbs of manner to describe a character's actions and movement e.g. <i>slowly, happily, angrily etc...</i></p> <p>Use emotions images to explore a character's feelings e.g. <i>sad, happy, worried, scared etc..</i></p> <p>Introduce the idea of a simile to help the reader visualise your character e.g. <i>the giant's head was as large as a dustbin</i></p>	<p>Building on N/YR work: Use character posters, role on the wall, mind maps etc. to encourage children to explore both appearance and personality when planning and developing a character. <i>What does he look like? What physical features stand out? What kind of a person is he? etc</i></p> <p>Use drama and hot seating to explore a character's back story:</p> <ul style="list-style-type: none"> - Where do they live? - Do they have any brothers and sisters? - What is their favourite hobby? Etc <p>Expand and group collections of adverbs for description e.g.</p> <ul style="list-style-type: none"> - sound: <i>noisily, loudly, softly,</i> - feelings: <i>anxiously, cautiously, angrily, excitedly,</i> - appearance: <i>scruffily, shabbily, smartly etc.</i> <p>Use pronouns effectively when describing a character. <i>John Henry went outside cautiously. <u>He</u> caught sight of.....etc.</i></p> <p>Expand the use of noun phrases both in front</p>	<p>Building on Y1/Y2 work: Use small details to hint at what a character might be like and provoke a response from the reader. Use this as a jumping off point for discussion about stereotypes:</p> <ul style="list-style-type: none"> - a character who spits on the ground, wipes his nose on his sleeve, smells etc. can provoke an initial response of dislike or disgust - A character might have his shoelaces untied, his jumper on inside out – is he disorganised? How might you describe him? <p>Use comparatives and superlatives in character description. e.g. <i>He was taller than the Empire State Building..., He was the bravest knight in the whole eight kingdoms....</i></p> <p>Use drama activities (thought tracking, conscience alley etc.) to further explore a character's own thoughts, feelings, actions and dilemmas and use this to inform consistency in writing.</p> <p>Use subordination for effect in description. e.g. <i>Exhausted by his busy night, the boy collapsed into bed/ The young girl, who</i></p>	<p>Building on Y3/Y4 work: Through wider reading explore characterisation through genre and begin to build a store of characters with children to reinforce confidence when moving between genres in writing. <i>What kind of characters might you find in a typical sci fi story? Alien, robot, space captain...etc</i></p> <p>Explore how a character's personality and behaviour can impact and develop drive plot. <i>e.g. a moral flaw or a deep seated fear will mean that when you put your character in that situation you know how he/she will react</i></p> <p>Use emotion and relationship graphs to track character development and consistency throughout stories.</p> <p>Explore the use of contrasting characters to develop conflict in narrative. <i>Two siblings – one shy and withdrawn and the other adventurous find themselves at a crossroads in the narrative - who prevails? At what cost?</i></p>

<p>Begin to collect and explore synonyms and antonyms for key areas of vocabulary: -moving verbs: <i>went / saw / walked</i> -powerful verbs: <i>gobbled, nibbled, gulped,,</i> -feelings: <i>happy/sad, good/wicked...</i> Save them in a whole class writing journal and display on working walls;</p> <p>When inventing stories orally use questioning to model developing character profiles and explore back stories:</p> <ul style="list-style-type: none"> - What do you think the witch was wearing? - What did her hat look like? - What colour was her hair? - How would you describe her nose? Big? Pointed? Long? Thin? Bulbous? (Use every opportunity for vocabulary development) - Where do you think she lives? - Does she have a pet? - Is she a kind witch? - What do you think she might say to you if you met her for the first time? - Etc <p>In shared writing always emphasise capital letters for character's names.</p> <p>Use drama and role play to begin to explore character's speech in stories.</p> <p>Introduce speech bubbles and thinking bubbles as visual aids to help focus talk on what a character is saying and thinking.</p>	<p>of the noun and after or a mixture of both. e.g. <i>The grey knight strode forward (before) The knight with the gleaming sword strode forward (after); The grey knight with the gleaming sword strode forward (both!);</i></p> <p>Explore feelings and character traits when building a profile and collect vocabulary in journals and on working walls e.g. traits: <i>absent minded, day dreamer, trouble maker;</i></p> <p>Explore how the choice of a character name can be an effective tool to hint at personality; think: <i>Miss Trunchbull v Miss Honey;</i></p> <p>Practise and apply the use of 'show not tell' to reveal how your character is feeling using drama and shared writing e.g. rather than say <i>The teenager was angry</i>, try to show how he feels, <i>The teenager clenched his fists, his cheeks began to turn red and steam flowed from his ears.....;</i></p> <p>Use action to develop characterisation. e.g. <i>Jonas shrugged his shoulders and quietly shut the door behind him...; Jonas shot a look of dagger at his dad and slammed the door with all his might;</i></p> <p>Join sentences together for effect in description. <i>The bright green dragon was tired but he was still furious with the princess.</i></p> <p>Use 'sentences of 3' for description e.g: <i>The alien had green hair, an enormous nose and seemed to be completely confused.</i></p> <p>Use commas in a list effectively.</p>	<p><i>longed for a little attention, smiled at the old woman.....</i></p> <p>Vary the length of sentences for effect when writing. <i>Longer sentences for descriptive passages and short sentences for impact or effect (Amy stood completely still.)</i></p> <p>Explore how the reactions and thoughts of other characters towards a main character can reveal much to the reader e.g. <i>Jamie stared at his friend, shaking his head sadly. What does Jamie think about his friend's action?</i></p> <p>Use effective description of a setting and how it impacts on a character to show how a character is feeling e.g. <i>the forest seemed to close in on Jade. The moon faded behind the clouds and darkness truly fell. She pulled her jacket tightly around her and a shiver ran down her spine.</i></p> <p>Use dialogue punctuation effectively and develop use and movement of speech verbs. <i>"Well, I'm not that cold," shivered Freddy. Freddy shivered, "Well, I'm not that cold." "Well," shivered Freddy, "I'm not that cold."</i></p>	<p>Develop the use of internal voice and rhetorical questions to enhance character description. <i>e.g Sarah stopped in her tracks. Did I really see a shadow she thought to herself? What on earth was it?</i></p> <p>Explore using a different viewpoint and how it affects the characterisation e.g <i>if using the first person you may have more empathy and insight into a characters thoughts and feelings.</i></p> <p>Consider the quality of dialogue by limiting the use of adverbs. <i>If your dialogue is good it tells the reader what they need to know without the adverb e.g: "Come inside, it's nearly dark," shouted his mum angrily. / "How many times have I told you? Enough is enough! Come inside this VERY minute," shouted his mum.</i></p> <p>Use a range of strategies to develop sophistication in controlling dialogue. NB Children are often tempted to write a string of dialogue. Despite accurate punctuation and use of new speaker / new line, this can result in poor writing. Use a range of techniques to break up speech when writing:</p> <ul style="list-style-type: none"> - add in subordination, extra details of description and action - show how the other character reacts to the dialogue - In filmic style, state what is going on in the background e.g. <i>Stop right there!" yelled the policeman, trying to get out his whistle....., Stop right there!" yelled the policeman, trying to get out his whistle. Monty looked him right in the</i>
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	<p>Develop the use of simile and metaphor to help visualise and give insight into a character's personality e.g. <i>The old man was as hungry as a lion stalking his prey.</i></p> <p>Use alliteration for effect in description e.g. <i>the cruel, cackle of the witch.....</i></p> <p>Begin to explore how dialogue can help describe your character effectively. e.g. <i>"Clear off!" yelled Fred. "Just leave me alone can't you! – How is Fred feeling? How do you know?"</i></p> <p>Introduce and practise the basics of writing dialogue.</p> <ul style="list-style-type: none"> – move from speech bubbles to speech marks around the spoken words – new speaker – new line – start spoken words with a capital letter – separate words spoken from speech verbs by using a comma (unless using ! or ?) <p>Develop the use of speech verbs and adverbs to reveal more about your character e.g. <i>Stop right there!</i> Jake screamed wildly.</p>		<p><i>eye...., Stop right there!" yelled the policeman, trying to get out his whistle. Monty looked him right in the eye. Passengers milled all around them.</i></p>
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FICTION TOOLKIT: PARAGRAPH TYPES

Work on different paragraph types is important and should be a selected focus at different points at every stage through the school. Paragraphs are the big structural elements in story writing. Work on paragraph types links, of course, to the toolkit on creating plots above, since many of these paragraph types mark changes of scene as the story moves through the phases of the plot. Paragraphs are not used only to mark the big changes as a plot moves on and, as children grow in sophistication, we should expect them to write several paragraphs to narrate each phase of a plot, moving towards creating mini-chapters. Boxing-up is a fundamental strategy to structure work on paragraph writing and work arising from the *Language Features Progression* on sentence structure (e.g. sentence types, openings, voice, levels of formality etc.) is particularly relevant. Good paragraph writing is characterised by the range and variety of sentences used, and how they flow into one another. Equally important is knowing when to start a new paragraph and finding engaging connectives (words and phrases) which draw readers in and hook the paragraphs together with opening sentences that raise expectations, lay clues, put the reader in the right time and place etc., a following section on changing paragraphs draws attention to this.

Note also that, while you might be focussing on teaching a particular paragraph type over several weeks, this should not result in children working only on story extracts. It remains important for children to writing complete texts.

	N/YR	Y1/Y2	Y3/Y4	Y5/Y6
<p>OPENING PARAGRAPHS A good opening will catch the reader's interest and make them want to read on.</p>	<p>In oral retelling:</p> <ul style="list-style-type: none"> – Use language from traditional tales e.g. <i>Once upon a time..., Long, long ago...</i> – Use time connectives e.g. 'Yesterday....' 	<p>Building on N/YR work, through In oral retelling and writing:</p> <ul style="list-style-type: none"> – Use a wider range of language from traditional tales e.g. <i>In the dim and distant past...</i> – Increase the range of adverbial openers e.g. <i>One day..., First..., When...,</i> – Introduce the main character by name e.g. <i>Lizzie Springstein ran down the main street as fast as her legs would carry her.</i> (PC); <i>Prince Kaspar Kandinsky first came to the Savoy Hotel in a basket.</i> (Kaspar – Michael Morpurgo) 	<p>Building on Y1/2 work, through writing:</p> <ul style="list-style-type: none"> – Use adverbial openers: <i>One wintry evening...</i> – Weave in background information. – Use different types of opening sentences: <ol style="list-style-type: none"> a. introduce a <u>problem</u> e.g. <i>When Bill Simpson woke up on Monday morning, he found he was a girl.</i> (Bill's New Frock – Anne Fine) b. start with a <u>question</u> e.g. <i>"Can I go and play by the canal?" asked Sam.</i> c. start with <u>dialogue</u> e.g. <i>Let's head for the river! yelled Jake.</i> d. start with a <u>warning</u> e.g. <i>"Don't take the short cut through the woods," warned Mum.</i> 	<p>Building on Y3/4 work, through writing:</p> <ul style="list-style-type: none"> – Weave in background information – Introduce the main character and the problem. – Intrigue and tease the reader – raise questions in the reader's mind – Hint that something is going to happen e.g. <i>'The dog barked only once and then it bit little Jazzy on the leg. She screamed but no-one came.'</i> (PC) – Create atmosphere – often a good way to open a story: <ol style="list-style-type: none"> a. portray a character e.g. <i>Jim Jarvis. Want to know who that is? It's me! That's my name. Only thing I've got is my name...,</i> (Street Child – Berlie Doherty) b. create a setting e.g. <i>'At the end of the lane stood an empty house.'</i> (PC) c. describe an event or action

				e.g. <i>The bomb exploded in the very place he had been standing moments earlier...</i> , d. Use speech e.g. <i>"I'm starving," groaned Tommy...</i> ,
BUILD-UP PARAGRAPHS The build-up is a bridging paragraph following the opening, leading up to the complication or the problem in a narrative.	In oral retellings: – Use story language or a time connective to move the narrative forward, followed by an action e.g. <i>Early one morning Baby Billy Goat Gruff woke up and looked all around him...</i> , <i>Next...</i> ,	In oral retellings and writing: – Get your characters to do something e.g. set off on a journey. – Increase the range of adverbial openers used e.g. 'As soon as....' 'Later.....'	In writing: – Move characters to where the action is going to take place e.g. <i>'Stamping his feet angrily, Joe marched across the field to the weir.</i>	In writing: – Get your characters to do an ordinary/everyday activity, not knowing that things might go wrong. – Give further information about the characters to establish the types of people they are.
PROBLEMS OR DILEMMAS Every story has a problem and sometimes more than one. The problem needs to be solved.	– Introduce the problem, e.g. <i>Unfortunately, inside the cave lived a dragon.</i> – Describe the problem using simple adjectives or adverbial phrases, e.g. <i>But in the forest lived a huge, hairy troll!</i> – Explain why it is a problem, e.g. <i>The wolf was very hungry.</i> – Use adverbial openers to signal that there is a problem, e.g. <i>But... Unfortunately...</i>	– Introduce the problem e.g. <i>Unluckily, the wizard heard about Asif's amazing magical powers and was extremely jealous.</i> a. describe the problem using repetition, e.g. <i>a crazy troll, a lazy troll</i> or a list for description, e.g. <i>The alien had six arms, x-ray eyes and was wearing green armour.</i> b. describe the problem using adjectives, adverbial phrases and similes e.g. <i>Under the tree lived a terrible witch with eyes as sharp as knives.</i> c. explain the problem, e.g. <i>Charlie was stuck in the magic box and there was no-one to help him escape.</i> – Use adverbial openers which signal that there is a problem, e.g. <i>Unluckily..., Suddenly..., At that moment...</i>	– Experiment with introducing the problem in different ways: a. change and then describe the setting, time of day, weather first e.g. <i>It was dark in the forest and the knight couldn't see the road at all.</i> b. use a dramatic starter, e.g. <i>Without warning the Dalek appeared.</i> – Describe what the character feels about the problem, e.g. <i>brave, scared</i> – Describe the action using a sentence of three, e.g. <i>Finn ran towards the glowing door, tripped over the Viking's shield and fell headfirst into a gigantic pit...</i> , – Use short sentences for impact and action, e.g. <i>They ran!</i> – Explain what the implications of the problem are, e.g. <i>She was stuck. No-one could help her now. No-one could hear her.</i> – Use a greater range of adverbial	– Use a greater variety of methods to introduce the problem: a. describe the mood or atmosphere first, e.g. <i>As darkness fell mist poured over the edge of the crater, hiding the entrance to the Beast's lair.</i> b. shock the reader with a sudden surprise c. change the mood e.g. <i>familiar – unfamiliar; calm – dangerous</i> d. use a question starter, e.g. <i>Was she going the right way? She hoped so...</i> , e. use dialogue – Suggest the character's attitude towards the problem, e.g. <i>Grasping his sword tightly, Theseus strode into the darkness of the labyrinth.</i> – Hint at how the character might solve the problem, e.g. <i>He would not be seeing his friends again,</i>

			<p>openers which signal that there is a problem, e.g. <i>Without warning..., All of a sudden..., To her amazement..., Just then...</i></p>	<p><i>unless he could think of a way to escape.</i></p> <ul style="list-style-type: none"> Show what the character is feeling and thinking by using 'outside-inside' e.g. <i>Gemma could hear the footsteps getting closer. She wondered how long she could stay hidden.</i> Use a variety of sentences to create effect - short to describe action or suspense then longer to add details Use a more sophisticated range of adverbial openers which signal that there is a problem, e.g. <i>In a flash..., Out of the blue..., With a scream..., Silently..., Nobody saw...</i>
<p>RESOLUTIONS The resolution is how the problem is solved by the main character.</p>	<ul style="list-style-type: none"> Explain simply how the problem is sorted out, e.g. <i>After a lot of pulling the turnip came out of the ground.</i> Use adverbial openers to signal that the problem has been solved, e.g. <i>Then..., Luckily..., So...</i> 	<ul style="list-style-type: none"> Describe how the problem is sorted out, e.g. <i>As soon as the giant was asleep, Jake ran out the door and all the way home.</i> Use a sentence of three to show how the character returns home, e.g. <i>The mermaid swam out of the goblin's cave, through the seaweed forest and back to her pearly grotto.</i> Use adverbial openers which signal that the problem is about to be sorted out, e.g. <i>After a while..., Fortunately..., As soon as..., Eventually...,</i> 	<ul style="list-style-type: none"> Experiment with how the problem is resolved: <ul style="list-style-type: none"> use a dramatic starter, e.g. <i>It was now or never!</i> use dialogue, e.g. <i>'I'm over here – come and get me!', shouted the prince.</i> use <i>-ly</i> as starters, e.g. <i>Carefully, the wizard cast his spell.</i> use <i>-ing</i> clauses as starters, e.g. <i>Creeping out from behind the rock, the astronaut activated his teleporter.</i> Describe what your character does to resolve the problem and how they feel about it, e.g. <i>Immediately, the knight leapt bravely from his horse.</i> Describe what your character can see, touch, smell and hear, e.g. <i>As Kit moved slowly towards the cave, he could hear the sound of bones</i> 	<p>In writing:</p> <ul style="list-style-type: none"> Use a greater variety of methods to resolve the problem: <ul style="list-style-type: none"> introduce a twist, e.g. The cave was empty – there was no dragon, no beast to fight. use <i>-ed</i> clauses as starters, e.g. <i>Exhausted, the warrior fell to the ground.</i> show character's reaction first, e.g. <i>Clare sighed. She knew what she must do.</i> Build up the resolution a 'frame' at a time – don't rush. Move the story by adding description, e.g. <i>In the distance, Kit could hear still hear the sound of battle, but his own was over.</i> Use a more sophisticated range of adverbial openers to signal that the problem is about to be resolved, e.g. <i>Meanwhile...,</i>

			<p><i>crunching.</i></p> <ul style="list-style-type: none"> – Use a greater range of adverbial openers which signal that the problem is about to be resolved, e.g. <i>As..., Immediately..., Although..., While..., Just as...,</i> 	<p><i>Despite., A few moments later...</i></p>
<p>ENDINGS The ending allows the writer to show what the main character has learned or how they have changed. It sometimes includes a moral and often refers back to the opening.</p>	<ul style="list-style-type: none"> – Explain what happens to the characters at the end of the story, e.g. <i>Goldilocks ran all the way home and the Three Bears never saw her again.</i> – Use story language to finish the story, e.g. <i>....and they lived happily ever after.</i> 	<ul style="list-style-type: none"> – Describe what happens to the characters at the end, e.g. <i>they go home.</i> – Say something about the story or the characters, e.g. <i>...and the little mermaid never felt unhappy again.</i> – Use adverbial openers which signal that the ending is about to happen, e.g. <i>In the end..., Finally...,</i> 	<ul style="list-style-type: none"> – Plan your ending so that you know how your story will finish – Take the main characters back home – Experiment with ways to end a story: <ul style="list-style-type: none"> a. include a comment on what has happened, e.g. <i>The two boys would never be so stupid again.</i> b. make a connection back to the beginning of the story, e.g. <i>Now every time the cat looked at the milk jug he felt happy.</i> c. use dialogue – Show what your character has learned, e.g. <i>He would never pretend that he had lots of money ever again.</i> – Use a greater range of adverbial openers which signal the ending, e.g. <i>After all..., At the end of...,</i> 	<ul style="list-style-type: none"> – Use a greater variety of methods to end the story: <ol style="list-style-type: none"> make your character comment on what has happened, e.g. <i>I'm never doing that again, replied Sian.</i> use <i>And...</i>, at the start of a sentence for effect, e.g. <i>And this time she meant it.</i> have an adult character make a comment, e.g. <i>I think it might be best if I keep the key in future...,</i> suggested the headmaster. mention an object or detail from the opening, e.g. <i>The time machine was waiting. Until the next time...,</i> introduce a twist, e.g. <i>But there it was again – the knocking....</i> use a question, e.g. <i>But how long for? wondered Billy.</i> use a 'new beginning', e.g. <i>It looks like we have another problem on our hands now.... said Sam.</i> – Show how your character has changed, e.g. <i>...stopped being a bully...,</i> – Use a more sophisticated range of adverbial openers which signal the ending, e.g. <i>Nevertheless..., And</i>

				<p><i>so it was that..., After everything that had happened..., Even though...</i></p>
<p>CLIFF-HANGERS Cliff-hanger paragraphs are useful at the end of a story section e.g. the problem. They leave the character in a terrible position, one that remains unresolved so that the reader has to read on to find out how they escape!</p>				<ul style="list-style-type: none"> - Use a cliff-hanger paragraph to create suspense and to keep your reader hooked - Follow this simple sequence <ol style="list-style-type: none"> a. start by creating a sense of relief or safety, e.g. <i>Mau paused at the top of the fire-escape. She had made it.</i> b. show that the character is still slightly worried, e.g. <i>Carefully she crept towards the edge of the building, keeping low.</i> c. lull the reader into a false sense of security, .e.g. <i>The Stormdog had disappeared and she had won. This was her place, her element – mistress of all she beheld.</i> d. create the cliff-hanger in the last line, e.g. <i>She turned around and then it happened....</i>
<p>TIME-SLIPS Time-slips can be introduced at any stage of a story but often they are used at the start. They show how a character has changed or provide a greater understanding of why something has happened.</p>				<ul style="list-style-type: none"> - Introduce a time-slip [forwards or backwards] to take the reader to another time in the story. Use adverbial openers such as: <ol style="list-style-type: none"> a. <i>It had only been a few hours ago that...,</i> b. <i>Seb thought back to the moment when it all started to happen...,</i> c. <i>Was it only a week ago? It felt like a lifetime to Pink...,</i> d. <i>Imagine yourself in the future...,</i>

<p>SUSPENSE The suspense paragraph may be the point at which the problem, or something awful, is about to happen. There may be more than one point in the narrative which will need suspense to be built.</p>			<ul style="list-style-type: none"> - Put your character in a lonely place - Use a dramatic connective e.g. <i>At that moment...</i>, - Use an 'empty' word e.g. <i>a/an/something/someone/no-one</i> e.g. <i>...someone was following her..</i>, - Introduce a sound effect e.g. <i>a creaking door</i> 	<p>e. <i>The date is 20205 and...</i></p> <ul style="list-style-type: none"> - Lull the reader into a false sense of security then introduce an element of unease e.g. <i>Bessie awoke, sat up slowly and gazed around her. What was that on the edge of the wood?</i> - Let the reader glimpse the threat e.g. <i>Something darted behind the tree.</i> - Use the senses <i>The bushes rustled and a shiver went down her spine.</i> - Show the character's reactions through what is said or done e.g. <i>Her heart pounded.</i> - Select verbs carefully to build tension e.g. <i>edged, grabbed, scabbled, whispered, hissed, brushed against...</i>, - Use a rhetorical question e.g. <i>Could they still hear the dog barking? Would it ever get light again?</i>
<p>ADVENTURE Some children will try to write action through dialogue and, unless they are skilled writers, will lose the reader. To bring action alive, writers need to let the reader see and hear what is happening.</p>			<ul style="list-style-type: none"> - Use a widening range of dramatic adverbials to open sentences e.g. <i>But..., All at once..., Without warning..., Suddenly... No sooner than...</i> - Let the reader see how a character is reacting e.g. <i>He doubled up in pain...</i>, - Use three actions for impact e.g. <i>He darted forwards, ran down the alleyway and slid through the open gate...</i> 	<ul style="list-style-type: none"> - Use short sentences to convey pace and dramatic impact. <i>Tom fled. Behind him he could hear the thud of the boys' feet..., His heart was pounding. They were closing on him.</i> - Describe a few actions with well-chosen verbs. - Describe the sounds around the action e.g. <i>... Beyond the stream Kate thought she could still hear something groaning like...</i> - Use some alliteration to increase the effect e.g. <i>Someone grabbed his shoulder, gripping him so hard that he cried out.</i>

FICTION TOOLKIT: CHANGING PARAGRAPHS

WHEN TO START A NEW PARAGRAPH	WHY?	EXAMPLE
Change of person	To introduce a new person or to move the attention to a different character	<i>In walked.... The stranger.... Zak dashed in....</i>
Change of place	To show that the action has shifted to another place	<i>On the other side of town.... Behind the distant hill.... At the top of the stairs.... The room they had entered was....</i>
Change of speaker	To show that it is a different speaker	<i>"Hello", said a strange voice....</i>
Change of mood	To show that the mood has changed. A change in mood can also be shown by introducing a different sort of weather, or by altering the time of day.	<i>The clouds darkened.... The morning sun cast a shadow over....</i>
Change of time	To let the reader know that time has passed	<i>The next morning..... Later that day..... At that very moment.....</i>
Change of event	To introduce a new event	<i>There was a sudden.... The phone rang..... There was a knock at the door....</i>
Showing viewpoint	To reveal the thoughts of a different character, or to show events from a different character's point of view	<i>Harvey, however, had a different idea.... The wizard thought carefully...</i>
Introducing a problem or surprise	To introduce the problem or a dramatic or unexpected event	<i>There was a crash and..... Without warning.... Suddenly....</i>

FICTION TOOLKIT: HOOKING YOUR READER

HOW YOU MIGHT WANT TO...	HOW TO DO IT:	WHAT TO AVOID
Change words	<ul style="list-style-type: none"> - Name it <i>bird – flamingo; tree – oak</i> - Change nouns and verbs <i>The man went to the shop – Boris staggered to Ikea.</i> - Tighten the wording: <i>the blood was pouring – blood poured</i> - Try something new: <i>The sunny moon</i> 	<p>Don't over write: <i>The slinky shiny snake slithered slowly sneakily and silently.</i></p> <p>Avoid clichés: <i>The silvery moon</i></p>
Drop in	<ul style="list-style-type: none"> - Adjectives - Adverbs (more powerful than adjectives) - Phrases: <i>Simon, the teacher's son, ran home.</i> - Clauses: <i>Simon, who was tired, ran home.</i> 	<p>Adjectives must add something new.</p> <p>Avoid repetition: The slim, slender, thin snake...</p>
Add on phrases and clauses	<p>Begin, or add on, sentences with:</p> <ul style="list-style-type: none"> - ed-ing-ly - Prepositions: <i>Towards the town, Tom ran.</i> - Connectives: <i>Although, ill, Tom ran.</i> - Similes: <i>As fast as a ferret, Tom ran.</i> 	<p>Adding on makes the sentence longer. Avoid too many long sentences. They slow the pace. Vary with short ones. Trim long ones.</p>
Special effects	<ul style="list-style-type: none"> - Sound effects: alliteration - <i>the snake slid...</i> - Imagery: simile, metaphor, personification 	<p>Like/ as</p> <p>Turn similes to metaphors.</p>
Reorder	<ul style="list-style-type: none"> - Decide on the emphasis <ul style="list-style-type: none"> - <i>He ran down the road.</i> - <i>Down the road, he ran.</i> 	<p>Try moving ed-ing-ly, prepositions, similes. Listen to the effect.</p>
Vary sentence openings	<ul style="list-style-type: none"> - Connectives – <i>Next, they ran home.</i> - Prepositions – <i>Above the city, a spaceship flew.</i> - Adverbs: – <u>ly</u> - <i>Slowly, it spun round...</i>, <u>ed</u> – <i>Scared, she shivered...</i>, <u>ing</u>– <i>Laughing, he ran...</i> 	<p>Reread and listen to what you have written – does it sound effective.</p> <p>Remember 'ed-ing-ly'.</p>
Change sentence type	<ul style="list-style-type: none"> - Questions – <i>What was it?</i> - Exclamations – <i>They ran!</i> - Bossy sentences (imperative) – <i>Run for it.</i> - Sentence of 3 – <i>He ran home, slammed the door and cried.</i> - Fragment – <i>Doomed!</i> 	<p>Draw in the reader.</p> <p>Emphasise drama.</p> <p>Tell the reader what to do.</p> <p>Build a description, action or make 3 points.</p> <p>Emphasise!</p>
Show don't tell	<ul style="list-style-type: none"> - Make the reader picture the scene and experience the emotions: - <u>Tell</u>: <i>He felt scared in the churchyard.</i> - <u>Show</u>: <i>Shadows of the gravestones shivered.</i> 	<p>When writing, imagine the scene and describe it in a very concrete way. Use your senses.</p>
Hook the reader	<ul style="list-style-type: none"> - Interest and intrigue the reader – <i>Skater stood on the wooden bridge watching the storm waters rush by as he waited for the ambulance.</i> 	<p>Choose words with care to make the reader think.</p>
Make every word, phrase, sentence earn its place -	<ul style="list-style-type: none"> - <u>Only repeat</u> words for special effect. - <u>Avoid telling</u> the reader what is already known. - <u>Don't ramble</u> – keep it focused. 	<p><i>The ancient man was old.</i></p> <p><i>The hot flame shimmered.</i></p> <p><i>It was kind of all coloured...</i></p>
Slow down at key moments	<ul style="list-style-type: none"> - <u>Don't dash through</u> – select what to focus on. 	<p>Box up and decide when to spend time telling the tale.</p>

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