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Introduction

If we were to ask a group of teachers what they thought was the most important skill or activity that children learnt in primary school, the answers would, of course, be likely to depend on their particular interests. Teachers invest a great deal of themselves in their specialist teaching areas and naturally tend to think that everybody else should value these to the same degree.

If we ask a group of primary pupils this question, however, the answers we get may surprise us. I recently conducted a straw poll of 92 children in three separate key stage 2 classes. First of all, I asked them to write down in order of importance the three things they were learning in school which they thought would be most useful to them when they grew up. Secondly, I asked them to rank a list of 13 subjects they were, or would be, studying in school (Maths, Science, History, Geography, Information Technology (IT), Physical Education (PE), Religious Education (RE), Art, Music, a Foreign Language, Reading, Writing, Speaking and Listening) in order of importance for use outside school.

In answer to the first question, a full half of these children included such social skills as learning to sit and listen, being able to carry out instructions and learning to talk together sensibly. In answer to the second question, almost everyone gave low ranking to subjects which could loosely be described as involving self-expression (Art, Music, PE, even Speaking and Listening). RE was, similarly, ranked very low. In contrast, there was no doubt at all about what these children considered the most important activity in school. Seventy-nine of them included 'Writing' in their list of skills/activities, and all but one ranked 'Writing' among the top five subjects.

The fact that writing is rated as so important by primary pupils does not, of course, prove that they see it as important in itself, as a crucial learning skill, or as a tool for understanding other material. It may simply reflect the fact that in school there are few lessons in which writing does not figure to some degree. Children are asked to do a lot of writing, and they know it.

Given the high emphasis on writing in primary schools, it is perhaps a little surprising that, until fairly recently, there has been so little precise guidance on how to teach it. We all know how to stimulate children's writing, we have usually thought quite hard about how best to respond to and evaluate it, but directly teaching writing has not been thought through to the same degree. It is the purpose of this book to suggest some fairly systematic strategies, which can be employed at both key stages 1 and 2, for teaching pupils how to write more effectively.

How are adults supported in their writing?

The first lessons to learn come from the experiences of adults learning to write in new ways as part of their employment. Like children, adults also do a lot of writing, for a wide range of purposes. Yet they have access to a range of the support systems which are not always available to children in the classroom. Think, for example, about young workers required for the first time to prepare a quotation for a job they have been invited to carry out. What support do they have in this situation?

■ **Clear criteria for success.** Before they start, they know what they have to do and why. They have to specify what work needs to be done, the materials they will need, the cost and time. Their quotation has to be priced low enough to win the job and high enough to make a profit.

■ **Clear purpose and reader.** They know why and to whom they are writing. This helps them make decisions about what information to include or exclude.

■ **Known consequences.** They know what is going to happen to their writing. They will find out whether they have been successful because the client will either accept or reject their quotation.

■ **Access to models.** They can see examples of others' attempts at similar tasks. They can see what information is provided and how it is set out.

■ **Access to demonstrations.** As apprentices, they may have worked alongside other experienced tradespeople doing similar writing tasks. They will have seen the process of preparing and writing a quotation.

■ **Guidance during writing.** An experienced colleague may 'walk them through' the whole process of preparing a written quotation for a job. This person highlights the decisions that need to be made and offers advice on how to make them.

■ **Access to guides for writing.** Pro formas may be provided by the employer explicitly stating what information is to be provided and how.

■ **Provision of time.** They get time to gather the information that they need. They are not expected to work just from memory. They may also be given a deadline for their final product. The ground rules are very clear.

■ **Access to help.** There is no penalty for going to others for assistance. In fact, this is expected. Suppliers will provide the details they require and colleagues may pass on tips. When a problem arises, the writer goes to a person who can provide them with solutions.

■ **Immediate feedback.** Questions about their writing give feedback about any lack of clarity or information. They quickly discover how well they have communicated.

Supports such as those listed above are available to adults no matter what kind of writing they are expected to produce. What did you do when you first had to produce a job application for the first time, or the planning for a lesson or scheme of work, or a letter to parents, or a pupil's end of year report? To what extent did you draw on the supports described?

For everyday writing such as letters to friends and shopping lists, support is rarely required because the tasks are relatively simple. The importance of support varies according to the complexity and significance of the task and the experience of the writer. It becomes crucial when the writing has really important consequences – as in a job application.

The implications for teaching

Adults are often faced with new writing challenges. Those who successfully meet these challenges know how to use the help available. Even the most experienced writers call on this support from time to time. Recently my university instituted a new appraisal system, which involves a considerable amount of writing. I instantly joined with several colleagues in a self-support group to try to get the hang of how to meet this new writing demand! Many teachers have had similar experiences as they prepare their applications to pass the 'threshold'.

The question for teachers is, 'Can you give pupils in your classroom the same range of support that is available to adults?' Classroom research suggests that you can. As well as making writing tasks relevant, purposeful and satisfying, you can make explicit for pupils how written texts work, and how writers operate when writing particular texts. The rest of this publication will explore useful strategies for doing just this, including:

■ providing models of writing and focusing pupils' attention on how these work
■ demonstrating writing processes
■ participating in writing tasks alongside pupils
■ scaffolding pupils as they write.

It also offers photocopiable guides which pupils can use as they write.

Models of written work

'Show me some examples!' is a familiar request when you are trying to teach new things. You may have noticed that children often have little explicit awareness of the features that distinguish different types of writing. However, by providing examples, or models, of the kinds of written work you want them to create, you help them to identify distinctive features. You also help set specific goals for improving their writing and for monitoring and reviewing their efforts. This strategy is particularly valuable when you want them to produce an unfamiliar type or style of writing, such as a business letter, a science report, a 'spooky' story or a compare-and-contrast essay.

There are a number of things to think about when using models with your pupils. The following guidelines will be useful when you are planning work.

Provide models when pupils most need them

You will probably find that the best times to provide models are before your pupils embark on writing, or when they are having difficulties with their work. This allows them to see the activity as relevant to their learning needs and gives them an immediate opportunity to apply what they have learned from their models in their own writing.

Read models aloud

You can informally prepare your pupils by reading models aloud. Remember, though, to make sure that you draw attention to the crucial features of the text you read. Some pupils will pick up the distinctive features of a text type fairly quickly: others will need more focusing. Shared reading is a crucial element in the teaching of writing.

Show complete texts

Your pupils will benefit from seeing complete texts, which allow them to discern overall structural features, rather than extracts. When you are focusing on specific features of writing, it may be appropriate to provide them with copies after you have read the entire text aloud.

Provide several models

By providing several models, you will encourage pupils to make decisions about which features are critical. To take a very simple example, one popular way of

announcing the birth of a baby in the local newspaper is to write the announcement in a style that suggests the baby is 'writing':

> Hello, I'm Jennifer Smith and I was born on Saturday, January 5th in Exeter Maternity Hospital. My Mummy and Daddy are Joanne and Paul Smith and they think I'm the bee's knees!

Presenting them with a range of birth announcements allows them to see that some features, i.e. the baby's name, its date of birth, its parents' names, are critical, and others, like the style of writing, are not.

Looking at several models of the same kind of writing will also build pupils' awareness of options and alternatives, encouraging them to view such models as a resource rather than as an ideal that they must imitate.

Provide pupils with individual copies of models

If possible, provide your pupils with individual copies of each model so that they can freely mark the text. For example, you might ask them to highlight main idea statements in one colour and supporting details in another. Alternatively, you may want them to label parts of the text, or to write notes in the margin.

Challenge pupils to develop features lists

Challenge pupils to generate their own lists of features that describe how the models work. Telling them exactly what they should find tends to constrain thinking and prevents them from drawing on their knowledge of how texts work.

Finding out which features they spontaneously pick out also provides you with useful information on their current understandings and strategies.

You can, however, ask pupils to focus on particular features, for example, 'How have the writers structured their texts?' or 'How have they created a particular mood or atmosphere?' or 'How have they set out their letters?'

As an example of this process, Miss R's Year 4 class was starting work on writing instructional texts. She began by using as a model text a recipe for making pizza. After reading the text together the class discussed the following points (the key points that the teacher was trying to draw out are given in italics):

■ What kind of text is this?
  It tells you how to do something. Instructions.
■ How do you know this is a recipe?
  It tells you how to cook something. There's a list of ingredients.
■ Can you think of any other texts that are like recipes and tell you how to do something?
  Rules for playing games. Instructions for fixing the computer.
■ What does a recipe always begin with?
  There will always be a title. The title tells you what you are going to make.
■ What does the first part of this recipe tell you?
  How big a pizza it will make. How long it takes.
■ What does the next part tell you?
  The ingredients. What you need to make the pizza.
■ How are the ingredients organised? *(A list. Measurements for each item.)*
■ What follows the ingredients?
  What you have to do. The method.
■ What do you notice about these directions?
  They are in the form of a numbered list. They use commands or imperatives. They refer to time, either directly or by the use of chronological connectives, until, then, etc.

Miss R then went on to ask her pupils to compile a checklist of the crucial features of a recipe. This was a useful learning activity in its own right as it made them think abstractly about text features. It was also used later as an *aide-memoire* when they came to write their own recipes. The questions Miss R used to prompt the pupils, together with some of the points she hoped they would notice and some of the answers they actually gave, are given in the table opposite.

Questions the children were asked	Teaching points	Some of the children's responses
What comes first in a recipe?	The title of the dish The goal of the recipe	'What you're going to make' 'The name of what you're making'
What comes next?	List of ingredients	'What you need' 'All your equipment and things'
How are these laid out on the page?	Vertical list, flush left	'A list'
In what order are the ingredients listed?	This is debatable	'The order in which you use them' 'The biggest things first'
What comes next in the recipe?	Directions for making the dish	'What you have to do'
In what order are these listed? **Why?**	Chronological Because that's how you use them	'The right order' 'You'd get mixed up'
How are they laid out on the page?	Usually a numbered list	'Number of steps' '1, 2, 3, 4 …'
What tense are they written in?	Imperative	'Do this …'
Do they use passive or active verbs?	Active	'You have to do actions'
Who is the audience for a recipe?	There is an implied second person – an implied but not stated 'you'	'Anyone making the dish' 'The cook'
What style of language would you expect? **Why?**	Unembellished, businesslike, formal Ease of use: you need instant reference	'Plain and simple' 'It has to be quick to read'

Set up pupils to work in groups

You will probably find that your pupils operate more effectively in activities like this when they collaborate in small groups or pairs. You can then bring them together to report back to the whole class. Enlarged copies of the models on large sheets of paper or OHPs can be useful when discussing and summarising group findings. There are a number of published resources now available which include such enlarged texts. One set you might find particularly useful is included in Oxford University Press' *Launch into Literacy* series (Medwell & Lewis, 1999), which is aimed at pupils from Year 2 to 6.

Develop writing guides with your pupils

One effective way of helping pupils make the connection between analysing models and their own writing is by developing writing guides. These guides remind them of the features they need to think about when they write. You can display these on a chart in the classroom or duplicate them for use as children

write. For example, you might help them structure their stories and persuasive writing by using writing guides 1 and 2 on pages 19 and 20.

You may have already developed writing guides with your pupils that look at how writers create a particular atmosphere and mood, or develop characters in their work. These may take the form of lists of words and phrases that children can use when they write, or the characteristics that they should include when they describe a character. Writing guide 3 on page 23 is an example of such a description guide.

Writing guides will help your pupils by:

- Providing a frame to plan and think about their writing as a whole.
- Encouraging them to set specific goals in a writing task. They can refer to the guide and ask themselves, 'Does my writing have the features listed in the guide?'
- Helping them to solve writing problems independently.
- Allowing them to help each other. When pupils find it difficult to incorporate a particular feature into their writing they have, in effect, identified a writing problem and can seek specific help for solving it from their peers.

Guides also become a useful tool when you are discussing pupils' writing with them, as described by Miss D:

> When I looked at the children's writing I used a photocopy of the features list we devised as a checklist to give them feedback. If an aspect on the list was included by a child I ticked the box. If there were omissions which should have been included I put a question mark. However, if the omission was allowable I put a dash in the box. I found this an extraordinarily simple way of providing feedback.

Pupils should use guides as a resource rather than as recipes that must be slavishly followed. And, by providing alternative guides for a particular type of writing, you will help them select the form that best suits their ideas, purposes and audience.

Demonstrating writing processes

'Show me how!' is another familiar request from people learning something new. A demonstration by a proficient person offers learners insights into how they might do something themselves. However, the tools of the writer's craft are held mainly in the head, not the hand and much of what proficient writers do is not immediately accessible to learners. Although observers can see writers move the pen, pause and make changes to what has been written, the decision-making process remains hidden.

As a result, people often believe that writing just happens – magically flowing from writers' minds onto the page. As one Year 3 child said: 'Writing is easy. You just get ideas in your head, then they come down into your shoulder and along your arm and on to the page.' Indeed, if you ask your pupils what they think makes a good writer you may uncover misconceptions such as the following:

- that the easier the writing flows onto the page, the better writer you are
- that the work of writing is almost finished once the first draft is done
- that once a draft is done all that is required is to correct conventional errors such as spelling and punctuation.

You can help your pupils by demonstrating how you operate, writing in front of them on large sheets of paper or an overhead projector. As you write you can 'think aloud', making your thinking processes explicit. From your demonstrations pupils will be able to see that writing requires constant decision making. For younger pupils many of these decisions will concern technical aspects of writing, such as where to start, how to begin and end sentences, how to spell, etc. But even with these younger children, you should allow them to see how you confront problems such as topic, readership, ideas, organisation, language and conventions. They will also see how you manage this complex task by dealing, as much as possible, with one problem at a time. They will see you:

- selecting or clarifying the writing task

- collecting and connecting information
- gathering ideas and researching
- planning
- transcribing, reading and revising
- doing final editing and proof reading
- getting feedback.

Demonstration gives children invaluable insights into the writing process. They are able to see why particular features of writing, such as spelling and grammar, are important to writers. They also develop an understanding of how and when these questions should be tackled. During a demonstration the pressure is off for pupils. They can focus on whatever is relevant to their writing needs.

You can show pupils how you create any type of writing – science reports, stories or history essays – especially if they are new or unfamiliar. They can also learn a great deal by watching you work on writing tasks beyond the classroom – that letter to the bank manager, or to parents or the editor of a newspaper.

Demonstrations do not have to be time consuming or complicated. Because they involve intense observation, you will probably find it best not to spend more than ten or fifteen minutes at a time. You may decide to make a short demonstration a routine feature of some lessons or, alternatively, to offer more intensive input over a short period of time.

Sometimes, there may not be time in class to demonstrate the entire process of writing a text from beginning to end. Instead, you can demonstrate the various stages in the process, such as using a cut and paste strategy or how to tackle planning of the text. You can also focus on features that are causing difficulty, such as writing an effective conclusion to a piece of persuasive writing or using quotation marks accurately.

To help pupils make the connection between your demonstrations and their independent writing, you can develop process guides. Like the writing guides described earlier, process guides remind them of the problem-solving strategies they can apply while they are writing. They can take the form of wall-charts or duplicated sheets for pupils to use as they write. Typically, process guides are reminders of the sorts of questions successful writers ask themselves as they write, or as they re-read their writing in preparation for a second draft. For example, the process guide in writing guide 4 on page 23 was used with a group of Year 6 pupils to self-monitor their writing processes before, during and after writing, and as a discussion starter when they shared their writing with each other.

Participation

'Do it with me!' is yet another request you are likely to hear when dealing with new tasks. Beginner writers often find it difficult to integrate effectively all they must think about as they write. As a result, they can easily get stuck in writing ruts, focusing too much attention on the wrong issues at the wrong time. For example, pupils may be overly preoccupied early in the writing process with spelling problems, or with text structure before they have worked out their main ideas. Even when they can tell you about effective writing, they may not be able to translate this knowledge into practice in their own writing. Your participation as pupils attempt a new or difficult writing task can help them make the transition so that they can use this knowledge in their own writing.

Try to take on a guiding, supportive role. For example, since you can probably write faster than any of your pupils, you may sometimes act as scribe. This frees the pupils to keep thinking while you do the writing. Where possible, do the writing on large sheets of paper so that everyone can see it clearly.

Writing with pupils can be successful with large groups or even the whole class, but it probably operates best when you work with a small group of about five. This allows all members of the group to actively negotiate the making of the text – the central purpose of the activity.

The kinds of questions you ask and the input you offer during a participatory writing activity are keys to its success. For example, you can:

- Ensure that the topic is one where the pupils share some knowledge or experience.
- Make sure pupils are clear about the purpose and the audience by asking: 'What's our writing task? Why are we doing it? Who is going to read it? What do we need to tell our readers? What type of writing do you think will suit our purposes?'
- Activate existing knowledge by recalling other occasions when they have written for similar purposes and readers, or by reviewing demonstrations, models and guides that you have provided. Refer back to specific features of demonstrations and models. 'Remember when we…? Can you do something similar here?'
- Get pupils to brainstorm ideas and information by asking: 'What do you know about the topic?' If necessary this can lead to further research to gather more information.

- Help pupils to think about ways of organising their 'brainstorming': 'How can we organise our ideas? Can you group any together into categories? How will we begin our writing (report/essay/story etc.)?'

- Show how to use the writing and process guides developed in earlier activities as a resource for solving problems: 'Look back at… Is that guide any help to us now?'

- Frequently re-read the developing text to the group to encourage pupils to monitor meaning and plan ahead before composing more text. You can ask questions such as: 'How does what we've just written fit with our introduction?' or 'What do we need to include next?' Sometimes it may be necessary to go right back to the beginning of the text; at other times re-reading a few sentences will be enough.

- Suggest alternative solutions to problems from which they can choose: 'Some things you could do here are… Which one do you think would work best?'

- Show pupils how different solutions might work in their writing. For example, try out different beginnings on scrap paper, reorganise an introduction so pupils can compare it with the original version, model alternative ways of expressing the same meaning, etc.

- Take on the role of the reader for the pupils by pointing out any inconsistencies or vague meanings. 'If I were another pupil reading this I don't think I would understand what you mean by… Can you make it clearer?' or 'Can you expand on this point? Respond positively when you think the group has done something well. 'That makes it very clear, I know exactly what you mean there.'

- Allow pupils to 'think aloud' as they make suggestions to the group and help them to translate this into effective written language. 'Is that what you mean…? How could you write that down so your readers understand?

- Help pupils to clarify their understanding of the content or ideas they are writing about. Sometimes pupils will reveal that their difficulties in solving a problem are not due to lack of writing ability but more to do with confused concepts or misinterpreted information.

- Involve pupils in making decisions about how the writing will be published and presented to intended readers and about how they will get a response to their work.

When you participate in writing tasks with your pupils, you not only guide them through the writing process but you also help develop their group co-operation and discussion skills.

Your pupils will engage more enthusiastically when the writing task they are working on serves a clear purpose. The group may, for example, be working with you to write a report on a nature walk or the research which they have undertaken

as part of a class topic. Alternatively, a group may work with you to produce a model essay for other pupils to respond to and discuss. Whatever the purpose, as long as pupils believe the task is likely to have satisfying consequences, they are likely to try hard to do it well.

With the exception of very short writing tasks, you will often not have enough time to participate in every stage of writing and will need to focus on those stages where they particularly need your support. For example, you may help the group to set up the task so they have a clear plan for their writing. You can then leave them to get on with a section of the writing before rejoining them to check their progress and offer more support.

At first, you may find it difficult not to make writing decisions for your pupils – especially when they suggest things that you think are inappropriate. However, if you write or change the text without consulting them they will be less likely to gain from the experience. The idea is that they should participate in the decision making so that they can operate more effectively on their own later. You can alert them to any inappropriate decisions by discussing your point of view as a reader. You may also offer pupils alternative solutions. If, despite your advice, they do not choose what you feel to be the most appropriate option, leave it at that. In this way you can show pupils that you take their viewpoints seriously.

Your role in participatory writing is to foster your pupils' decision-making processes. It can be a powerful strategy for helping them develop their knowledge of writing.

Scaffolding

'Help me do it!' is also something that learners often say as they take their first faltering steps. Think of babies who are desperate to master walking, or young children who want to ride their bicycles like older siblings, or children who want to learn to swim. In none of these cases can the learner simply move completely independently and in one bound from observing to performing. They need support – more experienced hands holding them up, allowing them to perform the action, and gradually withdrawing over time until they have become independent. Learning to write is no different from these other actions – it needs the support of more accomplished practitioners. Some pupils will learn most of what they need to know about writing a particular kind of text from demonstrations. For many, however, the jump from being shown how to write in a particular way to being able to write in that way independently is simply too big. They need more support as they begin to learn to be independent writers.

If this support is not provided, then many pupils will struggle when they try to write a particular text independently. In practical management terms, this means difficulties for you as teacher as well. As you try to respond to all the individual problems you enter what might be called 'fire-fighting' mode. This is a desperately inefficient and ineffective way of managing classroom teaching. Providing scaffolds – or strategies – which pupils can use without an adult necessarily being alongside them is an excellent way of avoiding the need for such fire-fighting.

One such strategy is the use of writing frames, which increase a pupil's experience of a particular type of writing and also act as a substitute for teacher's direct interventions. A writing frame consists of a skeleton with different key words or phrases, which vary according to the particular generic form. A template of starters, connectives and sentence modifiers gives pupils a structure which allows them to concentrate on communicating what they want to say, rather than getting lost in the form. However, by using the form, pupils become increasingly familiar with it.

Frames are often most effective when they are designed specifically for particular pupils and purposes.

Notice how writing with frames scaffolds writing in a number of ways.

- Writers are not presented with a blank page. This in itself can be enough to encourage weaker writers to write at greater length.

For sample writing frames, see *Writing Frames* RALIC (1997) and *Writing across the Curriculum* (1998). A set of 12 write on/wipe off posters is also available from RALIC (http://www.ralic.rdg.ac.uk/publications)

- The frame provides a series of prompts to pupils' writing. Using the frame is rather like having a dialogue with the page and the prompts serve to model the register of that particular piece of writing.
- The frame deliberately includes connectives beyond the simple 'and then…'. Extended use of frames can result in pupils spontaneously using these more elaborate connectives in other writing.
- The frame is designed around the typical structure of a particular genre. It thus gives pupils access to this structure and implicitly teaches them a way of writing this type of text.

You should always begin using a frame with shared writing, discussion and teacher modelling before moving on first to collaborative writing (teacher and pupils together) and then to pupil writing supported by the frame. This oral, teacher modelling, joint construction pattern of teaching is vital, for it not only models the generic form and teaches the words that signal connections and transitions but also provides opportunities for developing pupils' oral language and thinking. Some pupils, especially those with learning difficulties, may need many oral sessions and sessions in which their teacher acts as a scribe before they are ready to attempt their own writing.

You will find it useful to make 'big' versions of the frames for use in shared writing. It is important that the pupils understand that the frame is a supportive draft and words may be crossed out or substituted. Extra sentences may be added or surplus starters crossed out. The frame should be treated as a flexible aid not a rigid form.

You may decide to offer a frame to pupils who already have a purpose for writing when:

- they first attempt independent writing in an unfamiliar text type
- they appear stuck in a particular mode of writing, for example constantly using 'and then'… 'and then' when writing an account
- they wander between text types in a way that demonstrates a lack of understanding, eg whilst writing an instructional text such as a recipe they start in the second person (First you beat the egg) but then shift into a recount (Next I stirred in the flour)
- they have written something which would be more appropriate in a different form, eg writing up a science experiment as a personal recount.

Writing frames can be helpful to pupils of all ages and all abilities. You might, however, find them particularly useful with pupils of average writing ability and with those who find writing difficult. While it would of course be unnecessary to use frames with writers already confident and fluent in particular text types, they can be used to introduce such writers to new types. The aim is for children to

assimilate generic structures and language features into their independent writing repertoires. Pupils, therefore, need to use the frames less and less as their knowledge of a particular form increases.

At this later stage, when pupils begin to show evidence of independent usage, you may need only to have a master copy of the frames available as a box of help cards for those occasions when pupils need a prompt. Such a box could be a part of a writing area which contains many different aids for writing. This is one way of encouraging pupils to begin to make independent decisions about their own learning.

story theme

The **theme** of the story might be
• good conquers evil
• learn from mistakes
• lost is found
• dishonesty doesn't pay
• life is full of coincidences

plot

The **plot** will provide the means of communicating the theme through the setting up of a 'problem'. For example, 'dishonesty doesn't pay' could be about a boy who steals from his mum but gets found out and punished.

characters

Characters and **setting** will help the fulfilment of the plot.

setting

resolution

The **resolution** brings the story to a conclusion.

What will your persuasive writing be about?

Who is the audience?

What will be the aim of your writing?

What illustrations will you use?

What layout will you use?

What kind of sentences will you mostly use?

List some of the words you might use

Alliteration   Exaggeration

Persuasive   Rhyming

Physical characteristics

How does your character look, talk, and walk?

- ❏ Is your character male/female/animal/other?
- ❏ How tall are they?
- ❏ How much do they weigh?
- ❏ What colour is their hair?
- ❏ What colour are their eyes?
- ❏ What kind of clothing do they wear?
- ❏ How old are they?
- ❏ What is their best feature?
- ❏ What is their worst feature?

Behaviour

How does your character act in different circumstances?

- ❏ How does your character react
  - ▪ in a group of strangers?
  - ▪ when angry?
  - ▪ when sad?
  - ▪ when frightened?
  - ▪ when happy?
  - ▪ when excited?
  - ▪ when upset?
- ❏ What gestures or facial expressions do they make when they are
  - ▪ angry?
  - ▪ sad?
  - ▪ frightened?
  - ▪ happy?
  - ▪ excited?
  - ▪ upset?

Emotions

What emotions does your character show and when?

- ❏ What things make your character
  - ▪ angry?
  - ▪ sad?
  - ▪ frightened?
  - ▪ happy?
  - ▪ excited?
  - ▪ upset?
- ❏ How do they feel about
  - ▪ their job?
  - ▪ their family?

Speech

How does your character speak?

- ❏ Does your character have an unusual accent?
- ❏ What kind of speech pattern do they have?
- ❏ Do they come from a place where there is a certain dialect?
- ❏ What happens to their voice and speech when they are
  - ▪ mad?
  - ▪ happy?
  - ▪ sad?
  - ▪ upset?
  - ▪ excited?

Before writing
- ❏ Why am I enthusiastic about this topic?
- ❏ How will I develop my ideas and information?
- ❏ Who will I discuss it with?
- ❏ My initial plan is…
- ❏ Who will read this piece?
- ❏ What do I want it to do to/for them?

During writing
- ❏ Am I thinking about my reader by including
  - ◼ excitement
  - ◼ humour
  - ◼ suspense
  - ◼ my opinions?
- ❏ Am I thinking about how this will end?
- ❏ Will it help if I check out what I have written with someone else?

After writing
- ❏ Have my readers responded as I hoped?
- ❏ Can I tighten the language to make it more effective and concise?
- ❏ What words are there that I have not used before in my writing?
- ❏ My favourite sentence is...
- ❏ Have I read the entire piece aloud to myself and to one other person?
- ❏ Have I underlined words I think I may have misspelled?
- ❏ Have I checked full stops, capitals and speech marks?