

Talk for Writing consultant Jamie Thomas explains how a model text can be used to help pupils explore character through levels of formality and perspective. Below is the model text, teaching notes and worked examples.

The Highwayman

Based on the poem by Alfred Noyes

First Voice

Galloping across the moors, images of my sweetheart fill my mind. Pockets full of gold will surely impress the prize that awaits me. Imagining her innocent face only makes me want her more; she has to be mine.

Second Voice

Outside, the sound of hooves on the cobbled yard announced his arrival. An impatient tap at the window, followed by a sweet melody, freed me from the monotony of my life. Inside, peering through the locked shutters, I caught a glimpse of my hero. His assertive voice lulled me into a false sense of security; he had to be mine.

Third Voice

Perpetual tappin'. Who does he fink he is? Starin' through a crack in the stable door, my eyes lock on the thief, all dressed up in 'is lavish clothes, wakin' up the 'ousehold. How dare this fella attempt to steal 'er away from me? He ain't done nothin' to deserve her; she 'as to be mine.

Fourth Voice

Having received information from the ostler, we knew that this was the Highwayman's last journey. Having bound and gagged the landlord's daughter, the bait was set. It was only a matter of time; soon he would be ours.

First Voice

The images of my darling Bess are now a reality for there she is, gazing out of the casement, waiting for my arrival. I stop and gaze at her from afar. The sound of the gunshot shatters the silence. In the blink of an eye, my world has been turned upside down. Hell has barred my way; she'll never be mine.

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The Highwayman – Teaching Notes

The Highwayman is a model text based on the poem by Alfred Noyes, written to explicitly explore character perspective. It was written initially for the Y5 pupils at Warren Road Primary School in order to contextualise the formal and informal techniques that support a writer in developing a character's voice.

The concept of the model is that each paragraph is told from a different character's perspective, a theme inspired by Anthony Browne's book, *Voices In The Park*. Initially, we hear the internal voice of the Highwayman as he rides to Bess, longing for her to be his. The second paragraph moves into a recount through Bess's eyes, describing the Highwayman's arrival. This is explored through a contrasting perspective in paragraph three, describing the events as they unfold through the eyes of Tim the ostler, the jealous 'villain' of the story. The penultimate paragraph advances the story and engages in a more formal perspective through the eyes of the soldiers, before returning to the Highwayman as he watches his worst nightmare become a reality.

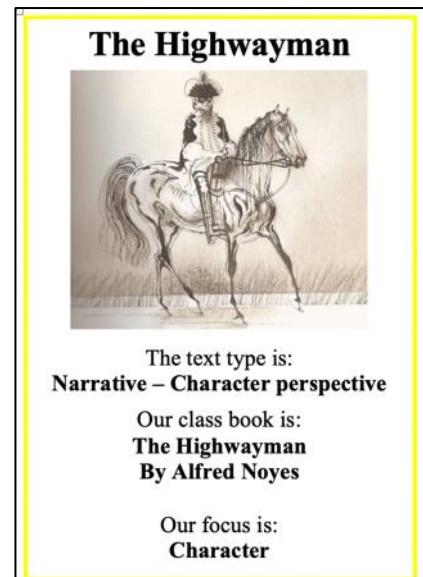
Not only does the model text explicitly explore levels of formality, it also explores shift of time between the past, present and future. Whilst it does contextualise a number of skills that are specific to upper KS2, the underlying pattern and concept is appropriate for any year group. As with all model texts, the teacher would need to adapt the sophistication of the model to meet the needs of their class.

The Teaching Sequence:

1) The Hook

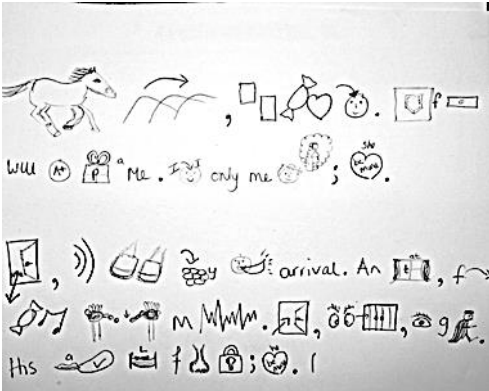
One of the most elegant and eloquent retellings of *The Highwayman* by Alfred Noyes is that of the Canadian singer Loreena McKennitt, who adapted it as a folk song on her album *The Book of Secrets*. Paired with key images to support the understanding of the story, the following video acts as a wonderful entry point into the story:

<https://www.youtube.com/watch?v=0gZOSQN1hmM>



2) Storytelling, story mapping and internalising the model

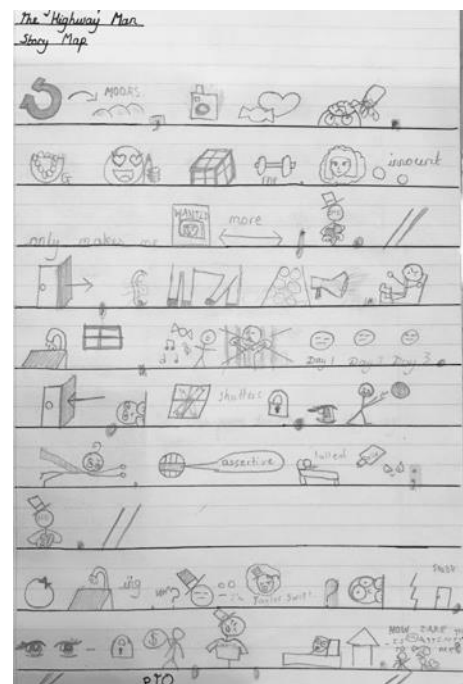
Begin by reading the story aloud to the class, modelling how expression, tone and accent depicts character and guides the reader through the text. It is essential that the children hear the model text in its entirety before they begin to learn it as this will support them in their understanding and portrayal of character. The pattern of this model is likely to be unfamiliar to the children and, like the original poem, the retelling is key.



In order to support the children in the internalising of the model, draw story maps and add in key actions.

Remember – the map and actions are there as an aide memoire and should be kept to a minimum.

Whereas younger children or less confident writers may benefit from learning a model word for word, by upper KS2 we want to get the flavour of the text into the children's storytelling repertoire and then encourage them to begin to retell it in their own words, embellishing and adding in detail to enrich the story. After all, this is what innovation is all about, so why not embrace this from the start? What is important is that they are developing an understanding of the structure of the model, whilst immersing themselves in the 'voice' of the characters and expression that brings them to life.



3) Deepening understanding through drama

Drama is a key strategy to help children deepen their imaginative engagement with a story. It can also help to have children writing in-role as if they were one of the characters. Here is a bank of possible drama activities:

- **Freeze frames:** working in small groups, the children take each paragraph in turn and create a freeze frame that captures essence of the story. Focus on body position and facial expression – show not tell.
- **Eye witness, on-looker or spy:** in twos or threes, get the children to discuss what they saw from another character's perspective (e.g. the stable hand,

livery boy or maid).

- **Hot seat MC:** interview each of the main characters and explore their intentions, emotions, motivations and desires. Encourage the class to ask questions that delve deep into the character's backstory.
- **Conscience alley:** tune in to the emotions and feelings of a character.
- **Jump into a scene – see, hear, feel, think:** as a scene is being performed, freeze the actors and 'jump in' to the scene, asking them to describe what they see, hear, feel or think at that precise moment.
- **Rumours about the MC:** like a game of Chinese Whispers, get the children to start spreading rumors about things they saw linked to the story. What may they have misinterpreted?

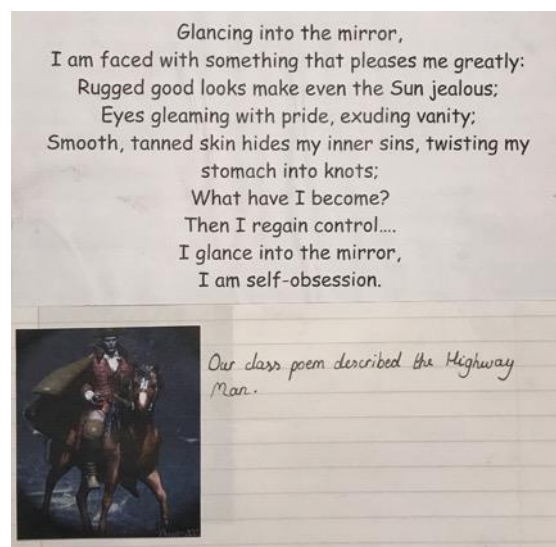
4) Short-burst writing – using poetry to enrich narrative

Whilst internalising the model text, plan for opportunities to teach specific skills linked to the focus of the unit, in this case character. Each 'tool' will provide the children with another skill that they could draw upon when they come to write their own stories. A wealth of games and activities can be found in the Jumpstart books – here are a few ideas:



a) *What am I? A characteristic riddle.*

- Brainstorm words associated with a character (e.g. the Highwayman)
- Decide on one prominent characteristic (e.g. arrogance)
- Brainstorm synonyms and associations (e.g. opinionated, egotistical, self-obsessed, etc.)
- Ask the question: *What would the Highwayman see if he looked into a mirror? Consider his outward appearance and inner thoughts.*
- Through shared writing, create a riddle that explores the characteristic discussed.
- Provide opportunity for the children to repeat the activity exploring a different characteristic through one of the other characters.



b) Word Waiter


- Brainstorm and capture lists of adjectives of colour, abstract nouns, verbs and prepositions (see picture 1).
- Tune in with a character and play with the words in order to make short poetic phrases that are in touch with the character (see picture 2).

Adjective of colour	Abstract Noun	Verb	Preposition
fiery	love	staggered	beneath
flamboyant	hatred	diced	behind
azure	mischievous	hissed	within
golden	jealousy	traipsed	between
crimson	weakness	smear	under
emerald	reluctance	beamed	inside
scarlet	curiosity	roared	around
rusted	greed	merged	across
bleached	sorrow	sprinted	amongst
vibrant	fury	darted	before
verdant	happiness	assembled	through
radiant	sadness	harassed	in between
vivid	boredom	scolded	about
melancholy	envy	drifted	into
sombre	anger	executed	throughout
royal	determination	stretched	towards
harsh	obsession	berated	on top of

Picture 1

Tool 1
Suggest character traits through inner feelings.

- Tinged cruelty hissed through his veins.
- Rusted greed stained his callous mind.
- Cunning controlled his bleached mind.
- Crimson anger exploded within.
- Sinister rage devoured from within.
- Envy schemed, plaguing his mind.
- Talons teased, torturing hope.
- A sour-lime grin etched across his malevolent face.



Picture 2

- Children apply the word waiter to the different characters in the story:



Raging flaming spite raged within his blazing soul, consumed by sickly envy.
 Raging fury dominated in his roaring mind, anger pulsing through his veins as fast as a jet.
 Boiling envy jealousy devoured Jim's body as he rage imprisoned him.
 Vivid obsession manipulated his spirit.
 Red anger consumed his vulnerable body.
 Burning envy surrounded him; like ~~an~~

Jim peered reluctantly at the couple. He felt a sharp pang of jealousy jealousy. The burning rage stabbed his mind like daggers.

- Through shared writing, turn poetry into prose:

Just as her eyes met with the thief's, I knew I had lost her; my life was over. Peering apprehensively through a crack in the stable door, I saw the scene more clearly. Emerald jealousy soared through my mind. How could my one true love want this cold-hearted outlaw? Ice-cold despair extinguished the flames of love the had consumed my heart: she would always be his.

5) Contextualise Grammar and Punctuation

Plan into the model text a handful of key grammar focuses that the children can imitate and develop through short-burst writing. Here are some of the elements that are contextualised in The Highwayman model:

a) **Exploring tense and verb forms:**

The Highwayman has deliberately been written in a variety of tenses. The purpose is to aid the separation of the different characters' perspectives and to explore how language changes when we change tense, as well as the effect this creates for the reader.

The opening is written in the present tense, capturing the thoughts of the Highwayman as he rides to see Bess. The character's intent is captured in the final clause, that repeats throughout the story: *she has to be mine.*

The second paragraph is Bess's recount of the events that happened next. The verbs are all written in the past to capture the idea that Bess is reliving this at a later time. In my head, Bess was almost remembering the fondness of these memories as she was sitting, bound and gagged, awaiting her death. This again resonates through the final clause: *he had to be mine.*

The third paragraph moves back into immediate response, with Tim's thoughts rolling out onto the page as the Highwayman courts Bess. By living the action as it unfolds, the reader almost sees the events through Tim's eyes and perhaps even empathises with him.

The penultimate paragraph uses the progressive in order to move the story on in time: *Having received..., Having bound and gagged...* The 'tune' of the language is more formal, reflecting the status of the King's guards.

The final paragraph returns to the Highwayman as he witnesses the tragedy that awaits him. The last sentence draws on the present perfect tense to indicate that the events have now been completed: *Hell has barred my way*, before looking to the future: *she'll never be mine*.

b) **Apostrophes for omission (in an accent):**

The use of the apostrophe guides the reader towards the less formal accent and voice of Tim the ostler. In this instance, the focus is to drop the 'g' and 'h' from words: *tappin'...* *Starin'...* *'is...* *wakin'...* *'ousehold...* *'er...* *nothin'...* *'as*

c) **Accent / dialect to develop character:**

Linked to the above, choosing certain words that capture the way some words are regionally pronounced supports the development of character. In this case, it is dropping the occasional 'th' sound for a 'f' sound (*fink*) and abbreviating 'fellow' to the harsher sounding '*fella*'. This provides a welcome contrast to the voice of the soldier in paragraph 4, which draws on more formal tones: *Having received information from the ostler...*

d) **Double negative:**

This is another informal technique that strengthens the character: *He ain't done nothin' to deserve her...*

e) **Semi-colon:**

The use of the semi-colon to create coordinating sentences that intensify the characters' opinions (note you could substitute the semicolon with a conjunction, such as 'so' or 'and'): *Imagining her innocent face only makes me want her more; she has to be mine.*

f) **Fronted adverbials:**

A selection of adverbials is used to add in extra detail linked to when, where and how an action takes place. Positioning the adverbial at the start of the sentence emphasises how the author has choices available to them other than the subject-verb sentence starter, which can be repetitive and laborious for the reader.

When?

In the blink of an eye, ... Having received information from the ostler, ... Having bound and gagged the landlord's daughter, ...

Where? (Prepositional Phrases)

Outside, ... Inside, ...

How?

Galloping across the moors, ... Starin' through a crack in the stable door, ... wakin' up the 'ousehold, ... gazing out of the casement, ... waiting for my arrival, ...

g) Adding additional detail by extending the sentence using a non-finite clause:

In both of the following examples, the added-on clauses act almost as an afterthought, showing you the thought-process of the character as they observe the action unfold before them.

Starin' through a crack in the stable door, my eyes lock on the thief, all dressed up in 'is lavish clothes, wakin' up the 'ousehold.

The images of my darling Bess are now a reality for there she is, gazing out of the casement, waiting for my arrival.

6) Reading as a Reader

Once the children have internalised the model, read it with them as a reader, focusing on vocabulary and oral comprehension.

a) Vocabulary

Read the story through, underlining challenging or unfamiliar vocabulary and discussing any words or expressions that might present a barrier to understanding. Provide simple, child-friendly definitions. Generate synonyms/antonyms and discuss 'shades of meaning', i.e. how strong one word is compared to another. Provide opportunities to use these words in context through word play and writing creative sentences.

'Tier Two' Words/phrases (Becket et al 'Bringing Words to Life' 2013)

galloping, moors, images, sweetheart, 'fill my mind', 'pockets full of gold', surely, impress, awaits, imagining, innocent, hooves, cobbled yard, announced, arrival, impatient tap, sweet melody, 'freed me from', 'monotony of my life', peering, shutters, 'caught a glimpse', hero, assertive, lulled, 'false sense of security', perpetual, stable door, 'eyes locked on', thief, lavish, household, attempt, deserve, received, information, journey, 'bound and gagged', landlord, 'bait was set', 'matter of time', images, darling, reality, gazing, arrival, afar, 'shatters the silence', 'In the blink of an eye', 'turned upside down', 'barred my way'

World Knowledge & Technical Vocabulary

ostler, casement

b) Oral Comprehension

As a class, delve into the comprehension that lies beneath the surface of the story. Explore the text through oral enquiry, encouraging the children to discuss and share their thoughts, drawing on the evidence in the text to support their ideas. Whilst it is important that the children are empowered to steer their line of enquiry, it will be necessary to question them, deepen their ideas, ask for clarity and evidence and pose new lines of enquiry. The following list is merely a flavour of some of the questions you may like to ask during the session:

- Who is telling the story? How do you know? How does this change?
- What does the word 'prize' imply?
- Why does the author finish with the statement 'she has to be mine'? What does this tell us about the way the Highwayman perceives Bess?
- How does Bess feel about the Highwayman's arrival? How do you know?
- Why does Bess describe the Highwayman as a hero? Does this choice of word surprise you?
- What does 'assertive' mean? What does it suggest about the Highwayman?
- What does the author mean by 'lulls me into a false sense of security'? What can we infer about Bess from this?
- In paragraph 3, how is Tim feeling? How do you know?
- What does the word 'lavish' suggest about the Highwayman?

- As a reader, how does Tim’s recount make you feel? Why do you feel that way?
- How has the author changed the mood in paragraph 3?
- What tense has the author used in paragraph 4? What impression does this create? What happens if we change tense?
- Why did the soldiers tie Bess up? Were they right to do it? Justify your answer.
- What are the soldiers alluding to when they say, ‘Now it was only a matter of time’?
- Why has the Highwayman’s world been ‘turned upside down’? What does this suggest about how he is feeling?
- How do the Highwayman’s emotions at the end differ from those at the beginning of the story?
- Why did the author choose to have a repeating pattern at the end of each paragraph? What does this tell us about the characters in the story?
- Who do you feel sorry for and who do you blame?

7) Reading as a Writer

Now go back and re-read the text but this time as a writer. Identify the underlying sequence and pattern of the story and box it up with the class, labelling each section in sequence to capture its overall structure. Make sure that the underlying pattern uses generalisations as this will support innovation and breaking away from the model.

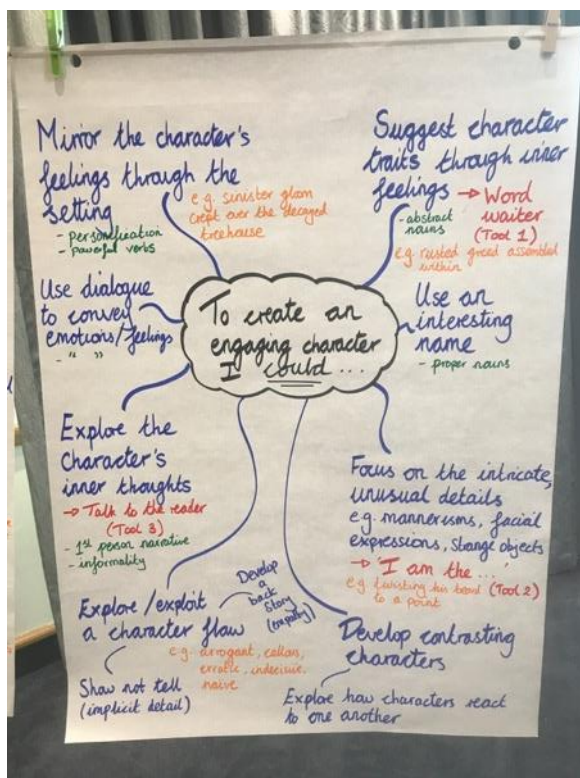
a) Boxing up

Model Text	Underlying Pattern	Possible Innovation
Highwayman rides to Bess to claim her as his own	MC wants something/someone and is returning to collect it	The prince returns to the tower to woo Rapunzel
Bess retells their first meeting	Object of desire retells initial meeting	Rapunzel recounts the first time she set eyes on the prince
Tim describes the first meeting as it happens	Threat describes the initial meeting from a bias point of view	The witch retells the moment that the prince and Rapunzel first met
The soldiers set a trap for the Highwayman	A trap is set for the MC	The tower retells how the witch trapped the prince

The Highwayman is warned off by the sound of the gunshot as Bess takes her own life	MC is warned off and escapes (or do they?)	Although Rapunzel was not able to warn the prince, she does rescue him from his ill fate
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b) Create the toolkit (linked to the focus: character)

Having identified the underlying pattern and structure, read the text to identify the writer’s tools. It helps if you slow the reading down, almost looking at it line by line. Tease out the tools that lend themselves to character and capture for future use. The toolkit must be co-constructed and can begin from the start of the unit, constantly being added to and developed through the reading and writing process. The purpose of the toolkit is to give the children a ‘menu’ of tools that they can pick from. The more this skill is practised with the children, the more they will begin to do it independently, raiding their own reading for great words, turns of phrase and writerly tricks. Remember, we are creating tools not rules. If we want children to perceive themselves as writers, it is essential that we treat them like writers.



Here is an example of the toolkit once it has been co-constructed. Note the fact that the children are presented with the sentence, ‘To create an engaging character I could...’. The modal verb celebrates authorial choice and focuses on developing writing to create a desired effect. The toolkit presents skills that influence the reader, underpinned by the grammar that is instrumental in their construction. In creating this, the teacher has asked two key questions:
 (i) What effect is the writer trying to create?
 (ii) How do they do it?

As you co-construct the toolkit with the children, add in examples and then practise the skills through short-burst writing opportunities.

Here are the tools that are contextualised in our model text, *The Highwayman*:

Character Tool	Example from <i>The Highwayman</i>
Help the reader empathise with the character by revealing what they see, hear, think or feel	<ul style="list-style-type: none"> • ... images of my sweetheart fill my mind, • ... followed by a sweet melody, freed me from the monotony of my life. • His assertive voice lulled me into a false sense of security... • ...my eyes lock on the thief, all dressed up in 'is lavish clothes, wakin' up the 'ousehold.
Hint at a characteristic through the way they perceive themselves and others	<ul style="list-style-type: none"> • Pockets full of gold will surely impress the prize that awaits me. (arrogant) • ... the bait was set. (belittlement)
Reveal a character's wants and desires	<ul style="list-style-type: none"> • ...she has to be mine. • ...he had to be mine. • ...she 'as to be mine. • ...she'll never be mine.
Reveal a character's flaw or weakness	<ul style="list-style-type: none"> • His assertive voice lulled me into a false sense of security...
Explore accent or dialect to enrich the character	<ul style="list-style-type: none"> • tappin'... Starin'... 'is... wakin'... 'ousehold... 'er... nothin'... 'as (apostrophe for omission) • fink... fella (dialect) • He <u>ain't</u> done <u>nothin'</u> (double negative)
Use contrasting characters (formal/informal)	<ul style="list-style-type: none"> • she 'as to be mine (informal using apostrophe for omission)
Choose a register that links to the character	<ul style="list-style-type: none"> • Having bound and gagged the landlord's daughter,... (cold and militant) • images of my darling Bess... I stop and gaze at her from afar. (passionate) • He ain't done nothin' to deserve her... (angry and upset)
Show the character development – how they feel at the start and end of the story	<ul style="list-style-type: none"> • Imagining her innocent face only makes me want her more; she has to be mine. (Beginning) • ... my world has been turned upside down. Hell has barred my way; she'll never be mine. (End)

8) Drawing upon other reading – expanding the repertoire

Whilst the model text is rich in character tools and writerly techniques, it is essential that we also explore a wide range of other literature to enrich and deepen our repertoire. Draw upon your own knowledge of quality children's literature to share an array of extracts that have depth in character. Encourage children to raid the reading, looking for additional skills that can be added to the toolkit. If they have 'magpie books' encourage them to jot down key ideas, language and turn of phrase.

Texts that work extremely well with this unit of work are:

- *The Highwayman* by Alfred Noyes
- *The Listeners* by Walter De La Mare
- *Voices in the Park* by Anthony Browne

9) Innovation – Shared and Guided Writing

Before writing, make sure that you brainstorm lots of ideas and possibilities for story writing. Because this is a complex story pattern and the core learning is in the application of perspective, identify stories that your class already know that are rich in character, e.g. *Rapunzel*, *Beauty and the Beast*, *Toy Story*, *Cinderella*, *Aladdin*, *Harry Potter*, etc. You may like to use a story you have previously learned. This allows the children to work on developing the skills of character through formality and perspective, without the added concern of creating a story out of nothing.

During the shared writing, ensure that it is pitched suitably high for all the children in the class. By UKS2, they should be leaving the model behind and working off the basic plot idea and toolkit, as well as drawing on previous toolkits, their reading and their short-burst writing.

Below is a transcript of Lucy's shared writing with her Y5 class at Warren Road Primary School:

Rapunzel (by Class 5A)

Returning to the tower, confident that the repulsive witch has departed, I stand in anticipation. I am sure that my dashing good looks will impress her - why wouldn't they? Gazing up at the window in the clouds, I feel a wave of excitement rush through my body; she has to be mine.

Outside, the diminishing sound of footsteps confirmed that my wicked captor had gone. At her departure, I breathed a sigh of relief and skipped across my room to the casement to gaze from my lifeless tower out at the sun setting behind the meandering hills. Suddenly, just as my mind was clouded by dreams of freedom, the silence was broken.

"*Rapunzel, Rapunzel, let down your hair!*" an unfamiliar voice announced. The unexpected words shook me back to reality. Who was it? From inside the tower, I tentatively glanced at who had spoken and was faced with an unexpected sight: a crown of gold, glistening in the evening sun; a velvet robe of red; and two orbs of desire staring up at me.

"*Who... are... you...?*" I uttered in fear. But his kind eyes warmed my frozen, lonely heart. The moment our eyes met, I knew he had to be mine.

An intruder! Who does he think he is, tryin' to steal her from me? Peerin' through a clearin' in the thorn-infested forest that guarded my lair, I clocked him from afar, prancin' along on his snowy-white 'orse, singin' a sickly lullaby.

"*Rapunzel, Rapunzel, let down your hair!*"

Those were my words! How did he know 'ow to lull her into a false sense of security? Resentment flooded over me - he must 'av overheard me returning from one of my nights of magic and evil doing. "*How dare he come and ruin the life that I'd worked so 'ard to protect?*" I seethed through gritted teeth. Flamin' anger turned into emerald greed as I saw 'er golden locks tumble to the ground. But unbeknown to 'im, one day, she wouldn't be waitin' - I would. He was soon to be mine and would never be 'ers.

For centuries, I have stood here, guarding the witch's prisoners. Every day, I watch the evil sorcerer vanish into the unknown. However, today was different. Rather than leaving on her own, she was accompanied with a struggling Rapunzel. From that moment, I knew that the Prince's fate was set. As usual he returned, unaware of the absence of his companion and the presence of his foe, yet he continued to climb up my stony skin; I could feel his heart race, with excitement, what may have been its last poundings. Then it stopped. Plummeting towards the thorny ground, the reality of the situation was painted across his face: she would never be his.

Searing pain erupts in my eyes and, almost at once, the world around me fades into

darkness. Blinded, the images of my darling Rapunzel are now a distant memory. I imagine her sitting at the window, singing her soft, sweet melody. I stop and listen to the sounds of the woods that surround me. The trill of a nightingale seeps into my vacant mind. Accompanying it, a familiar and angelic tune warms my longing heart. "My Princess, is that you?" I utter with a tremble in my voice.

"My love- what has happened to you," she cries. As her gentle words embrace me, passion-filled tears tumble upon my face. The moment they roll into my thorn-pierced eye, my ill fate is reversed. True love has won! I gaze at her lovingly; she will forever be mine.

10) Independent Application

The final stage is where the children independently plan, draft and edit a new story of their own, drawing on all of the short-burst writing, poetry, rich reading and story writing they have been immersed in. The following is an example of the first draft of a child's independent story, using Beauty and the Beast as the inspiration for their writing:

Beauty and the Beast		X	
	Her first task		
Belle	Years ran down trickle down my distraught, ^{miserable} tear-stained , miserable gaze as I charge towards the tower. Anxiety and guilt consume my mind as I realise my foolishness - this is my fault, how could I let this happen? My head throbbed in me as I imagine his mis distraught, <u>tear-stained face howling in pain; wait for me, my love.</u>		Fists clenched and through gritted teeth, I yetted declared, "We must kill the beast!" The crowd jeered and grabbed knives and daggers. A blood-thirsty monster, with gangs ^{more weapons} gangs ^{men} beastly gangs and horrifying claws must be held destroyed; obliterated; killed. Heads held high, marching furiously, we were ready for it. After the beast was gone,
Beast	I stared into her emerald-green eyes - they had a look of fear and despair, yet she still offered herself out of love. to me I wished I could be loved the way she loved her father, and perhaps she was the one? Her beauty shone like the stars in the inky night sky, despite the sadness drowning her. Now, she's gone; I tried ^{tried to} let her into my melancholy heart. I know she won't come, but I'll be waiting, my love.	Cardie guy	That beast would I'm coming, my love, ^{shouts and screams} The sound of footsteps echoed across the gloomy castle as we swarmed back and forth, <u>barreling</u> the doors. Fear spread across the to tower like toxic gas and panic darted across the room. As we At that moment, a deafening CRASH filled our ears as splinters flew through the air. Instantly, the crowd charged in. We had to help our master - we got our weapons and <u>bulleted</u> towards them. Beast didn't budge - <u>his soul had dulled black and</u> ^{was} heard of nothing. Belle, please come, our master is ^{needed to} waiting...
Gaston	Fury ^{tormented} torments my mind me ; how could a monstrous, hideous beast earn the love of a fair maiden like Belle? Plaguing my mind was rage, and pulsing through my blood, envy. I know ^{now} thought ^{thought} though, that Belle will ^{will} learn to love me. I'm coming for you, to Beast, wait for me, Beast...		My heart ^{pounded} beneath my chest - if only I'd known his true colours - <u>under his horrifying appearance lay a kind, caring character.</u> Tears <u>bruv</u> in my eyes as sobs fill the air. A bead of sadness ^{trickled} trickled down my cheek as I glance into his deep, brown eyes. Just then, I see his hand flinch and hope rises within. Then he smiled. Instantly, I wrapped my arms around him. At that moment, I knew I loved him. Joyful words slip ^{from} from my mouth as I whisper, "Thankyou for waiting, my love."
Mob	Murmurs echoed across the town after the rumours from of Gaston spread. Pitch-forks and torches were raised into the air and the sound of knives clattering filled the night. They ^{They} came ^{came} stalking ^{stalking} us at night, reigning terror, <u>reigning</u> reigning ^{reigning} terror ^{terror} . Marching through the gloom, Gaston and ^{led} led ^{led} us ^{us} through the mist. Shouts and cries were all that ^{that} we ^{we} heard as our torches led the way. Eventually, a glimpse of a gargantuan bear came into sight - wait for us, Beast...		Wow! Brilliant! ¹⁶



Jamie is an accredited Talk for Writing trainer and works both nationally and internationally offering inset, consultancy and school support in the implementation and integration of Talk for Writing as a whole school system.

Jamie is Deputy Head and Head of English at Warren Road Primary School, a Talk for Writing Training Centre in Kent, where you can visit to see all elements of the methodology in action.

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