Key Stage 3
National Strategy

Teaching writing

Teachers of English
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Section 3

Teaching writing
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Introduction

This unit is one of a bank of three short units designed for teaching classes where the majority of pupils are at level 3 at the start of Year 7. It contributes to the intervention toolkit for English. It comprises 12 lessons designed for whole-class teaching of narrative writing and supports your teaching in Year 7. The material is based on the teaching sequence of the Literacy progress units (LPUs) and the Year 9 booster materials. Some lessons do not follow the same sequence, however, as they are designed to allow the teacher to read and discuss a short story. There are also changes to the timings to allow pupils to write at length.

Assessing pupils and setting targets

The outcomes of the Key Stage 2 National Curriculum tests will indicate pupils’ strengths and weaknesses in writing. Some pupils may have missed level 4 because of poor spelling or handwriting. This unit does not deal specifically with those skills as it focuses on the key areas of composition and effect, text structure and organisation, and sentence structure and punctuation. Strategies for improving spelling can be found in Literacy progress unit: Spelling as well as the Key Objectives Bank for Year 7.

Use your knowledge of the Key Stage 2 results and an assessed piece of work to set class and group writing targets. You can determine these using the target statements for narrative writing. These targets are referred to throughout the unit and pupils should be encouraged to use them in all writing activities.

Assessment focuses have been identified in certain lessons where you will be able to make some formative and summative assessments of pupils’ progress and attainment. The aspects of writing that you can assess from this unit are:

AF1 Imaginative texts
Write imaginative, interesting and thoughtful texts.

AF2 Appropriate texts
Produce texts which are appropriate to task, reader and purpose.

AF3 Organisation, presentation
Organise and present whole texts effectively, sequencing and structuring information, ideas and events.

AF4 Paragraphs
Construct paragraphs and use cohesion within and between paragraphs.

AF5 Varying sentences
Vary sentences for clarity, purpose and effect.

AF6 Accurate syntax, punctuation
Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences.

AF7 Effective vocabulary
Select appropriate and effective vocabulary.

AF8 Correct spelling
Use correct spelling.
The lessons

There are 12 lesson plans with photocopiable resource sheets. The lessons are based on the Key Stage 3 Strategy principles of teaching and are:

- informed by clear, focused objectives;
- direct and explicit;
- highly interactive;
- progressive;
- well matched to pupils’ needs;
- inclusive.

Although the lessons have been designed specifically to support the teaching of classes with large numbers of pupils working at level 3, they may also be adapted for use with smaller groups.

The activities ask for pupils to work collaboratively as ‘response partners’ at times in the lesson. (Pupils may have worked as ‘talk partners’ in other situations. In this unit they are being asked to work in a more focused, evaluative way.) It would be useful to establish those pairings at the start of the unit so that you can ensure that you have mixed-gender pairs or pairs of pupils who work well together. You can choose to alter pairings, but as this is a short unit it would save time if pupils maintained the same response partner throughout the unit.

Guided writing

Guided writing has been a feature of teaching in primary schools for the past four years, and while it has only recently been introduced into Key Stage 3, Year 7 pupils are familiar with the process and the format of a session. The guided sessions in this unit are outlined for you in case this is a new strategy for you, but they can be adapted to suit your needs and the needs of the pupils.

The purpose of the guided session is to intervene at the point of composition with a small group of pupils. The teacher can focus on a specific skill and differentiate the resource or task according to the pupils’ abilities. Because the group is small (6 to 8 pupils) the teacher is able to assess how pupils are coping with the task and intervene to correct misunderstandings or to model strategies. It is also an opportunity to reinforce group targets.

Guided writing sessions are included in lessons 3, 4, 5 and 6. Placing the sessions in these lessons allows you to see every pupil in a guided group in the first half of the unit, where there is a need for explicit support. A support sheet is provided for each guided session.

Using the resources

Pupils can use their English workbooks for the lessons, or you may like to issue each pupil with a ‘writer’s notebook’ which could be used at other times in the year and over the key stage when pupils are developing narrative and other forms of writing. Pupils can be encouraged to jot down ideas for stories, to record new vocabulary they might use in their writing or to copy phrases from stories they have read and have liked.

It is useful to enlarge the target statements for narrative writing (E2.1) and the characteristics of narrative writing at level 4 (E12.2) and display them as posters in the classroom. This will make it easier for you to refer to them throughout these and subsequent lessons. These sheets, the handout on how to be a good story writer (E1.3) and the resource sheet on proofreading (E9.1) should also be photocopied and secured in pupils’ notebooks at the appropriate time.

An OHP will be needed for the shared reading and writing activities. If this is not available, the resource sheets can be photocopied as handouts for pupils.
Homework

Some lessons have identified homework which leads into the next lesson. It would also be useful to set reading around the genre as an additional task. Pupils will be asked to write two mystery/suspense stories over the course of the unit and will need to have read some stories to stimulate their imaginations and provide some ideas for their own work. The school librarian or the local Schools Library Service will be able to give you a list of good titles, or you could consider arranging a genre-specific book box, from which pupils can borrow. A list of enjoyable and accessible books appears in appendix 3.

Acknowledgements

‘The Man with the Yellow Face’ from Night Bus, by Anthony Horowitz (Orchard Books, 2002), reprinted by permission of Orchard Books Ltd.

Recommendations for wider reading are from the Hampshire Schools Library Service.
Lesson 1

Building a story: structure

Objectives
R15 Story structure
Wr9 Link writing and reading

Vocabulary
audience
climax
conclusion
fiction trigger
mystery
narrative
opening
scenario
setting
suspense

Resources
Appendix 1 for teacher only
OHTs of E1.1 and E1.2
Handout of E1.3
Notebook for each pupil prepared as described in the introduction (page 4)

Introduction 25 minutes
Introduce the aim of the unit, which is to improve pupils’ skills in writing narratives. Remind pupils that they are good at telling stories to one another and it is something they have done from their first days in school. It is harder to write a story for a reader because you do not have voice tone or body language to emphasise the details. Writing a story where all those details come to life requires a range of skills, which is what they will develop over the next 12 lessons.

Tell pupils that by the end of the unit they will have written two stories. Suggest to them that they could have a particular audience in mind for their stories – it could be a friend, a sibling or their parents. Tell them that this unit focuses on writing mystery/suspense stories but they will be able to apply what they will learn to any kind of story.

Read the story The Man with the Yellow Face (appendix 1) aloud, taking time at points in the reading to ask pupils questions about the story and what they think will happen next.

Model 20 minutes
Display OHT E1.1 and talk through the six sections, making sure pupils understand the difference between the climax of the story and the conclusion.

Display OHT E1.2 and, using the completed grid in the Answer section on pages 8–9 for reference, ask pupils to help you divide the story into the six sections. Ask pupils what they notice about the length of each section. Point out to them that the development of the story is the longest section and so it is important to keep the reader interested and wanting to find out what happens next.

Secure 10 minutes
Ask pupils to jot down in their writer’s notebook three scenarios for a mystery/suspense story. With the help of their response partner, each pupil should select one scenario and make brief notes in their notebook about the characters and setting, the development of events and a possible conclusion. Emphasise to pupils that these are just ideas and they can change their minds as they begin to draft their stories.

Homework 5 minutes
Distribute handout E1.3. Ask pupils to read it for homework and to identify from the first two sections strategies they have not used in the past. They should highlight these on the sheet or write them in their notebook. Tell them that they should be developing these strategies as part of their homework over the next 11 lessons. Ask pupils to secure the handout in their notebooks.

Save the completed OHT E1.2 for lesson 5.
### Answers

#### E1.2: Story structure grid, completed

| **Opening** | I want to tell you how it happened. But it’s not easy. It’s all a long time ago now and even though I think about it often, there are still things I don’t understand. Maybe I never did.  
The opening tells the reader that something happened that was strange and unpleasant. The story is told in the first person. |
| **Setting** | It was on Platform One at York station ...  
The setting is described at two points in the story. The narrator describes York station, which is an old and impressive building, likely to have ghosts, and the ugly, modern photo booth, from the outside and the inside.  
It was the end of a long weekend in York.  
We are also told when the event takes place and why he is there. He is at a point in his life when his family life is changing – his parents are about to be divorced and he is very upset about it. |
| **Fiction trigger** | I pulled back the curtain and went into the photo booth.  
The narrator makes the decision to take the photographs and that is when the series of events starts to unfold. The decision is unusual because he does not really want the photographs – some force propels him into that booth, and that moves the story from description to action. |
| **Keeping up the momentum (development)** | It looked more like my ghost.  
The sentence hints that the reflection in the mirror is not right – if it is not the narrator's face, whose is it? There is no one else in the booth.  
I put in the coins.  
Despite the warning the narrator continues the action.  
The first picture had caught me unawares.  
This paragraph outlines the taking of the four photographs.  
The three minutes took an age to pass.  
The tension is heightened by the wait between the photographs being taken and the results.  
But the third picture, in the middle of the strip, wasn’t a picture of me at all.  
Now we know what is wrong – the image is of an ugly old man.  
But who was he and how had he got there?  
The rhetorical question invites the reader to share the narrator's confusion – engaging the reader and reinforcing the mystery.  
I think he's a ghost.  
The narrator's fear and suspicions are emerging as he tries to understand what has happened. This also fits with the reference to ghosts earlier in the story.  
Even now I wonder why I allowed myself to be pushed, or persuaded, into the train.  
The reader is being warned that the man with the yellow face and this train are somehow connected. The narrator knows it is a mistake to get on this particular train, but events are out of his control.  
But I didn’t get back to London. Not for a long, long time.  
The final warning to the reader before the story moves into the accident. |
| **Climax** | I didn’t even know anything was wrong until it had happened.  
The narrator describes the horror of the train crash in painful detail over several paragraphs. |
| **Conclusion (resolution)** | I sit here looking in the mirror.  
And the man with the yellow face looks back.  
The mystery is explained and the reader is left wondering how events can cross the boundaries of time and whether the crash would have happened if he had not gone into the booth and seen the results of the crash. Or could the photo have prevented the very future it warned of, if only the narrator had refused to board the train? Can we affect the future, or is it as unchangable as the past? |
Story structure for suspense writing

**Opening:** call to the reader – hook the reader into the story

**Setting:** establish time and place – remind the reader of places that they know or have seen

**Fiction trigger:** bring in the incident/event that sparks the chain of events – make the reader feel the story has really started

**Keeping up the momentum (development):** build the tension – keep the reader guessing/wondering/concerned

**Climax:** bring the suspense to a sharp point – show the reader the inevitable result of what has come before

**Conclusion (resolution):** reveal the mystery – leave the reader with a sense of satisfaction ... or questions that linger in the mind
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How to be a good story writer

**Before writing**
- Collect words and phrases from stories and books that you like and add them to your writer’s notebook.
- Copy the way your favourite authors have written their sentences and practise making your own sentences like theirs.
- Read short stories aloud to yourself as often as possible.

**Planning**
- Plan your ideas first, using a planning frame so you know where the story takes place, who your characters are, what will happen to them, how the story is resolved and what the characters will feel at the end.

**While writing**
- Vary the openings of your sentences.
- Use a range of sentence constructions to add interest and impact to your story – e.g. short sentences to heighten tension and complex sentences to add more detail.
- Use similes/metaphors/personification and use the passive voice sometimes for interest.
- Have a surprise ending to the story.
- Refer back to the opening as you write the last line.
- Make the story have a purpose. What has the reader learned from the story?
- Think about your ending. Will your reader feel satisfied that the mystery has been solved? Will there be some part of the mystery that cannot easily be explained?
- Add sound effects when needed.
- Put in some unpleasant details for the reader.
- Put in ‘fiction hooks’/clues, so the reader starts to guess what might happen at the end.
- Address the reader directly sometimes and ask them a question.
- Include rhetorical questions in your writing.
- Read your writing back to yourself as if you were the reader.
- Rehearse each sentence in your head or out loud before you put it down on paper.
- Refine your writing as you go along. Does it make sense?

**After writing**
- Proofread your work carefully.
Lesson 2

Planning a story

Remember

Display OHT E2.1 and talk through each target, making sure that pupils understand what they mean. Ask response partners to identify the targets on which they think they need to concentrate. Ask them to highlight or underline those targets on the copy in their writer’s notebooks.

Tell pupils that this lesson will focus on planning a story, which is the first target under ‘Composition and effect’. Identify the target on the OHT and ask pupils to share with their partners two tips for planning a story.

Take feedback. Tips could include:

• thinking of a story read recently;
• basing the story on a personal experience and making it more dramatic;
• using a story that they have been told;
• reworking a story they have already written;
• thinking of the characters first;
• building characters on people they know;
• maintaining the features of the genre – for example, suspense.

Reassure pupils that writers borrow ideas from other writers, rework stories that they have heard that happened to other people, write about things that have happened to them and also take ideas from television and films. Good writers are always on the lookout for ideas that they can work into interesting stories. Good writers are thieves and copycats – Shakespeare is a prime example. This is how pupils will be working in this unit – looking at the way one writer has written a story and learning from him how to write a story that keeps the reader interested and entertained.

Tell pupils that planning their story will help them ensure they have all the ingredients needed to make the story lively and move at the right pace. Each section of a planning frame needs to be written up as a new paragraph. Remind them of the different sections of the story The Man with the Yellow Face, which they examined in the last lesson. Emphasise again that the longest section is the middle of the story, where the events and feelings are developed.

Ask pupils to describe their story to their response partner using the notes they have made. Remind pupils that the story should follow the sequence identified in the last lesson. Ask that partners offer each other advice on how to improve on the initial ideas.

Model

Select one pupil’s set of notes and demonstrate to the class how they can be overlaid onto a planning frame (choose one from appendix 2). As you annotate the boxes make sure pupils understand that the detail is brief and can be in note form.

I only need to jot down that it is in a wood and it is dark and cold, so it would be around 6pm on a winter’s night in this box. When I come to write this part, I will add all the extra details then.

Remind pupils that the longest section will be the middle of the story, where the tension is heightened and the story is being built up to its climax.

This is the longest part of the story, so I must make sure that what happens really keeps the reader interested. Three things happen, so I’ll write that down. Now I want to make sure the reader knows what the character is feeling, so I think I will add a reminder to write about that.
Try

Distribute a booklet of planning frames (i.e. a copy of appendix 2) to each pupil, and ask pupils to select one they will use to plan their story. Allow time for response partners to discuss their choices. Then ask pupils to complete their planning frame.

Apply

Ask pupils to read their partner's plan and then tell their partner what they think the story is about. The plan should provide enough detail so that the partner can reconstruct the story. If the plan is not specific enough for this, response partners should offer advice about where problems may develop for the writer, and consequently the reader. In general, partners should offer advice on improving the initial plan to ensure that the reader will find this an interesting and entertaining story.

Secure

Ask pupils to identify on the sheet How to be a good story writer (E1.3) the strategies they have worked on in this lesson and the advice you gave them at the start of the lesson.
Target statements for writing E2.1

Composition and effect

I must:
• plan my story quickly and make sure that it has three parts – a good beginning, a middle that has some conflict/dilemma and an ending that has a satisfying resolution;
• describe where the story takes place so that the reader can imagine the setting;
• write with appropriate pace so that the reader does not get bored;
• create characters with some significant interaction between them, building characterisation through action, description and characters’ responses;
• keep writing lively to interest the reader through the ways in which characters and events are developed and the setting is described;
• use well-chosen phrases such as adverbials and adventurous and precise vocabulary to contribute to the effectiveness of the writing.

Text structure and organisation

I must:
• use pronouns and tenses accurately to establish textual cohesion;
• use a range of connecting words and phrases appropriately;
• use paragraphs to distinguish the structure of the text.

Sentence structure and punctuation

I must:
• use sentence variation to contribute to the effectiveness of the writing;
• secure control of complex sentences, understanding how clauses can be manipulated to achieve different effects;
• start and finish correctly with capital letters and full stops;
• use commas to demarcate grammatical boundaries and the separate parts of a sentence, such as short clauses or items in a list.
Lesson 3

Objectives
Wr1 Drafting process
Wr3 Exploratory writing
Wr5 Story structure
AF1 Imaginative texts
AF2 Appropriate texts

Vocabulary
beginning
fiction hook
first person
inference
narrator
tone

Resources
OHTs of E2.1 and E3.1
Handouts of E3.2 cut into cards
Blank OHTs and OHP pens
Flipchart

Hooking the reader - starting the story

This lesson incorporates a guided writing session - see the introduction, page 4.

Remember 5 minutes
Display OHT E2.1 and tell pupils that this lesson focuses on the first target under ‘Composition and effect’:

Plan my story quickly and make sure that it has ... a good beginning.

Ask them to look at the story openings on their planning frames and to rehearse their first sentences orally with their response partners. Pairs should discuss whether each partner’s sentence is an effective opening which will interest the reader and make them want to keep reading the story.

Model 20 minutes
Display OHT E3.1, and reread the story opening with pupils. Ask pupils to find three things that make it effective as a start to the story and to write them in their notebooks. Tell pupils to share their ideas with a partner. Keep this activity brief. Ask for feedback from pairs and write their ideas on a flipchart which you can display for reference.

Points could include:
• The opening paragraph has a desperate tone to it and hooks the reader’s interest.
• The narrator addresses the reader directly – it sounds as if the story is just for you.
• The narrative is in the first person, which makes it more believable.
• The narrator admits there are things about what happened that he still does not understand – that makes the reader curious to know what those could be.
• The beginning invites the inference that the photo booth exerted some strange influence over the narrator because he resisted the normal temptations of comics and sweets and chose to have his photograph taken instead.
• The narrator still questions why he went into the machine.

If pupils have not managed to find all of these, add the remaining points to the flipchart after they have made their contributions and show them in the text the evidence for these ideas.

Spend time looking at the opening paragraph. Identify how the short sentences build up the reader’s interest quickly, while the complex sentence provides extra description and detail. Remind pupils that it is important to select the type of sentence to suit the purpose and to keep the writing lively. Sentences all the same length are boring for the reader.

Ask pupils why the writer has asked questions in this opening section. Take feedback, which could include:
• It makes it sound as if he is telling you the story.
• He is asking the question the reader is thinking.
• It emphasises that even now he does not know why he went into the photo booth.
• The two questions are linked – they are in effect a repeated question for which he is still searching for an answer.
• He wants you to think that what has happened to him cannot easily be explained, so it adds to the mystery and the suspense, which is the purpose of the story.

Look at the two final sentences. Point out that the impact comes from their separation into two paragraphs - it has visual as well as emotional impact.
Guided writing

Try 10 minutes
Ask pupils to work with their response partners. To each pair, give one of the cards made from handout E3.2. Ask pupils to identify how the story opening on their card hooks the reader. Ask pupils to jot down in their notebooks aspects of the openings that appealed to them.

Apply 10 minutes
Ask pupils to develop their story openings by trying to incorporate some of the features that you have identified in the Model section of the lesson. Allow enough time for pupils to share their work with their response partners and to revise their openings in the light of the advice offered. Identify two or three pupils who will scribe their openings onto a blank OHT. Tell them that they will be displaying their work in the Secure section and will talk about how they made changes to make their openings more effective.

Secure 10 minutes
Take brief feedback from pupils who were not in the guided group about the story openings from handout E3.2. Invite two or three pupils to read their original story opening and then to display their revised opening, to demonstrate some of the techniques taught in the lesson. Ask other pupils to identify how the openings have been improved; ensure some of the pupils in the guided group are included in this session.

Homework 5 minutes
Ask pupils to develop the setting, which is the next stage of their story.
**Sequence for teaching guided writing:**  
**Lesson 3**  
**hooking the reader**

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<th>Sequence</th>
<th>Activity</th>
<th>Prompt</th>
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<td>Clarify task and Framework objective:</td>
<td>Outline focus and remind pupils of the objective for the session.</td>
<td>In the next 20 minutes you will write an opening to your story which is going to hook your reader and make them want to read on.</td>
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| Revise text type | Analyse openings B and D (from handout E3.2) with the group. | 1. Divide the pupils into two groups.  
2. Distribute an opening to each group.  
3. Ask pupils to identify by highlighting on the text the key words and sentences that engage the reader's attention. |
| Review | Each group reports on its findings. Ask pupils to explain their choices. Ensure that the impact of the vocabulary and the way the information is sequenced are made explicit to the pupils. | Opening B:  
How do the two parts of the first sentence work on the reader? How does the punctuation emphasise this?  
How do the three words ‘Danger – Keep Out’ and the way they are written make us feel?  
Opening D:  
Which words tell the reader that there is something wrong in the house?  
What attitudes do the two characters have about the situation?  
What do you think will happen next? |
| Try it out | Pupils work independently and apply the techniques they have learned in writing their own openings. | Identify pupils who are having difficulty in making revisions and support appropriately. |
| Review and feedback | Pupils share their openings with a partner and improve them after their partner offers advice. Read openings A and C to the group. | Listen to pairs as they discuss their openings. Identify examples to refer to in the plenary.  
Ask for their opinion as to how and why the extracts are effective as openings to a mystery/suspense story. |
I want to tell you how it happened. But it's not easy. It's all a long time ago now and even though I think about it often, there are still things I don't understand. Maybe I never did.

Why did I even go into the machine? What I'm talking about is one of those instant photograph booths. It was on Platform One at York station – four shots for £2.50. It's probably still there now if you want to go and look at it. I've never been back so I can't be sure. Anyway, there I was with my uncle and aunt, waiting for the train to London and we were twenty minutes early and I had about three pounds on me, which was all that was left of my pocket money. I could have gone back to the kiosk and bought a comic, another bar of chocolate, a puzzle book. I could have gone into the café and bought Cokes all round. I could have just hung on to it. But maybe you know the feeling when you've been on holiday and your mum has given you a certain amount to spend. You've just got to spend it. It's almost a challenge. It doesn't matter what you spend it on. You've just got to be sure it's all gone by the time you get home.

Why the photographs? I was thirteen years old then and I suppose I was what you'd call good-looking. Girls said so, anyway. Fair hair, blue eyes, not fat, not thin. It was important to me how I looked – the right jeans, the right trainers, that sort of thing. But it wasn't crucial to me. What I'm trying to say is, I didn't take the photographs to pin on the wall or to prove to anyone what a movie star I was.

I just took them.

I don't know why.
Story openings: hooking the reader

Photocopy onto card and cut into strips.

A The day it happened was not dark and stormy like you read in horror books. That's why it was such a surprise. The sun was shining, the birds were singing, I was happy and did not see it until it was too late.

B When people new to the neighbourhood walk their dogs through the woods at the bottom of the lane, they only do it once. You’d think someone would warn them. The police should put a sign up saying Danger – Keep Out, but I suppose that would stop people buying the expensive, new houses that have been built on the site of the old prison. When they bulldozed the dark, miserable buildings that had caged the innocent as well as the guilty, people breathed a sigh of relief. When the builders arrived and began to dig the foundations everyone knew it was a mistake.

C Mrs Blackman had lived in Devil's Dyke since she was a girl and was rumoured to be able to tell the future. She collected a tidy sum of money from the silly young women in the village who wanted to know if, and when, they were going to meet a tall dark stranger or grieving people who longed to talk to their dear dead departed. The village was divided between those who thought she was a quaint old dear who was making a harmless living and those who thought she was dabbling with evil that she did not understand and could not control. The events of Christmas 2000 proved that they were right to be frightened.

D 'Haunted? Don’t talk such nonsense,’ my father said. ‘You have been watching too much of that Buffy the what's-it Slayer on TV. There are no such things as ghosts or vampires. There is a rational explanation for everything – now stop being a pain in the neck and go to bed. The moaning sound you can hear is just the wind in the chimney.’

‘But, Dad, there is no chimney in my room and anyway the noise is coming from somewhere under the floorboards. I won’t sleep in that room another night. That noise is not human!’
Lesson 4

Objectives
Wr1 Drafting process
Wr5 Story structure
AF1 Imaginative texts
AF2 Appropriate texts

Vocabulary
clues
setting
vocabulary

Resources
OHTs of E2.1 and E4.1
Handouts and two or three OHTs of E4.2
OHP pens

Setting the scene

Remember 10 minutes

Display OHT E2.1 and point out the targets on setting and vocabulary:

Describe where the story takes place so that the reader can imagine the setting.
Use well-chosen phrases such as adverbials and adventurous and precise vocabulary to contribute to the effectiveness of the writing.

Explain to pupils that they will need to use adventurous and precise vocabulary to describe for their reader where the story takes place. Emphasise that the setting is linked to the purpose of the story and the events that are going to take place.

Remind pupils that they are writing mystery/suspense stories, so their choice of setting should reflect what is going to happen. Ask pupils to share their story settings with their partners. Partners should comment on whether there is enough detail for the reader to be able to picture the scene and whether the setting is in keeping with the genre.

Model 10 minutes

Ask pupils to close their eyes while you read the extract on OHT E4.1. When you have finished reading, ask them to jot down in their writer's notebooks three words or phrases which they thought were very effective in making the scene scary.

Display OHT E4.1 and annotate the text, demonstrating to pupils how the choice of vocabulary and combination of short and complex sentences create a setting which appeals to all our senses and engages the reader's interest. Point out that the setting is also working to set up questions in the reader's mind, which is very important for a mystery story.

The use of ‘creaked’ in the first sentence makes me think that this door is old and has not been opened for some time. I can hear the sound, too. The second sentence begins with ‘Something’ and that makes me think that what is in there could be an animal, or a human being or perhaps a ghost. The word ‘rustled’ tells me that there is something alive in there.

It is dark and the attic smells of damp. It is piled high with rubbish, which means things could hide in there quite easily. The only light is from the doorway, but as the character moves into the room the light is blocked and it gets darker and colder. Everything is covered with thick dust and spiders and cobwebs – which suggests that no one has been in there for ages. When I read about the white hand I think it could be a statue or something and then, of course, it moves. So I was right. Whatever it is, it’s alive.

Try 15 minutes

Distribute handout E4.2. Tell pupils that they will work individually for 10 minutes and then, for the last 5 minutes of this section, share their annotations with their partners.

Ask pupils to annotate the description of the station and the photo booth in the same way as you did for the extract on OHT E4.1. They will need to highlight or underline words and phrases and explain how the writer lays the clues and makes them curious about the photo booth. Ask two or three pupils to make their annotations on OHT copies of E4.2; tell them they will show their work in the Secure section of the lesson.

Pupils could identify the following:

• The writer says that he thinks from the beginning he was a little scared of the photo booth. He wants the reader to be afraid too.

• The train station is old and very big – it was built in the Victorian days and has a very high ceiling. It is easy to feel small and unimportant in such a vast building.
• The writer mentions ghosts twice in the first paragraph, which suggests that there might be a ghost in this story.

• The story takes place in York, which is a very old city.

• The photo booth is completely different because it is very modern and small.

• It is ugly – metal and plastic with a bright light, which makes it sound harsh and unfriendly.

• It looks as if it does not belong on the station – there is even a suggestion that it has come from another world.

• It is set away from the main part of the station – away from the hustle and bustle of trains and passengers. Why is it so far away if people are meant to use it?

• When the writer goes near it, the wind picks up as if a train is approaching, but there is no train.

• The wind is cold – this hints at pain and danger.

Guided writing
See sequence on page 31.

Apply

15 minutes

Ask pupils to reread their settings and, using some of the ideas they have gathered from the previous activities, to develop the settings of their stories so that they work towards the targets for the lesson. After 5 minutes of writing, they should share with their partners and revise to take account of any suggestions.

Secure

10 minutes

Ask the pupils who annotated OHTs of E4.2 to share their work with the class. Add to the pupils’ contributions to make sure all the ideas from the extract have been garnered.
### Sequence for teaching guided writing: Lesson 4

#### setting the scene

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Activity</th>
<th>Prompt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarify task and Framework objectives:</td>
<td>Outline focus and remind pupils of the objectives for the session.</td>
<td>In the next 15 minutes you will revise your settings using some of the strategies you learned earlier in the lesson.</td>
</tr>
<tr>
<td>Wr1 Drafting process</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wr5 Story structure</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Revise text type | Question pupils on their understanding of the genre and the role of the setting in a suspense story. | What does a suspense writer have to achieve when describing the setting? How was it done in What's in the Attic? Was there anything different in The Man with the Yellow Face? |
| Strategies check | Pupils list some of the techniques that were used by the writers in both extracts. | |

| Try it out | Use one or two extracts of pupils’ work to lead a shared revision. The refinements need to be demonstrated and explained. | James has set his story in a haunted house, but he has not told us what time of day it is. If he does not include some detail, the reader will have a different setting in their head. What does James need to include here? Would you like to take this sentence and experiment with changing some of the noun phrases? Let’s hear some examples. ... Excellent, that is much more vivid and scary for the reader. |

| Review and feedback | Pupils work independently on their drafts. Share results and offer praise and identify what has worked well and why. | That’s good, why did you change that? |

© Crown copyright 2003
The attic door creaked open. Something rustled in the darkness. I stared, but could see nothing beyond the vague shapes of old suitcases and trunks piled high. It smelt damp. I struggled up into the attic and wedged the door open. Light poured into the darkness. The darkness in the head of the house.

I balanced carefully upon the floor beams. I knew that if I stepped onto the plaster I could fall straight through into the room below. A cobweb brushed my face and I felt the sudden tickle of a spider crawl across my cheek. As I made my way forwards, it grew darker and colder. I was blocking the light from the attic door. There were piles of old newspapers, brown paper bags tied with string, cardboard boxes and ancient, moth-eaten rugs that smelt of mothballs. Thick dust powdered every surface. I kept thinking that I would slip and put my foot through the floor. I stopped at a pile of old camping equipment. It was a jumble of guy ropes, torn canvas, poles, wooden pegs, metal skewers and a mallet. It was there that I saw the hand. It was quite still - and white. At first I thought that it was marble. But then it moved.
The Man with the Yellow Face: E4.2 setting

Was there something strange about that photo booth? It's easy enough to think that now but maybe even then I was a little ... scared. If you've been to York you'll know that it's got a proper, old station with a soaring roof, steel girders and solid red brickwork. The platforms are long and curve round, following the rails. When you stand there you almost imagine that a steam train will pull in. A ghost train, perhaps. York is both a medieval and a Victorian city; enough ghosts for everyone.

But the photo booth was modern. It was an ugly metal box with its bright light glowing behind the plastic facings. It looked out-of-place on the platform – almost as if it had landed there from outer space. It was in a strange position too, quite a long way from the entrance and the benches where my uncle and aunt were sitting. You wouldn't have thought that many people would have come to this part of the platform. As I approached it, I was suddenly alone. And maybe I imagined it but it seemed that a sudden wind had sprung up, as if blown my way by an approaching train. I felt the wind, cold against my face. But there was no train.
Lesson 5

Keeping up the momentum

Remember

Tell pupils that the purpose of this lesson is to ‘press the fiction trigger’ and get the middle part of the story worked out. Ask them what they think the fiction trigger was in What's in the Attic? (The hand moved;) and how that made the story suddenly leap into action. Compare this with the fiction trigger in The Man with the Yellow Face and in any other stories that you know the pupils are familiar with – for example, traditional tales, books read previously in the term or a current popular film. It is important that they understand that the event has to be dramatic and portentous if it is going to keep the reader interested.

Discuss with pupils the importance of linking the fiction trigger to all the other events that will inevitably follow on from it. The notion of inevitability is important, as is making the events plausible. Return to OHT E1.2, developed in lesson 1, and remind pupils how events unfolded in the middle part of The Man with the Yellow Face.

Remind pupils of the target statements for writing (OHT E2.1) and stress the need to develop the story so that the reader’s interest is maintained. Point out the targets in each section and tell pupils that their response partners will use these targets to evaluate how successful they have been.

Try

Ask pupils to look again at their plans to ensure that the events are building up the suspense and leading to a dramatic climax and to make any adjustments before they start to write. Allow them a few minutes to rehearse this part of the story orally with their partner before they begin to write.

Give pupils time to write the middle of the story. The opportunity to write for a sustained period is important at this stage – allow pupils approximately 25 minutes. Make sure pupils write quickly and that they use the sheet How to be a good story writer (E1.3) to check that they are incorporating into the story strategies from the third section, ‘While writing’.

After 30 minutes ask pupils to exchange stories with their response partner. Tell partners to read each other’s stories and assign up to 3 points for development, using the target statements as guidance.

Secure

Tell pupils to review their work in light of their partner’s comments and to make the refinements and adjustments suggested.
## Sequence for teaching guided writing: Lesson 5

**Keeping up the momentum**

<table>
<thead>
<tr>
<th><strong>Sequence</strong></th>
<th><strong>Activity</strong></th>
<th><strong>Prompt</strong></th>
<th><strong>Prompt</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarify task and Framework objectives: Wr5 Story structure Wr7 Narrative devices</td>
<td>Outline focus and remind pupils of the objectives for the session.</td>
<td>In the next 20 minutes you will review the development section of your story.</td>
<td></td>
</tr>
<tr>
<td>Revise the text type</td>
<td>Remind pupils of the sequence of events that they identified in <em>The Man with the Yellow Face</em> and how the events built up to prepare the reader for the train crash. (Refer to the Answers section of lesson 1.)</td>
<td>Do you remember how the clues that something was wrong were laid for the reader? Which key phrases did the writer use to move the story on?</td>
<td></td>
</tr>
<tr>
<td>Strategies check</td>
<td>Check with pupils that they know which strategies will help them to develop their stories.</td>
<td>Are the events in your story connected? Have you used time connectives to indicate to the reader the passage of time? Have you laid clues or details that will keep the reader guessing? Are these details that you have planned to return to or that are important to what happens in the end? Which strategies from the sheet (E1.3) did you use?</td>
<td></td>
</tr>
<tr>
<td>Try it out</td>
<td>Ask pupils to look again at their plans to ensure that the events are building the suspense and leading to a climax.</td>
<td>Intervene with individuals to help them meet the criteria for success.</td>
<td></td>
</tr>
<tr>
<td>Review and feedback</td>
<td>Share results. Praise efforts and point out specific progress made, in particular where pupils have recognised they have overloaded this section with irrelevant detail.</td>
<td>What is good about the changes you have made is that you have realised there was too much action and not enough description about the events. This will make it so much more exciting for the reader. Too much ‘and then’ can make the story slow and tedious.</td>
<td></td>
</tr>
<tr>
<td>Next steps</td>
<td>Identify what pupils will do for the remainder of the lesson, which is to write the middle of the story, making sure they use the criteria from the handout (E2.1).</td>
<td>Okay, now you are ready to write up this very important middle section.</td>
<td></td>
</tr>
</tbody>
</table>
Handling endings

**Objectives**

Wr5 Story structure  
AF1 Imaginative texts

**Vocabulary**

ending  
implausible  
resolution  
solution

**Resources**

OHTs of E2.1, E6.1 and E6.2  
Handout of E6.3

**Remember**

15 minutes

Display **OHT E2.1** and point out to pupils the target under ‘Composition and effect’ that focuses on bringing their story to a satisfying resolution.

Ask them to discuss with their partners any advice they have been given in the past about the kinds of ending they should avoid when writing a story. Take feedback and identify for pupils why their suggestions would leave the reader feeling disappointed.

You are looking for suggestions such as:

- I woke up and it was a dream.
- They all went home and went to bed.
- Their parents told them off and they never did it again.
- Their teacher was cross and they missed their break.

Select a story that you think pupils will know, such as a traditional story (e.g. Cinderella) or a text that you have read with them, and retell it with an ending that reflects one of the pupils’ suggestions.

Ask pupils for their reactions. Ask them what they expect good endings to do. Allow them 2 minutes to jot down some ideas in their writer's notebooks and then to share with their partners. Elicit responses that demonstrate some of the following:

- the ending has to resolve or explain some unanswered questions;
- the characters are rewarded or punished for their behaviour according to the part they have played in the story;
- what appeared to be dangerous and menacing turns out to be harmless;
- most story endings conform to their genre – for example, in a fairy story we expect the heroine to marry the handsome prince and the wicked character(s) to be punished;
- the characters discover the solution to a problem;
- calm and order are restored to a community that has been in turmoil;
- the character learns a lesson that protects him or her from future danger.

Ask pupils for examples from books or films they have read or seen which reflect these suggestions. Ask pupils to add these ideas for ending stories to the list they made in their notebooks.

Explain that a satisfying resolution means that the reader is content with what has happened to the character and is not left feeling cheated or irritated by an implausible ending. Go on to talk about the ending that pupils would expect from a mystery/suspense story. In some cases not all the questions are answered and this sustains part of the mystery. In *The Man with the Yellow Face* the cause of the train crash and the relevance of the photograph are explained in the last paragraphs, but how the photo booth was able to do what it did is not. Reread the ending on **OHT E6.1**.

**Model**

15 minutes

Do a shared read from **OHT E6.2**. Tell pupils you are now going to write the ending to this story. Tell them you will ask them at the end of the modelling session to identify which type of ending you chose for your story.
Using the script on handout 6.3, demonstrate the drawing together of the story and how the mystery is explained. Make your thinking clear to the pupils so that they can understand the processes and the decisions you are making as a writer. Emphasise the importance of writing complex sentences in this stage of the story because they allow you to explain what has happened.

When you have finished, ask pupils which of the suggested ways of ending a story you chose. Ask them for their opinions on whether the ending fitted the context, the character and the purpose of the story.

**Guided writing**

See sequence on page 41.

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**Try**

Ask response partners to share their proposed endings with each other to see if they are fulfilling the requirement for a satisfying ending. Allow them time to make some adjustments before they start to write their endings.

**Secure**

Hear a selection of endings and ask other pupils to identify what is good about each of the contributions and which type of ending is reflected.
### Sequence for teaching guided writing: Lesson 6

**endings**

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Activity</th>
<th>Questions and prompts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarify task and Framework objective:</td>
<td>Outline focus and remind pupils of the objective for the session.</td>
<td>In the next 20 minutes you will refine the ending to your story so that the reader is left feeling satisfied or still curious about some aspects of the mystery. Remember The Man with the Yellow Face – we know what happened to him, but not how the photo booth could produce the photograph of the future.</td>
</tr>
<tr>
<td>Wr5   Story structure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Try it out</td>
<td>Pupils should spend 2 minutes rethinking their endings to improve their impact and relevance. Allow pupils 10 minutes to write up their endings. Monitor each pupil's work while in progress, making recommendations as required.</td>
<td>Ask for one or two examples of before-and-after ideas.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Can you just look at this sentence again? Do you think that the reader will believe this?</td>
</tr>
<tr>
<td>Review</td>
<td>Use two examples of pupils' work to identify for the group how the techniques the pupils used have improved the original ideas.</td>
<td>Do you see the difference between letting the characters end the day without saying anything and having a dialogue that makes sense to the reader?</td>
</tr>
<tr>
<td>Next steps</td>
<td>Ask the group to choose one ending to offer to the class in the Secure section.</td>
<td></td>
</tr>
</tbody>
</table>
It turned out that some kids – maniacs – had dropped a concrete pile off a bridge outside Grantham. The train hit it and derailed. Nine people were killed in the crash and a further twenty-nine were seriously injured. I was one of the worst of them. I don’t remember anything more of what happened, which is just as well as my carriage caught fire and I was badly burned before my uncle managed to drag me to safety. He was hardly hurt in the accident, apart from a few cuts and bruises. Aunt Anne broke her arm.

I spent many weeks in hospital and I don’t remember much of that either. All in all, it was six months before I was better but ‘better’ in my case was never what I had been before.

This all happened thirty years ago.

And now?

I suppose I can’t complain. After all, I wasn’t killed and despite my injuries, I enjoy my life. But the injuries are still there. The plastic surgeons did what they could but I’d suffered third-degree burns over much of my body and there wasn’t a whole lot they could do. My hair grew back but it's always been grey and rather lifeless. My eyes are sunken. And then there’s my skin.

I sit here looking in the mirror.

And the man with the yellow face looks back.
As the shocking blue sky turned to deepest grey, Adam groaned inwardly. Oh no, he’d left his new pencil case behind and he was already terribly late. The football match had finished over an hour ago. Oh why had he stood whispering with his brother Ali so long, conjuring up ways to ‘get’ Miss Tagner in the morning, after she’d been so mean about him not getting his maths right?

‘Tell mum I’ll be late!’ he yelled down the dark alley. But there was no reply. Ali must have gone.

Thick dark clouds were beginning to descend as Adam, panting hard, raced across the empty playground to Class 6. The school was still open, so Mr Jakes, the caretaker, had to be somewhere. He paused and listened, but could not hear him, only a low rumble of thunder in the distance. Searching through his tray, he finally found his Harry Potter pencil case beneath the trip letter he’d been meaning to bring home. He smiled to himself - he loved this pencil case. He had only had it a week, after he had nagged and nagged his mother to buy it for him.

A door banged. Adam jumped. What was that? It wasn’t Mr Jakes because he could hear him whistling at the other end of the playground. Out of the silence, he heard steps. Somebody was coming closer. Somebody, or something was moving down the corridor. Nearer. He stood still, so still that even the tables and chairs froze with him. Carefully, he peered round the edge of the door. A shadow slipped, quick as a flash, into the next classroom. Adam clenched his fist around his pencil case, his heart racing fast.
Lightning flashed in through the broken pane on the left of Miss Tagner’s desk, reflecting off the window on the other side and lighting up the cold, empty room where Adam stood, pencil case in hand. What should he do? His mind was whirring. Should he hide? Where could he hide? Under a desk? In one of the science units? Would he fit? What if the unit locked behind him and he suffocated? What if the unit was not opened for weeks or years? He would be just a skeleton, clutching a dusty, old-fashioned pencil case. There was no time to think like that. Whoever was out there was coming closer. He had to react and react fast …

Diving for cover, his mind in turmoil, Adam managed to wedge himself between the door and the board. A crash of thunder, followed by a streak of light and another boom soon after, left Adam in no doubt that he would be breathing his last breath in that very room that day. Adam could see the door handle slowly turning and the dark outline of a body through the door window. His lips began to tremble and he was terrified he would give himself away. Adam rammed his fist into his mouth to stop the scream that was welling up in his throat. If he made a noise whoever was out there would find him. The door was being forced. His knees began to buckle. Through the sound of his heart thumping and the blood pounding in his ears, he heard the voice of a woman shouting. Had someone else been caught by the intruder? Who was shouting? The voice grew louder and louder. Adam closed his eyes in sheer terror. If he opened them, what would he find?

A hand grabbed his arm. This was it. He was too young to die. He slowly opened his eyes to meet his fate.
Instead of the murderous face of a child-hating monster Adam looked into the cross face of his mother.

‘Adam – there you are! Where have you been? You said you would be home hours ago. The chicken won’t keep much longer, you know; it’s already half-ruined. Stop blubbering like a baby – what are you so scared of?’

Adam never spoke of that terrifying experience again and he made his mother promise that she would not tell anyone, not even his father. The memory of him lying crumpled on the floor of the classroom with his hands wrapped over his head, sobbing uncontrollably, was not one he cared to remember and he certainly did not want anyone else to know. The fact that the stranger turned out to be his mother, instead of an alien-vampire-blood-sucking monster, determined to kill him in a gruesome way, did not erase the memory of that awful afternoon.
Lesson 7

Manipulating sentences - maintaining meaning

Remember

10 minutes

Begin the lesson by telling pupils that you are going to check their understanding of the following: complex sentences, compound sentences, simple sentences and the effective use of punctuation.

Organise pupils into groups of three. Distribute handouts E7.1 and E7.2, photocopied onto card and cut into strips. Explain that the task is to group the individual sentences under the appropriate headings: ‘Complex sentences’, ‘Compound sentences’ and ‘Simple sentences’. Allow 5 minutes for this.

Now, using OHT versions of the strips, take feedback from three or four groups and display the correct answers. If none of the groups has spotted this already, state that all of these sentences are from the last few paragraphs of The Man with the Yellow Face.

Model

10 minutes

Next display OHT E7.3 (the extract from the text). Highlight each of the sentences and annotate them, stating why the author chose to use the specific sentence type and the effect achieved. (See the Answers section below for guidance.)

Remember and Try

25 minutes

Remind pupils of the target statements for writing and that accurate use of punctuation, in particular of commas, is one of them. Explain that you are now going to give them an opportunity to reflect on their use of commas.

Ask pupils to reread their stories and to highlight where they have used commas; state that they may correct any errors as they spot them. Next, ask pupils to swap stories with a response partner; each pupil should read their partner’s story, noting the comma demarcations.

Next, distribute blank OHTs to groups of four. Ask pupils to use their stories to generate a list of rules about when commas should be used in writing. They should record their list on the transparencies provided, under the heading ‘Using commas correctly’. After 10 minutes, choose one group to display their list and invite others to contribute any other usages that they have found.

Points to make – commas are used:

• to separate items in a list;
• before but in a compound sentence;
• to separate clauses in a sentence;
• when the subordinate clause comes first in a sentence;
• after an adverb or connective at the start of a sentence – for example, Also, I was nervous that I was going to miss the train …;
• for emphasis – for example, But my reflection was shadowy and, like the voice on the tannoy, distant.

Finally, display OHT E7.4, which shows an extract from the text, with five different uses of commas highlighted. Annotate the text (see the Answers section below for guidance), explaining the various uses of commas and how they help to make the meaning of the text clear; compare this list with that generated by the class.
Apply 10 minutes
Give pupils 2 minutes to reflect individually upon what they have learned about sentences and punctuation during the lesson. Next, invite some pupils to share their reflections with the class.

Secure 5 minutes
Set the homework, which is to devise a method or routine for remembering the use of commas – for example, five rules for five fingers, a star for visual learners or a mnemonic.

Answers

E7.1-E7.3: Sentence types
The train hit it and derailed. (compound)
Nine people were killed in the crash and a further twenty-nine were seriously injured. (compound)
I was one of the worst of them. (simple)
I don’t remember anything more of what happened, which is just as well as my carriage caught fire and I was badly burned before my uncle managed to drag me to safety. (complex)
He was hardly hurt in the accident, apart from a few cuts and bruises. (simple)
Aunt Anne broke her arm. (simple)
I spent many weeks in hospital and I don’t remember much of that either. (compound)
All in all, it was six months before I was better but ‘better’ in my case was never what I had been before. (compound)

E7.4: Use of commas
Sentence 1
As I approached it, I was suddenly alone.
Explanation
We use commas to separate the subordinate clause from the main clause when the subordinate comes first.

Sentence 2
‘The train now approaching Platform Two is the ten forty-five to Glasgow calling at Darlington, Durham, Newcastle …’
Explanation
We use commas to separate items in a list.

Sentence 3
This was where the camera was, but looking in the glass I could only vaguely see my face.
Explanation
We use commas before but in a compound sentence.

Sentence 4
I felt hemmed in, inside the photo booth, even though there was only one flimsy curtain separating me from the platform.
Explanation
We use commas around additional information in a sentence that can be removed without affecting meaning.

Sentence 5
Also, I was nervous that I was going to miss the train even though there were still fifteen minutes until it arrived.
Explanation
We use commas after a connective that links across or between sentences. In this example, the connective links two separate sentences.
The train hit it and derailed.

Aunt Anne broke her arm.

Nine people were killed in the crash and a further twenty-nine were seriously injured.

He was hardly hurt in the accident, apart from a few cuts and bruises.

I was one of the worst of them.

I don’t remember anything more of what happened, which is just as well as my carriage caught fire and I was badly burned before my uncle managed to drag me to safety.

I spent many weeks in hospital and I don’t remember much of that either.

All in all, it was six months before I was better but ‘better’ in my case was never what I had been before.
## Sentence types

Photocopy onto card and cut into strips.

<table>
<thead>
<tr>
<th>Complex sentences</th>
<th>Complex sentences</th>
<th>Complex sentences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compound sentences</td>
<td>Compound sentences</td>
<td>Compound sentences</td>
</tr>
<tr>
<td>Simple sentences</td>
<td>Simple sentences</td>
<td>Simple sentences</td>
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<tr>
<td>Complex sentences</td>
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<tr>
<td>Compound sentences</td>
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<tr>
<td>Simple sentences</td>
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</tbody>
</table>
The train hit it and derailed. Nine people were killed in the crash and a further twenty-nine were seriously injured. I was one of the worst of them. I don’t remember anything more of what happened, which is just as well as my carriage caught fire and I was badly burned before my uncle managed to drag me to safety. He was hardly hurt in the accident, apart from a few cuts and bruises. Aunt Anne broke her arm.

I spent many weeks in hospital and I don’t remember much of that either. All in all, it was six months before I was better but ‘better’ in my case was never what I had been before.
Use of commas

But the photo booth was modern. It was an ugly metal box with its bright light glowing behind the plastic facings. It looked out-of-place on the platform - almost as if it had landed there from outer space. It was in a strange position too, quite a long way from the entrance and the benches where my uncle and aunt were sitting. You wouldn’t have thought that many people would have come to this part of the platform. As I approached it, I was suddenly alone. And maybe I imagined it but it seemed that a sudden wind had sprung up, as if blown my way by an approaching train. I felt the wind, cold against my face. But there was no train.

For a moment I stood outside the photo booth, wondering what I was going to do. One shot for the front of my exercise book. A shot for my father – he’d be seeing more of it now than he would of me. A silly, cross-eyed shot for the fridge … Somewhere behind me, the tannoy system sprang to life.

‘The train now approaching Platform Two is the ten forty-five to Glasgow calling at Darlington, Durham, Newcastle …’

The voice sounded far away. Not even in the station. It was like a rumble coming out of the sky.

I pulled back the curtain and went into the photo booth.

There was a circular stool which you could adjust for height and a choice of backgrounds – a white curtain, a black curtain, or a blue wall. The people who designed these things were certainly imaginative. I sat down and looked at myself in the square of black glass in front of me. This was where the camera was, but looking in the glass I could only vaguely see my face. I could make out an outline; my hair falling down over one eye, my shoulders, the open neck of my shirt. But my reflection was shadowy and, like the voice on the tannoy, distant. It didn’t look like me.

It looked more like my ghost.

Did I hesitate then, before I put the money in? I think I did. I didn’t want those photographs. I was wasting my money. But at the same time I was here now and I might as well do it. I felt hemmed in, inside the photo booth, even though there was only one flimsy curtain separating me from the platform. Also, I was nervous that I was going to miss the train even though there were still fifteen minutes until it arrived. Suddenly I wanted to get it over with.
Lesson 8

Making sense of paragraphs

Objectives
S4 Tense management
S10 Paragraph structure
AF4 Paragraphs

Vocabulary
future tense
paragraph
past tense
present tense
structure

Resources
OHTs of E7.4, E8.1 and E8.2
Handout of E8.2

Remember 10 minutes
Remind pupils of the previous lesson, which focused on how punctuation and varying sentence types help to make the author's intention clear to the reader.

Ask response partners to rehearse the ways that commas are used in writing as discussed in the previous lesson. Take brief feedback, checking understanding using OHT E7.4.

Model 10 minutes
Explain that this lesson will concentrate on how effective paragraphing is essential for maintaining the reader's interest and leading the reader through the text.

Display OHT E8.1 (covered with a sheet of paper); it is an extract from The Man with the Yellow Face with all of the paragraphing removed. Tell pupils that this extract comes very near the end of the story, just after the narrator and his aunt and uncle have boarded the train.

Explain that, at this point in the story, the reader knows that something scary is going to happen, although, like the narrator, the reader is not sure what it will be. Read the text by revealing it one line at a time. Remind pupils that, in terms of the Story structure for suspense writing (E1.1), this is the section where the author is keeping up the momentum: keeping us guessing and concerned about what will happen next.

Now, using E8.2 for reference, model dividing the text into paragraphs, explaining why and emphasising the effect the structure has upon the text and its meaning.

Try 15 minutes
Ask response partners to swap stories and tell them that they are going to check the paragraphing of the first half of each other's story, annotating any changes with reasons.

Now tell pupils to return the stories to their authors. Ask pupils to check their partner's annotations, making any necessary corrections. Whilst they are doing this, circulate through the class and choose two pupils to share their work with the class, showing the changes they have made to the paragraphing of their stories. Ask the rest of the class to make contributions, and to explain why the changes were made at that point in the story. (If any of the paragraphing is incorrect, it may be necessary for you to intervene.)

Model and Try 15 minutes
Display OHT E8.2, the paragraphed version of the text modelled earlier, and highlight all of the verbs in the first paragraph. Ask pupils to state the tenses of the underlined verbs.

Now distribute handout E8.2 and ask pupils to work in pairs, continuing to underline all of the verbs in the rest of the text.

Next, ask pupils to consider the following questions in pairs:

1. What are the tenses of the verbs in the second half of the text?

When it has been established that the text is written in the past tense, ask the second question:

2. Why is it important for authors to choose a tense and maintain it throughout their text? What would happen if some of this text had been written in the present and some in the past tense?

Take brief feedback from one or two pairs, checking that pupils understand the reason for maintaining verb tenses within a text.
Points to make:

• It places the events in a time frame – for example, a recount narrative describes what has already taken place.
• It helps orientate the reader.
• It helps the writer remember the correct verb endings and aids spelling.

Secure 10 minutes

Ask pupils to take out their stories and to check the second half for effective paragraphing.

Finally, ask them to reread the whole text, concentrating on the consistency of tense throughout.
I was so certain I was going to meet him that I barely even noticed as the train jerked forward and began to move out of the station. The photographs were still clasped in my hand and I kept looking from the yellow face to the other passengers in the carriage, expecting at any moment to see him coming towards me. ‘What’s the matter with you?’ my uncle asked. ‘You look like you’ve seen a ghost.’ I was expecting to. I said nothing. ‘Is it that photograph?’ Anne asked. ‘Really, Simon, I don’t know why it’s upset you so much.’ And then the ticket collector came. Not a yellow face at all but a black one, smiling. Everything was normal. We were on a train heading for London and I had allowed myself to get flustered about nothing. I took the strip of photographs and bent it so that the yellow face disappeared behind the folds. When I got back to London, I’d cut it out. When I got back to London. But I didn’t get back to London. Not for a long, long time.
I was so certain I was going to meet him that I barely even noticed as the train jerked forward and began to move out of the station. The photographs were still clasped in my hand and I kept looking from the yellow face to the other passengers in the carriage, expecting at any moment to see him coming towards me.

‘What’s the matter with you?’ my uncle asked. ‘You look like you’ve seen a ghost.’

I was expecting to. I said nothing.

‘Is it that photograph?’ Anne asked. ‘Really, Simon, I don’t know why it’s upset you so much.’

And then the ticket collector came. Not a yellow face at all but a black one, smiling. Everything was normal. We were on a train heading for London and I had allowed myself to get flustered about nothing. I took the strip of photographs and bent it so that the yellow face disappeared behind the folds. When I got back to London, I’d cut it out. When I got back to London.

But I didn’t get back to London. Not for a long, long time.
Lesson 9

Proofreading for secretarial errors

Objectives

W1 Drafting process
W8 Personal spelling
AF8 Correct spelling
AF6 Accurate syntax, punctuation

Vocabulary

proofread

Resources

OHTs of E9.1 and E9.2
Handout of E9.1
Dictionaries

Remember 5 minutes

Remind pupils that they need to reread their work and pick up on errors in punctuation at this point, but it is also very important to check thoroughly once they have finished writing for other errors that have slipped through the net and for spelling mistakes.

Tell pupils that proofreading is a very skilled job and that writers rely on professional proofreaders to check their work before it is published. Because it is important that no spelling mistakes are missed, professional proofreaders sometimes read text backwards so that they see the word out of context - a useful strategy for those pupils who read quickly and miss spelling mistakes. Remind pupils that they are responsible for their own proofreading and cannot rely on you or their response partner to identify their mistakes.

Model 25 minutes

Display OHT E9.1 and make sure that pupils have a handout copy in their notebooks. Tell pupils that they will need to check several elements in the text when proofreading and it is better to take each one separately at the beginning. When they have built up their experience, they can start to look for more than one thing at a time, but it is important for this lesson to follow the system outlined in handout E9.1.

Stress that when they are writing it is very easy to make mistakes: even teachers do it. What is important is that they know how to read their work systematically and how to make corrections. Tell them you are going to demonstrate a system for proofreading which you would like them to follow.

Display OHT E9.2, which shows part of the story used in lesson 6. Cover up the text and read one line at a time. Demonstrate how to proofread the text using the five steps.

To make this explicit on the OHT use different coloured pens for each step. In particular make the checking for spellings very clear so that pupils think about what they know about a word (whether there is a rule they can apply, the most common vowel blend, inflectional endings etc.) before they resort to the dictionary.

I am not sure that ‘terribley’ is spelt correctly. Now what is the rule about adding -y to an -ible word? When changing an -ible adjective into an adverb, drop the -e and add -y.

It is also useful for pupils to check a spelling by rewriting it in their notebooks and then checking it in the dictionary. If they are right, they can feel more confident when using the word next time. If they are wrong, they should spend some time locating which part of the word they misspelt and remembering it for next time.

Apply 20 minutes

Ask pupils to now read through their work independently, following the system you have demonstrated. Ask them to try to spell all the words they have underlined before they check them in a dictionary. Tell them not to rush this as that is how mistakes are missed.

Secure 10 minutes

Ask response partners to tell one another what they have learned about proofreading their work and to identify one spelling strategy that they found useful.

Collect pupils’ work and mark it in preparation for the next lesson.
1 Read through your work and check that you have a full stop at the end of each sentence.

2 Read through your work a second time and check that you have a capital letter at the start of each new sentence.

3 Read through your work a third time and check that you have used the following correctly:
   - commas within sentences to separate clauses;
   - question marks if you are asking a question;
   - exclamation marks when you need to emphasise something;
   - a capital letter to start a proper noun (someone’s name or a place);
   - speech marks around dialogue.

4 Read through your work a fourth time and look for spellings, particularly the ones that you find hard. If you see a word that you think does not look right, underline it and then think of what strategy you can use to remind yourself how it is spelt correctly. If you are unsure, use a dictionary to check the word.

5 If you are a quick reader, then you could read the writing by starting at the end and reading backwards.
As the shocking blue sky turned to deepest grey, Adam groaned inwardly. Oh no, he’d left his new pencil case behind and he was already terribly late. The football match had finished over an hour ago. Oh why had he stood whispering with his brother Ali so long, conjuring up ways to ‘get’ Miss Tagnier in the morning, after she’d been so mean about him not getting his maths right?

‘Tell mum I’ll be late he yelled down the dark alley. But there was no reply, Ali must have gone.

Thick dark clouds were beginning to descend as Adam panting hard raced across the empty playground to Class 6, the school was still open, so Mr Jakes, the caretaker had to be somewhere. He paused and listened, but could not hear him, only a low rumble of thunder in the distance, searching threw his tray, he finally found his harry potter pencil case beneath the trip letter he’d been meaning to bring home. He smiled to himself – he loved this pencil case, he had only had it a week, after he had nagged and nagged his mother to buy it for him.

A door banged. Adam jumped. What was that it wasn’t Mr Jakes becos he could here him whistling at the other end of the playground. Out of the silence he heard steps, sombody was coming closer, sombody, or somthing was moving down the corridor. Nearer. He stood still, so still that even the tables and chairs froze with him. Carfully he peered round the edge of the door, a shadow slide, quick as a flash, into the next classroom, adam clenched his fist around his pencil case his heart racing fast

Lightening flashed in threw the broken pain on the left of Miss Tagnier's desk, reflecting of the window on the other side and lighting up the cold, empty room where Adam stood, pencil case in hand. What should he do? His mind was whirring. Should he hide? Where could he hide. Under a desk? In one of the science units?. Would he fit? What if the unit locked behind him and he sufcated? What if the unit was not opened for weeks or years? He would be just a skelaton, clutching a dusty, old-fashioned pencil case. Their was no time to think like that. whoever was out there was coming closer He had to react and react fast ...
Lesson 10

Preparing for independent writing

Objectives

Wr1 Drafting process
Wr2 Planning formats
Wr5 Story structure
Wr7 Narrative devices
AF1 Imaginative texts
AF3 Organisation, presentation

Vocabulary

draft
plan
present
proofread
revise
self-assessment

Resources

Selection of planning frames, from appendix 2
A5 paper
A4 paper

Remember 15 minutes

Return pupils’ marked stories. Refer to the writing targets and ask pupils to begin looking at their work by first reading your summative comments, then reading their work and then making a note of the advice you have given them for improvements. Leave time for pupils to study this marked work and to assess themselves against the writing targets set at the start of the unit. They need to assess which targets they have met and which they still need to develop.

Ask pupils to find in their notebooks the three scenarios they created in lesson 1. Tell them that the activity over the next two lessons will be to select another scenario to plan, draft, revise, proofread and present. Pupils will have this lesson to map out the plot, characters and action and to prepare their first draft.

If pupils have read some other mystery/suspense stories over the past few weeks, remind them that they can borrow ideas from those stories.

Allow response partners a few minutes to discuss their ideas with each other.

Try and Apply 40 minutes

Ask pupils to select a planning frame for their story and allow them 10 minutes to complete it. Keep them to time as the planning should be a quick activity.

Provide each pupil with two sheets of A5 paper and one sheet of A4. Tell them that they will need to write the opening, setting and fiction trigger on the first A5 sheet, the development of their story on the A4 sheet and the climax and conclusion on the second A5 sheet. This will help pupils keep control over the different sections and emphasise the importance of sustaining the narrative in the middle and preparing a good conclusion. It will also allow them to discard a section that they are not happy with when they come to revise, as they can start again on a fresh piece of paper.

While the pupils are writing, support pupils whom you have identified as needing specific support from you, based on the evidence in their work.

Homework 5 minutes

Set pupils the homework task, which is to finish the story and to read it through ready for working with their response partner the next lesson.
Lesson 11

Objectives
Wr1 Drafting process
Wr5 Story structure
AF1 Imaginative texts
AF3 Organisation, presentation
AF6 Accurate syntax, punctuation
AF8 Correct spelling

Vocabulary
momentum
response partner
suspense

Resources
A5 paper
A4 paper

The final stage towards presentation

Remember
5 minutes
Remind pupils of the importance of keeping the needs of the reader in mind. Ask them to reread their work, stating that successful writers constantly reread their work (they spend 80% of their time rereading and revising) in order to check that the story flows, that the ideas make sense and that they have selected the best phrases and vocabulary to engage and excite the reader.

Tell pupils that they will be working with their response partner for this lesson. If their partner makes recommendations that the pupil thinks are helpful, they should make the revisions. However, it is important that authorial control remains with the writer; developing writers need to be encouraged to have confidence in their own ideas. Emphasise that their response partner is a critical friend, not the sole judge of the writing.

Tell pupils that after they have made their revisions they should write up the story, section by section. At this point you could choose to have the stories written onto paper ready for a display or into final copy books.

Try and Apply 1
10 minutes
Ask pupils to swop openings with their partners to check that the criteria for a good opening have been met. Remind pupils that they should be able to make some predictions about what will happen in the main part of their partner’s story. Pupils should revise their openings at this point. Some pupils may choose to discard their first attempt and write another opening, setting and fiction trigger.

Try and Apply 2
20 minutes
Ask pupils to swop A4 sheets with the same response partner. After reading their partner’s work, pupils should discuss whether the development of the story keeps up the suspense and momentum for the reader. Pupils can then reread their own work and make adjustments as suggested, if they think the changes will improve the quality of the story.

Try and Apply 3
10 minutes
The conclusion should now be addressed by response partners in the same way.

Secure
15 minutes
Remind pupils of the proofreading activity that they undertook in lesson 9 and the handout which specified the proofreading routine (E9.1). Ask them to proofread their final written copy carefully and to make any necessary corrections, preferably in another colour.

Collect pupils’ work and select one script for use in the next lesson. Do not mark the scripts, as lesson 12 focuses on self-assessment. All stories can be marked at the end of lesson 12.
Lesson 12

Assessment focuses
AF1 Imaginative texts
AF2 Appropriate texts
AF3 Organisation, presentation
AF4 Paragraphs
AF5 Varying sentences
AF6 Accurate syntax, punctuation
AF7 Effective vocabulary
AF8 Correct spelling

Vocabulary
assessment focus
characteristic
criterion
target statement

Resources
OHTs of E12.1 and E12.2
OHT copy of a pupil's story
Handouts of E12.2 and E12.3

Responding, marking and assessing

This lesson requires you to have photocopied a story onto an OHT in order to demonstrate to pupils what they need to do to achieve a level 4. If you do not have a pupil's story that demonstrates level 4, then you could select one from another year group.

Remember 10 minutes

Show pupils OHT E12.1 and tell them that these are the assessment focuses that help teachers mark pupils' written work. Display OHT E12.2, which is also a handout for pupils, and work through the three sections identifying for pupils how the characteristics of narrative writing at level 4 match the assessment focuses and the targets they have been working on throughout this unit. Making the connection between the assessment focuses, the characteristics of writing at level 4 and the target statements for writing will demonstrate to pupils that this assessment is not an isolated event and is relevant to all their written work in English.

Model 20 minutes

Display the OHT copy of a pupil's story and read it through. Make some comment at this point about the overall merits of the story. It is important that the content of the story is acknowledged.

Return to the start of the text and respond to the pupil's text by referring to the level 4 characteristics. Annotate the script just as you would if marking it, but make the purpose of the annotation clear to pupils. Begin with 'Composition and effect' and emphasise that these criteria are very important – they carry more weight in the level descriptor: if a story is not well structured or written in a lively way to engage and interest the reader, then it has not fulfilled its purpose, which is to entertain. As you work through the story, for each of the characteristics in each section, explain where it has been met, where it has not and the impact on the reader.

I am going to underline this phrase because I think it shows that the writer has chosen some adventurous vocabulary, and this one here. This makes the writing lively, so it also refers to this characteristic here.

I think this paragraph is too long because the action has moved from the garden to the river. I will mark it here to show that this is where the writer needs to have started a new paragraph.

Finish by making a written comment on the end of the script which summarises the strengths in the writing. State which targets the pupil has met in the story and the evidence for that, and which targets need further consolidation.

Apply 15 minutes

Distribute the pupils’ stories and ask them to read their work and reflect on whether they have fulfilled the criteria on handout E12.2. Ask them to think back to the targets that they have been working on over the course of the unit; they should highlight the targets they think they have achieved and identify where in the story this can be seen.

Secure 10 minutes

Ask pupils to discuss the following, first orally with their response partner and then by completing handout E12.3:

- What I have enjoyed about writing suspense stories
- What I have learned about writing stories
- What I will remember to do when I plan, draft and revise my next story
Celebrate 5 minutes

Take this opportunity to congratulate pupils on their success over the course of the unit. Identify key developments that you have seen when pupils have been planning, drafting, revising and proofreading. Emphasise to pupils that they will use the skills they have consolidated in this unit in all writing tasks in English and in other subjects.
Writing assessment focuses E12.1

1. Write imaginative, interesting and thoughtful texts.
2. Produce texts which are appropriate to task, reader and purpose.
3. Organise and present whole texts effectively, sequencing and structuring information, ideas and events.
4. Construct paragraphs and use cohesion within and between paragraphs.
5. Vary sentences for clarity, purpose and effect.
6. Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences.
7. Select appropriate and effective vocabulary.
8. Use correct spelling.
Characteristics of narrative writing at level 4  E12.2

Composition and effect

• The writing is well structured with a beginning, middle and ending.
• Events in the story are logically related.
• Characters are created and they interact with one another, for example through direct or reported speech.
• The writing is lively and interests and engages the reader through, for example, the ways in which the setting is described or how characters or events are developed and commented on.
• Well-chosen phrases or attempts to use adventurous vocabulary make the writing interesting.

Text structure and organisation

• Shifts in time and place help shape the story and guide the reader through the text.
• Within paragraphs, connected sequences of ideas may be developed around a main sentence.
• Pronouns and tenses are generally consistent throughout.

Sentence structure and punctuation

• The story is developed through the use of different sentence structures, including complex sentences.
• A wide range of sentence connectives is used.
• Adjectives and adverbs are used to add detail to sentences.
• Most sentences are correctly demarcated by full stops, capital letters and question marks and inverted commas for speech.
• Within sentences, commas are used to separate parts of a sentence such as short phrases, clauses, or items in a list.
What I have enjoyed about writing suspense stories:

What I have learned about writing stories:

What I will remember to do when I plan, draft and revise my next story:
Appendix 1

The Man with the Yellow Face,
by Anthony Horowitz
I want to tell you how it happened. But it’s not easy. It’s all a long time ago now and even though I think about it often, there are still things I don’t understand. Maybe I never did.

Why did I even go into the machine? What I’m talking about is one of those instant photograph booths. It was on Platform One at York station – four shots for £2.50. It’s probably still there now if you want to go and look at it. I’ve never been back so I can’t be sure. Anyway, there I was with my uncle and aunt, waiting for the train to London and we were twenty minutes early and I had about three pounds on me, which was all that was left of my pocket money. I could have gone back to the kiosk and bought a comic, another bar of chocolate, a puzzle book. I could have gone into the café and bought Cokes all round. I could have just hung on to it. But maybe you know the feeling when you’ve been on holiday and your mum has given you a certain amount to spend. You’ve just got to spend it. It’s almost a challenge. It doesn’t matter what you spend it on. You’ve just got to be sure it’s all gone by the time you get home.

Why the photographs? I was thirteen years old then and I suppose I was what you’d call good-looking. Girls said so, anyway. Fair hair, blue eyes, not fat, not thin. It was important to me how I looked – the right jeans, the right trainers, that sort of thing. But it wasn’t crucial to me. What I’m trying to say is, I didn’t take the photographs to pin on the wall or to prove to anyone what a movie star I was.

I just took them.

I don’t know why.

It was the end of a long weekend in York. I was with my uncle and aunt because, back in London, my mum and dad were quietly and efficiently arranging their divorce. It was something that had been coming for a long time and I wasn’t bothered by it any more but even so they’d figured it would upset me to see the removal men come in. My father was moving out of the house and into a flat and although my mother was keeping most of the furniture, there was still his piano, his books and pictures, his computer and the old wardrobe that he
had inherited from his mother. Suddenly everything was his or hers. Before it had simply been ours.

Uncle Peter and Aunt Anne had been drafted in to keep me diverted while it all happened and they’d chosen York, I suppose, because it was far away and I’d never been there before. But if it was a diversion, it didn’t really work. Because while I was in York Minster or walking around the walks or being trundled through the darkness of the Viking Museum, all I could think about was my father and how different everything would be without him, without the smell of his cigarettes and the sound of the out-of-tune piano echoing up the stairs.

I was spoiled that weekend. Of course, that’s something parents do. The guiltier they feel, the more they’ll spend and a divorce, the complete upheaval of my life and theirs, was worth plenty. I had twenty pounds to spend. We stayed in a hotel, not a bed and breakfast. Whatever I wanted, I got.

Even four useless photographs of myself from the photo booth on Platform One.

Was there something strange about that photo booth? It’s easy enough to think that now but maybe even then I was a little ... scared. If you’ve been to York you’ll know that it’s got a proper, old station with a soaring roof, steel girders and solid red brickwork. The platforms are long and curve round, following the rails. When you stand there you almost imagine that a steam train will pull in. A ghost train, perhaps. York is both a medieval and a Victorian city; enough ghosts for everyone.

But the photo booth was modern. It was an ugly metal box with its bright light glowing behind the plastic facings. It looked out-of-place on the platform – almost as if it had landed there from outer space. It was in a strange position too, quite a long way from the entrance and the benches where my uncle and aunt were sitting. You wouldn’t have thought that many people would have come to this part of the platform. As I approached it, I was suddenly alone. And maybe I imagined it but it seemed that a sudden wind had sprung up,
as if blown my way by an approaching train. I felt the wind, cold against my face. But there was no train.

For a moment I stood outside the photo booth, wondering what I was going to do. One shot for the front of my exercise book. A shot for my father – he’d be seeing more of it now than he would of me. A silly, cross-eyed shot for the fridge ... Somewhere behind me, the tannoy system sprang to life.

‘The train now approaching Platform Two is the ten forty-five to Glasgow calling at Darlington, Durham, Newcastle ...’

The voice sounded far away. Not even in the station. It was like a rumble coming out of the sky.

I pulled back the curtain and went into the photo booth.

There was a circular stool which you could adjust for height and a choice of backgrounds – a white curtain, a black curtain, or a blue wall. The people who designed these things were certainly imaginative. I sat down and looked at myself in the square of black glass in front of me. This was where the camera was, but looking in the glass I could only vaguely see my face. I could make out an outline; my hair falling down over one eye, my shoulders, the open neck of my shirt. But my reflection was shadowy and, like the voice on the tannoy, distant. It didn’t look like me.

It looked more like my ghost.

Did I hesitate then, before I put the money in? I think I did. I didn’t want those photographs. I was wasting my money. But at the same time I was here now and I might as well do it. I felt hemmed in, inside the photo booth, even though there was only one flimsy curtain separating me from the platform. Also, I was nervous that I was going to miss the train even though there were still fifteen minutes until it arrived. Suddenly I wanted to get it over with.

I put in the coins.

For a moment nothing happened and I thought the photo booth might be broken. But then a red light glowed somewhere behind the
glass, deep inside the machine. A devil eye, winking at me. The light went out and there was a flash accompanied by a soft, popping sound that went right through my head.

The first picture had caught me unawares. I was just sitting there with my mouth half-open. Before the machine flashed again I quickly adjusted the stool and twisted my features into the most stupid face I could make. The red eye blinked, followed by the flash. That one would be for the fridge. For the third picture, I whipped the black curtain across, leant back and smiled. The picture was for my father and I wanted it to be good. The fourth picture was a complete disaster. I was pulling back the curtain, adjusting the stool and trying to think of something to do when the flash went off and I realised I’d taken a picture of my left shoulder with my face – annoyed and surprised – peering over the top.

That was it. Those were the four pictures I took.

I went outside the photo booth and stood there on my own, waiting for the pictures to develop. Three minutes according to the advert on the side. Nobody came anywhere near and once again I wondered why they had put the machine so far from the station entrance. Further up the platform, the station clock ticked to 10.47. The minute hand was so big that I could actually see it moving, sliding over the Roman numerals. Doors slammed on the other side of a train. There was the blast of a whistle. The 10.45 to Glasgow shuddered out of the station, a couple of minutes late.

The three minutes took an age to pass. Time always slows down when you’re waiting for something. I watched the minute hand of the clock make two more complete circles. Another train, without any carriages, chugged backwards along a line on the far side of the station. And meanwhile the photo booth did ... nothing. Maybe there were wheels turning inside, chemicals splashing, spools of paper unfolding. But from where I was standing it just looked dead.

Then, with no warning at all, there was a whirr and a strip of white paper was spat out of a slot in the side. My photographs. I waited until a fan had blown the paper dry, then prised it out of its
metal cage. Being careful not to get my fingers on the pictures themselves, I turned them over in my hand.

Four pictures.

The first. Me looking stupid.

The second. Me out of focus.

The fourth. Me from behind.

But the third picture, in the middle of the strip, wasn’t a picture of me at all.

It was a picture of a man, and one of the ugliest men I had ever seen. Just looking at him, holding him in my hand, sent a shiver all the way up my arm and round the back of my neck. The man had a yellow face. There was something terribly wrong with his skin which seemed to be crumpled up around his neck and chin, like an old paper bag. He had blue eyes but they had sunk back, hiding in the dark shadows of his eye sockets. His hair was grey and string-like, hanging lifelessly over his forehead. The skin here was damaged too, as if someone had drawn a map on it and then rubbed it out, leaving just faint traces. The man was leaning back against the black curtain and maybe he was smiling. His lips were certainly stretched in something like a smile but there was no humour there at all. He was staring at me, staring up from the palm of my hand. And I would have said his face was filled with raw horror.

I almost crumpled up the photographs then and there. There was something so shocking about the man that I couldn’t bear to look at him. I tried to look at the three images of myself but each time my eyes were drawn down or up so that they settled only on him. I closed my fingers, bending them over his face, trying to blot him out. But it was too late. Even when I wasn’t looking at him I could still see him. I could still feel him looking at me.

But who was he and how had he got there? I walked away from the machine, glad to be going back to where there were people, away from that deserted end of the platform. Obviously the photo
booth had been broken. It must have muddled up my photographs with those of whoever had visited it just before me. At least, that's what I tried to tell myself.

My Uncle Peter was waiting for me at the bench. He seemed relieved to see me.

‘I thought we were going to miss the train,’ he said. He ground out the Gauloise he’d been smoking. He was as bad as my father when it came to cigarettes. High-tar French. Not just damaging your health. Destroying it.

‘So let's see them,’ Aunt Anne said. She was a pretty, rather nervous woman who always managed to sound enthusiastic about everything. ‘How did they come out?’

‘The machine was broken,’ I said.

‘The camera probably cracked when it saw your face.’ Peter gave one of his throaty laughs. ‘Let's see …’

I held out the strip of film. They took it.

‘Who’s this?’ Anne tried to sound cheerful but I could see that the man with the yellow face had disturbed her. I wasn’t surprised. He’d disturbed me.

‘He wasn’t there,’ I said. ‘I mean, I didn’t see him. All the photographs were of me – but when they were developed, he was there.’

‘It must have been broken,’ Peter said. ‘This must be the last person who was in there.’

Which was exactly what I had thought. Only now I wasn’t so sure. Because it had occurred to me that if there was something wrong with the machine and everyone was getting photographs of someone else, then surely the man with the yellow face would have appeared at the very top of the row: one photograph of him followed by three of me. Then whoever went in next would get one picture of me followed by three of them. And so on.
And there was something else.

Now that I’d thought about it, the man was sitting in exactly the same position that I’d taken inside the photo booth. I’d pulled the black curtain across for the third photograph and there it was now. I’d been leaning back and so was he. It was almost as if the man had somehow got into the machine and sat in a deliberate parody of me. And maybe there was something in that smile of his that was mocking and ugly. It was as if he were trying to tell me something. But I didn’t want to know.

‘I think he’s a ghost,’ I said.

‘A ghost?’ Peter laughed again. He had an annoying laugh. It was loud and jagged, like machine-gun fire. ‘A ghost in a platform photo booth?’

‘Peter …!’ Anne was disapproving. She was worried about me. She’d been worried about me since the start of the divorce.

‘I feel I know him,’ I said. ‘I can’t explain it. But I’ve seen him somewhere before.’

‘Where?’ Anne asked.

‘I don’t know.’

‘In a nightmare?’ Peter suggested. ‘His face does look a bit of a nightmare.’

I looked at the picture again even though I didn’t want to. It was true. He did look familiar. But at the same time I knew that despite what I’d just said, it was a face I’d never seen before.

‘The train now arriving at Platform One …’

It was the train announcer’s voice again and sure enough there was our train, looking huge and somehow menacing as it slid round the curve of the track. And it was at that very moment, as I reached out to take the photographs, that I had the idea that I shouldn’t get on the train because the man with the yellow face was going to be on it, that somehow he was dangerous to me and that the machine had sent me his picture to warn me.
My uncle and aunt gathered up our weekend bags.

‘Why don’t we wait?’ I said.

‘What?’ My uncle was already halfway through the door.

‘Can’t we stay a little longer? In York? We could take the train this afternoon …’

‘We’ve got to get back,’ my aunt said. As always, hers was the voice of reason. ‘Your mother’s going to be waiting for us at the station and anyway, we’ve got reserved seats.’

‘Come on!’ Uncle Peter was caught between the platform and the train and with people milling around us, trying to get in, this obviously wasn’t the best time or place for an argument.

Even now I wonder why I allowed myself to be pushed, or persuaded, into the train. I could have turned round and run away. I could have sat on the platform and refused to move. Maybe if it had been my mother and father there, I would have done but then, of course, if my mother and father had only managed to stay together in the first place none of it would have happened. Do I blame them? Yes. Sometimes I do.

I found myself on the train before I knew it. We had seats quite near the front and that also played a part in what happened. While Uncle Peter stowed the cases up on the rack and Aunt Anne fished in her shopping bag for magazines, drinks and sandwiches, I took the seat next to the window, miserable and afraid without knowing why.

The man with the yellow face. Who was he? A psychopath perhaps, released from a mental hospital, travelling to London with a knife in his raincoat pocket. Or a terrorist with a bomb, one of those suicide bombers you read about in the Middle East. Or a child killer. Or some sort of monster ...

I was so certain I was going to meet him that I barely even noticed as the train jerked forward and began to move out of the station. The photographs were still clasped in my hand and I kept on looking from the yellow face to the other passengers in the carriage,
expecting at any moment to see him coming towards me.

‘What’s the matter with you?’ my uncle asked. ‘You look like you’ve seen a ghost.’

I was expecting to. I said nothing.

‘Is it that photograph?’ Anne asked. ‘Really, Simon, I don’t know why it’s upset you so much.’

And then the ticket collector came. Not a yellow face at all but a black one, smiling. Everything was normal. We were on a train heading for London and I had allowed myself to get flustered about nothing. I took the strip of photographs and bent it so that the yellow face disappeared behind the folds. When I got back to London, I’d cut it out. When I got back to London.

But I didn’t get back to London. Not for a long, long time.

I didn’t even know anything was wrong until it had happened. We were travelling fast, whizzing through green fields and clumps of woodland when I felt a slight lurch as if invisible arms had reached down and pulled me out of my seat. That was all there was at first, a sort of mechanical hiccup. But then I had the strange sensation that the train was flying. It was like a plane at the end of the runway, the front of the train separating from the ground. It could only have lasted a couple of seconds but in my memory those seconds seem to stretch out for ever. I remember my uncle’s head turning, the question forming itself on his face. And my aunt, perhaps realising what was happening before we did, opening her mouth to scream. I remember the other passengers; I carry snapshots of them in my head. A mother with two small daughters, both with ribbons in their hair. A man with a moustache, his pen hovering over the Times crossword. A boy of about my own age, listening to a Walkman. The train was almost full. There was hardly an empty seat in sight.

And then the smash of the impact, the world spinning upside down, windows shattering, coats and suitcases tumbling down, sheets of paper whipping into my face, thousands of tiny fragments of glass swarming into me, the deafening scream of tearing metal, the
sparks and the smoke and the flames leaping up, cold air rushing in
and then the horrible rolling and shuddering that was like the very
worst sort of fairground ride only this time the terror wasn’t going to
stop, this time it was all for real.

Silence.

They always say there’s silence after an accident and they’re
right. I was on my back with something pressing down on me. I could
only see out of one eye. Something dripped on to my face. Blood.

Then the screams began.

It turned out that some kids – maniacs – had dropped a
concrete pile off a bridge outside Grantham. The train hit it and
derailed. Nine people were killed in the crash and a further twenty-
nine were seriously injured. I was one of the worst of them. I don’t
remember anything more of what happened, which is just as well as
my carriage caught fire and I was badly burned before my uncle
managed to drag me to safety. He was hardly hurt in the accident,
apart from a few cuts and bruises. Aunt Anne broke her arm.

I spent many weeks in hospital and I don’t remember much of
that either. All in all, it was six months before I was better but ‘better’
in my case was never what I had been before.

This all happened thirty years ago.

And now?

I suppose I can’t complain. After all, I wasn’t killed and despite
my injuries, I enjoy my life. But the injuries are still there. The plastic
surgeons did what they could but I’d suffered third-degree burns over
much of my body and there wasn’t a whole lot they could do. My hair
grew back but it’s always been grey and rather lifeless. My eyes are
sunken. And then there’s my skin.

I sit here looking in the mirror.

And the man with the yellow face looks back.
Appendix 2

Planning frames
Planning frame for narrative writing

- WHO?
- WHERE?
- WHAT?
- WHEN?
- HOW?
- SO WHAT?
## Storyboard for narrative writing

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<th>2 Setting</th>
<th>3 Fiction trigger</th>
<th>4 Development</th>
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<th>8 Conclusion</th>
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Appendix 3

Wider reading in mystery and horror
# Mystery and suspense

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<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
<th>Series</th>
<th>ISBN</th>
<th>Price</th>
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<tbody>
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<td>Hilton, N.</td>
<td>The Old Cattery</td>
<td>Watts</td>
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<td>Walker</td>
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<td>Johnson, P.</td>
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# Horror

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<td>Burke, J.</td>
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<td>Dodds, R.</td>
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<td>Sleep Well!</td>
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<td>Pearson, M.</td>
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<td>0749638443</td>
<td>£3.99</td>
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These books have been recommended as being suitable for Year 7 pupils. The list was compiled by Hampshire Schools Library Service.
Appendix 4

Vocabulary for teaching
action
adverb
assessment focus
audience
beginning
character
characteristic
climax
clues
cohesion
complex sentence
compound sentence
conclusion
conflict
connective
criterion
demarcation
draft
dramatic
emphasis
ending
fiction hook
fiction trigger
first person
future tense
genre
implausible
inevitability
inference
momentum
mystery
narrative
narrator
opening
pace
paragraph
past tense
plan
planning frame
plausible
plot
plot development
portentous
present
present tense
proofread
reader
resolution
response partner
revise
scenario
self-assessment
setting
simple sentence
solution
structure
subordinate clause
suspense
target statement
tension
tone
vocabulary
writer