

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 as a writer' phase of Talk 4 Writing 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.

Reception	Year 1 and 2	Year 3 and 4	Year 5 and 6
<ul style="list-style-type: none"> - Use pictures, experience and common places to choose a setting you know well. - Imagine you are the character in the setting. What can you see? What can you hear? - Use a list of three to build a picture, <i>e.g. tall trees, bright flowers and a wooden bench.</i> - Use adjectives to describe. - Use similes <i>e.g. a post box as red as a fire engine</i> 	<p>Building on YR work:</p> <ul style="list-style-type: none"> - Picture it; use places you know and use your imagination - Imagine you are the character in the setting. Describe what you can hear, smell and feel. - Use adjectives to describe the setting in detail. - Use a list of three to build a picture, <i>e.g. blue curtains, red carpet and a blazing fire.</i> - Use similes <i>e.g. like an icicle</i> - Use adverbs, <i>e.g. Angrily, the wind whirled</i> - Use prepositions to describe different areas <i>e.g. above, below, to the side, underneath, inside, outside, behind</i> 	<p>Building on Y1/2 work:</p> <ul style="list-style-type: none"> - Choose an interesting name for your setting <i>e.g. Hangman's Wood; Sandy Cove; Crystal Castle</i> - Think about the time of day and the weather - Use an interesting detail as a 'hook' <i>e.g. one window was broken</i> - Change the settings to change the mood <i>e.g. comfy – the kitchen was warm; scary – the alley was dark and cold</i> - Use the weather to help you create the mood <i>e.g. scary setting – rain and thunder</i> - Use figurative language to create mood and highlight your character's feelings <ul style="list-style-type: none"> - Alliteration - Onomatopoeia - Similes - Metaphors - Personification 	<p>Building on Y3/4 work:</p> <ul style="list-style-type: none"> - Show the setting through the main character's eyes, <i>e.g. Zak could see a bright speck in the sky which grew bigger and bigger. What could it be?</i> - Describe the character's reactions to show how the setting is making them feel <i>e.g. His hand gripped the banister till his knuckles turned white.</i> - Use unexpected detail as a 'hook' <i>e.g. 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> - Change the setting to create atmosphere - Use short sentences to create tension and excitement – balance these with longer sentences containing detail. - Use figurative language to bring your setting to life: <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!

Reception	Year 1 and 2	Year 3 and 4	Year 5 and 6
<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 <i>e.g. tall, scruffy, sad, lonely, old etc..</i></p> <p>- Use simple noun phrases to help describe your character <i>e. g. 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 - <i>e.g. slowly, happily, angrily etc...</i></p> <p>- Use emotions images to explore a character's feelings <i>e.g. sad, happy, worried, scared etc..</i></p>	<p>Building on N/YR work:</p> <ul style="list-style-type: none"> - 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> - Use drama and hot seating to explore a character's back story: <ul style="list-style-type: none"> - Where do they live? - Do they have any brothers and sisters? - What is their favourite hobby? Etc - Expand and group collections of adverbs for description e.g. <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> - Use pronouns effectively when describing a character - e.g. <i>John Henry went outside cautiously. <u>He</u> caught sight of.....etc.</i> 	<p>Building on Y1/Y2 work:</p> <ul style="list-style-type: none"> - 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: <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? - 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> - 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>Building on Y3/Y4 work:</p> <ul style="list-style-type: none"> - 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. <ul style="list-style-type: none"> - What kind of characters might you find in a typical sci fi story? Alien, robot, space captain...etc - Explore how a character's personality and behaviour can impact on the plot. <ul style="list-style-type: none"> - 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 - Use emotion and relationship graphs to track character development and consistency throughout stories. - Explore use of contrasting characters to develop conflict in narrative. <ul style="list-style-type: none"> - Two siblings – one shy and withdrawn and the other adventurous find themselves at a crossroads in the narrative. - Who prevails? At what cost?

<p>- Introduce the idea of a simile to help the reader visualise your <i>character</i> e.g. <i>the giant's head was as large as a dustbin</i></p> <p>- Begin to collect and explore synonyms and antonyms for key areas of vocabulary:</p> <ul style="list-style-type: none"> - -moving verbs: <i>went / saw / walked</i> - -powerful verbs: <i>gobbled, nibbled, gulped</i> - -feelings: <i>happy/sad, good/wicked</i> <p>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>- Expand the use of noun phrases both in front 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</i></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 longed for a little attention, smiled at the old woman.....</i></p> <p>- Vary the length of sentences for effect when writing. Longer sentences for descriptive passages and short sentences for impact or effect (<i>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.</i> What does Jamie think about his friend's action?</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.</i> <i>Freddy shivered, "Well, I'm not that cold."</i> <i>"Well," shivered Freddy, "I'm not that cold."</i></p>	<p>- Develop the use of internal voice and rhetorical questions to enhance character description. - e.g <i>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 if using the first person you may have more empathy and insight into a characters thoughts and feelings.</p> <p>- Consider the quality of dialogue by limiting the use of adverbs.</p> <ul style="list-style-type: none"> - If your dialogue is good it tells the reader what they need to know without the adverb e.g: <i>"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>- Use a range of strategies to develop sophistication in controlling dialogue.</p> <p>- 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!"</i>
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<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><i>enormous nose and seemed to be completely confused.</i></p> <ul style="list-style-type: none"> - Use commas in a list effectively. - 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> - Use alliteration for effect in description e.g. <i>the cruel, cackle of the witch.....</i> - 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!"</i> – How is Fred feeling? How do you know? - Introduce and practise the basics of writing dialogue. <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 ?) - Develop the use of speech verbs and adverbs to reveal more about your character e.g. <i>"Stop right there!" Jake <u>screamed wildly.</u></i> 		<p><i>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: SUSPENSE AND ACTION

Most young writers want to write stories that are exciting and sound real. This means that they will have to pay attention to finding out about writing suspense and action. Both are elements of most of the stories children will write. For example, suspense and action paragraphs are needed at points where problems occur or when something awful is about to happen or when there is a conflict, a chase or an escape. There may be more than one point in a narrative where we will need to build up suspense or dramatise action. When children begin writing suspense, they often want to tell the reader how to feel instead of showing them how the scene appears through the characters' eyes. Similarly, when writing action, they often try to do it through dialogue alone like a script with no stage directions. To bring action alive, children need to learn how to let the reader see and hear what is happening. To add to the suspense and keep your reader's attention, questions and cliff-hangers are useful at the end of a section. They can leave characters in tricky positions that remain unresolved so that the reader has to read on to find out what happens. As with other toolkits, it is important to spend time looking at other quality examples of both these kinds of writing, alongside your model text, to explore extracts in detail and see how writers achieve these effects through their choice of words and sentence patterns.

Reception	Year 1 and 2	Year 3 and 4	Year 5 and 6
SUSPENSE		<ul style="list-style-type: none"> -Put your character in a lonely place e.g. <i>Hal could just see across the deserted car park to the old bottle factory...</i> - Put your character in the dark e.g. <i>In the dim light, everything seemed quiet</i> - Use a dramatic connective e.g. <i>At that moment...</i> - Introduce scary sound effect e.g. <i>All was quiet except for an occasional buzzing somewhere above them...</i> - Use 'empty' words e.g. <i>a/an/something/someone/no-one</i> e.g. <i>...someone was following her</i>, to hide the noise and hook the reader - Introduce a sound effect e.g. a creaking door 	<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 e.g. <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> - Choose words and phrases to slow the action down to increase tension and anticipation e.g. <i>gradually..., sticking close to the wall, they crept..., cautiously..., ..bit by bit...</i> - Select verbs carefully to build tension e.g. <i>edged, grabbed, scrabbled, 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>ACTION</p>		<p>Use a widening range of dramatic adverbials to open sentences e.g. <i>But...</i>, <i>All at once...</i>, <i>Without warning...</i>, <i>Suddenly...No sooner than...</i></p> <ul style="list-style-type: none"> - 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> 	<p>Use short sentences to convey pace and dramatic impact e.g. <i>Tom fled. Behind him he could hear the thud of the boys' feet...</i>, <i>His heart was pounding. They were closing on him.</i></p> <ul style="list-style-type: none"> - 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>
<p>CLIFF-HANGERS</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 - 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> - show that the character is still slightly worried, e.g. <i>Carefully she crept towards the edge of the building, keeping low.</i> - 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> - create the cliff-hanger in the last line, e.g. <i>She turned around and then it happened....</i>

FICTION TOOLKIT: CREATING PLOTS AND PARAGRAPH TYPES

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.

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.

Changing paragraphs: knowing when and why to change paragraphs should grow out of the work above and the final part of this section is a reminder for teachers, especially for more confident independent writers launching into their own inventions.

Reception	Year 1 and 2	Year 3 and 4	Year 5 and 6
<p>CREATING PLOTS:</p> <ul style="list-style-type: none"> - Plan your story on a story map - Choose your main character; who are they? What is he/she doing? What is going to go wrong? How will it be sorted out? - Tell your story using <i>Once upon a time, Suddenly/Unfortunately... luckily... Finally... happily ever after...</i> 	<p>Building on N/YR work:</p> <ul style="list-style-type: none"> - Choose your plot: overcoming a problem; quest/journey; conquer the monster; changing (sad-happy, poor, rich); traditional pattern - Choose your main character; who are they? What is he/she doing? What is going to go wrong? How will it be sorted out? - Make sure your story has a beginning, middle and end - Use a plan to help you write your story: storyboard; story map; story mountain 	<p>Building on Y1/2 work:</p> <ul style="list-style-type: none"> - Choose your plot: 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 - Use a plan to help you write your story: flowchart; timeline; storyboard; story map; story mountain - Develop each part of the story properly – don't rush it! - Use dialogue – but not too much! 	<p>Building on Y3/4 work:</p> <ul style="list-style-type: none"> - Choose your plot: 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 - Follow a plan: flowchart; timeline; storyboard; story map; story mountain - Use controlled dialogue to move the story on - Balance action, dialogue and description

	<ul style="list-style-type: none"> - Use speech to move the story forward - Use connectives to link paragraphs e.g. <i>Once upon a time, first, unfortunately, after that, luckily, happily ever after.</i> 	<ul style="list-style-type: none"> - Show what the main character is like by what they say and what they do - Write an ending that shows how the main character feels, or what has been learned - Use connectives to link paragraphs e.g. <i>one day, suddenly, finally</i> - Stay in the same tense - Stay in the same person: <i>I/we, you, he/she/it/they...</i> 	<ul style="list-style-type: none"> - Create different atmospheres with different settings - Show what the main character is like by what they say and what they do - Write an ending that shows how the main character feels, or what has been learned - Use connectives to link ideas, sentences and paragraphs
<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 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. 'Lizzie Springstein ran down the main street as fast as her legs would carry her.' (PC); 'Prince Kaspar Kandinsky first came to the Savoy Hotel in a basket.' Kaspar – Michael Morpurgo) 	<p>Building on Y1/2 work, through writing:</p> <ul style="list-style-type: none"> - Use adverbial openers: One wintry evening... - Weave in background information. - Use different types of opening sentences: <ul style="list-style-type: none"> - introduce a problem e.g. <i>When Bill Simpson woke up on Monday morning, he found he was a girl.</i> (Bill's New Frock – Anne Fine) - start with a question e.g. <i>"Can I go and play by the canal?" asked Sam.</i> - start with dialogue e.g. <i>Let's head for the river! yelled Jake.</i> - start with a warning 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: <ul style="list-style-type: none"> - 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) - create a setting e.g. <i>'At the end of the lane stood an empty house.'</i> (PC) - describe an event or action e.g. <i>The bomb exploded in the very place he had been standing moments earlier...,</i>

			- - Use speech e.g. <i>"I'm starving," groaned Tommy...</i> ,
<p>BUILD-UP PARAGRAPHS Bridging paragraphs following the opening, leading up to the complication or problem in a narrative.</p> <p>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>,</p>	<p>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. <i>'As soon as...'</i> <i>'Later.....'</i></p>	<p>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></p>	<p>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.</p>
<p>PROBLEMS OR DILEMMAS Every story has a problem and sometimes more than one. The problem needs to be solved.</p> <p>In oral retellings: - 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></p>	<p>In oral retellings and writing: - Introduce the problem e.g. <i>Unluckily, the wizard heard about Asif's amazing magical powers and was extremely jealous.</i></p> <ul style="list-style-type: none"> - describe the problem using repetition, e.g. a crazy troll, a lazy troll or a list for description, e.g. <i>The alien had six arms, x-ray eyes and was wearing green armour.</i> - 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> - explain the problem, e.g. <i>Charlie was stuck in the magic box and there was no-one to help him escape.</i> <p>- Use adverbial openers which signal that there is a problem, e.g. <i>Unluckily..., Suddenly..., At that moment...</i></p>	<p>In writing: Experiment with introducing the problem in different ways:</p> <ul style="list-style-type: none"> - 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> - use a dramatic starter, e.g. <i>Without warning the Dalek appeared.</i> <p>- 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</i></p>	<p>In writing: Use a greater variety of methods to introduce the problem:</p> <ul style="list-style-type: none"> - 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> - shock the reader with a sudden surprise - change the mood e.g. familiar – unfamiliar; calm – dangerous - use a question starter, e.g. <i>Was she going the right way? She hoped so...</i>, - use dialogue <p>- 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</i></p>

		<p><i>could help her now. No-one could hear her.</i></p> <ul style="list-style-type: none"> - Use a greater range of adverbial openers which signal that there is a problem, e.g. <i>Without warning..., All of a sudden..., To her amazement..., Just then...</i> 	<p><i>seeing his friends again, 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> <p>In oral retellings: Explain simply how the problem is sorted out, e.g. <i>After a lot of pulling the turnip came out of the ground.</i></p> <ul style="list-style-type: none"> - Use adverbial openers to signal that the problem has been solved, e.g. <i>Then..., Luckily..., So....</i> 	<p>In oral retellings and writing: 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></p> <ul style="list-style-type: none"> - 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> 	<p>In writing: Experiment with how the problem is resolved:</p> <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!'</i>, <i>shouted the prince.</i> - use -ly as starters, e.g. <i>Carefully, the wizard cast his spell.</i> - use -ing 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</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. <i>The cave was empty – there was no dragon, no beast to fight.</i> - use -ed 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.

		<p><i>slowly towards the cave, he could hear the sound of bones 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>Meanwhile..., Despite..., A few moments later...</i></p>
<p>ENDINGS</p> <p>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> <p>In oral retellings:</p> <p>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></p> <ul style="list-style-type: none"> - Use story language to finish the story, e.g. <i>....and they lived happily ever after.</i> 	<p>In oral retellings and writing:</p> <ul style="list-style-type: none"> - Describe what happens to the characters at the end, e.g. they go home. - 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> 	<p>In writing:</p> <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"> - include a comment on what has happened, e.g. <i>The two boys would never be so stupid again.</i> - 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> - 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> 	<p>In writing:</p> <ul style="list-style-type: none"> - Use a greater variety of methods to end the story: <ul 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..., suggested the headmaster.</i> - 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>

			<ul style="list-style-type: none"> - 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 so it was that..., After everything that had happened..., Even though...</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: - <i>It had only been a few hours ago that...</i>, - <i>Seb thought back to the moment when it all started to happen...</i>, - <i>Was it only a week ago? It felt like a lifetime to Pink...</i>, - <i>Imagine yourself in the future...</i>, - <i>The date is 20205 and...</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 stair... 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 - Phrases: <i>Simon, <u>the teacher's son</u>, ran home.</i> - Clauses: <i>Simon, <u>who was tired</u>, ran home.</i> 	<p>Adjectives must add something new.</p> <p>Avoid repetition: <i>The slim, slender, thin snake...</i></p>
Add on phrases and clauses	<ul style="list-style-type: none"> - Begin, or add on, sentences with: - <i>ed-ing-ly</i> - 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"> - Choose the emphasis: <i>He ran down the road.</i> OR <i>Down the road, he ran.</i> 	<p>Try moving ed-ing-ly, prepositions, clichéd similes.</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. Below him he glimpsed...</i> - -ed-ing-ly: – ly - <i>Slowly, it spun round...</i>, ed – <i>Scared, she shivered...</i>, ing– <i>Laughing, he ran...</i>, 	<p>Re-read and listen to what you have written – does it sound effective?</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> - Sentence 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: - Tell: <i>He felt scared in the churchyard.</i> - Show: <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"> - Only repeat words for special effect. - Avoid telling the reader what is already known. - Don't ramble – stay 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"> - Don't dash through – select what to focus on. 	<p>Box up and decide when to spend time telling the tale.</p>

