



Year 6 English Distance Teaching and Learning

Week beginning: Monday 18th May 2020

Lesson 1		
Learning Intention WALT: use semi-colons, colons and dashes.	Key Vocabulary: Semi-colon Colon Dash Main clause Subordinate clause Embedded clause Parenthesis Co-ordinating conjunction	What you will need: Writing book Pen Video: Year 6 English – Week 5 – Lesson 1

Starter

Tick one box in each row to show whether the underlined clause is a **main clause** or a **subordinate clause**.

Sentence	Main clause	Subordinate clause
The school, <u>which has three playing fields</u> , opened in 1967.		
Although I had cycled to school, <u>I still had the energy for my lessons</u> .		
<u>We will be proud</u> if we try our best.		

1 mark

Think back to the lessons from the past few weeks on different types of clauses.

Write a definition for **main clauses** and **subordinate clauses**.

What is the difference between the two?

Once completed, check the mark scheme or watch the video for **Year 6 English – Week 5 – Lesson 1**, which will talk you through the answers.

Main Teaching

Watch the video, **Year 6 English – Week 5 – Lesson 1** Video, which will explain the main input.

Before we start revising semi-colons and colons, we need to show our understanding of main – or independent – clauses. Hopefully, you have already attempted the starter and correctly differentiated between main and subordinate clauses.

As you have found out, main clauses could be stand-alone sentences containing at least a subject and a verb, which make complete sense on their own. For example:

- The boat was moored.

- Puppies are cute.
- I play rugby.

We can separate main clauses from independent clauses we could use:

Conjunctions (FANBOYS and I SAW A WABUB)

Commas

Brackets

Dashes

Semi colons

Colons

Semi-colons

Semi-colons can be used to separate 2 main clauses that are closely related.

For example, take the sentence:

Some children like to play tag at playtime, but others like to play quieter games.

Here, the writer has used a co-ordinating conjunctions – ‘but’ – and a comma to link the two main clauses, however, a semi-colon could be used instead:

Some children like to play tag at playtime; others like to play quieter games.

Top Tip: As a general rule if you could use a FANBOYS co-ordinating conjunction, you could use a semi colon instead.

Semi-colons can also be used in lists for clarification when a large amount of information is being included. For example:

Last year, I travelled to: London, England; Paris, France; and Rome, Italy.

In the example above, I want to list the locations that I have visited, but also want to specify which countries those locations are in. In order to distinguish between cities and countries, I have used commas, before adding semi-colons to further break-up my list and separate out the content even more.

Colons

Colons are slightly different in the sense that they too can separate two main clauses, however, they separate two main clauses where the second clause explains a bit more about the previous one. For example:

There are six cars left in the race; three of them are Ferraris.

Colons can also be used to introduce a list. For example:

You will need to bring the following: sleeping bag, pillow, pyjamas, water bottle, waterproof jacket, sweatshirt, walking boots, and swimming kit.



Dashes

A dash is like an informal version of a semi-colon, which tends to add extra information to a main clause. For example:

I fell over at school today — that was embarrassing.

Dashes can also highlight a clause embedded within another clause or for parenthesis, as explored in Week 2 and Week 3. For example:

My friend James — everyone calls him Jim — has curly brown hair.

To recap:

Semicolons: separate closely related independent (main) clauses and can be used to separate and clarify complex information within lists.

Colons: separate closely related independent clauses where the second clause helps to explain the first and are used to introduce a list.

Dashes: a more informal semicolon or used to draw attention to an embedded clause within another clause or for parenthesis.

Independent Tasks

Please complete either challenge 1, 2 or 3. Once you have completed your challenge, you may choose to complete challenge X as well.

Challenge 1

1)

Insert a **semi-colon** in the correct place in the sentence below.

Frank would like to go to Cornwall next summer he might also visit France in the spring.

2)

Insert a **colon** in the correct place in the sentence below.

Joshua had mastered two new skateboarding skills he could do a perfect aerial jump and execute a complete 180 degree turn.

3)
Insert a **dash** in the correct place in the sentence below.

It was a very exciting lesson we learnt how parachutes work and designed one of our own.

4)
Insert a **semi-colon** in the correct place in the sentence below.

Come and see me tomorrow I will not have time to see you today.

5)
Insert a **colon** in the correct place in the sentence below.

There are two places that I have always wanted to visit the Arctic and Antarctica.

6)
Insert a **pair of dashes** in the correct place in the sentence below.

Some of the vegetables in the school garden especially the carrots and pumpkins had grown to an enormous size.



Challenge 2

Write out both sentences in full in your English book. Remember to add the colon (:) in the correct place between the two independent clauses.

1. Heavily, my eyelids began to close it was time to go to bed.
2. The volcano was dangerous it had erupted many times before.

Rewrite both sentences below, replacing the conjunction with a semi-colon (;).

3. On a hillside, the goats bleated loudly and the valley echoed with the sound.
4. Ladies and gentlemen, please take your seats because this afternoon's performance is about to begin.

Rewrite the sentences below, adding the dashes (-) in the correct places.

5. Dogs are very cute and cuddly I think they're my favourite animal.
6. My friend Will who is extremely good at sports has been chosen for team captain.

Challenge 3

Rewrite the following sentences in your English book and add the correct punctuation to them (either a semi-colon, colon or dash/dashes).

1. I find baking tricky there are too many things to go wrong.
2. After Tyler has exhausted all other escape options, there was only thing left for him to do run.
3. Medusa was an appalling monster she killed people by turning them to stone.
4. It is a very long book on the other hand, it is one of the best I have ever read.
5. The new pupil who is exceptionally clever is likely to win the prize.
6. Honestly, I've done my very best I've left no stone, however small, unturned.

Challenge X

Write out the following passage of text, inserting the missing semi-colons, colons or dashes where you think they should go.

A brand new theme park is set to open its gates to the public for the first time this weekend. Flamingo Towers is regarded by some experts at least as the crème-de-la-crème of British theme parks it is even set to rival some of those iconic parks in the USA.

Flamingo Towers will contain no less than fifty unique ride experiences for guests, including the following major thrill rides Barbara, a white-knuckle high-speed moped race back in time 100, a hundred-foot vertical drop down a disused mine-shaft and Villain, a dizzying spinning catapult through space.

Families with younger children will be equally satisfied with Flamingo Towers' state-of-the-art Toddler Turret a Patrick Pig-themed castle with a different Patrick Pig character ride on every one of its six levels.

Review

Insert a semi-colon into the correct place in the following two sentences:

It was cold and wet they really wanted to go home.

The ornament was no longer on the desk they wondered if someone had stolen it.

Tick one box to show the correct place for a **colon** in the sentence below.

I decided it was time to leave I needed to
avoid the evening traffic.

Tick one box to show where a **dash** should go in the sentence below.

The cheetah is the fastest mammal on earth it can reach speeds of
68 to 75 miles per hour.



Mark Scheme – Lesson 1

Starter	
<p>The school, which has three playing fields, opened in 1967. – subordinate clause</p> <p>Although I had cycled to school, I still had the energy for my lessons. – main clause</p> <p>We will be proud if we try our best. – main clause</p>	
Independent Tasks	
Challenge 1	
1)	Frank would like to go to Cornwall next summer; he might also visit France in the spring.
2)	Joshua had mastered two new skateboarding skills: he could do a perfect aerial jump and execute a complete 180 degree turn.
3)	<i>It was a very exciting lesson – we learnt how parachutes work and designed one of our own.</i>
4)	Come and see me tomorrow; I will not have time to see you today.
5)	There are two places that I have always wanted to visit: the Arctic and Antarctica.
6)	Some of the vegetables in the school garden – especially the carrots and pumpkins – had grown to an enormous size.
Challenge 2	
1.	Heavily, my eyelids began to close; it was time to go to bed.
2.	The volcano was dangerous; it had erupted many times before.
3.	On a hillside, the goats bleated loudly; the valley echoed with the sound.
4.	Ladies and gentlemen, please take your seats; this afternoon's performance is about to begin.
5.	Dogs are very cute and cuddly – I think they're my favourite animal.
6.	My friend Will – who is extremely good at sports – has been chosen for team captain.
Challenge 3	
1.	I find baking tricky – there are too many things to go wrong.
2.	After Tyler has exhausted all other escape options, there was only thing left for him to do; run.
3.	Medusa was an appalling monster; she killed people by turning them to stone.
4.	It is a very long book; on the other hand, it is one of the best I have ever read.
5.	The new pupil – who is exceptionally clever – is likely to win the prize.
6.	Honestly, I've done my very best; I've left no stone, however small, unturned.

Challenge X

(Suggested answers – some answers may vary)

A brand new theme park is set to open its gates to the public for the first time this weekend. Flamingo Towers is regarded by some experts at least as the crème-de-la-crème of British theme parks; it is even set to rival some of those iconic parks in the USA.

Flamingo Towers will contain no less than fifty unique ride experiences for guests, including the following major thrill rides: Barbara, a white-knuckle high-speed moped race back in time; 100, a hundred-foot vertical drop down a disused mine-shaft; and Villain, a dizzying spinning catapult through space.

Families with younger children will be equally satisfied with Flamingo Towers' state-of-the-art Toddler Turret; a Patrick Pig-themed castle with a different Patrick Pig character ride on every one of its six levels.

Review

Semi-colon Question

It was cold and wet; they really wanted to go home.

The ornament was no longer on the desk; they wondered if someone had stolen it.

Colon Question

I decided it was time to leave: I needed to avoid the evening traffic.

Dashes Question

The cheetah is the fastest mammal on Earth – it can reach speeds of 68 to 75 miles per hour.

Lesson 2		
Learning Intention WALT: identify features of suspense writing.	Key Vocabulary: Features Suspense Tension Subordinate clause Relative clause Ellipses Synonyms Similes Metaphors Onomatopoeia	What you will need: Writing book Pen Video: Year 6 English – Week 5 – Lesson 2

Starter

What can you remember about suspense writing and building tension?

You have **two minutes** to list as many features of suspense writing that you can think of.

Ask yourself: what makes an effective piece of writing, which contains suspense? What does the writer do to successfully grip the reader and make it dramatic?

If you can't think of many, don't worry – today we will be exploring suspense writing in more detail and by the end of the lesson, I'm sure you'll be able to tell me!

Once the two minutes has elapsed, check the mark scheme to find out our suggested list of features or watch the video **Year 6 English – Week 5 – Lesson 2**.

Main Teaching

Watch the video, **Year 6 English – Week 5 – Lesson 2**, which will explain the main input.

This week, we are going to build-up to writing our own example of descriptive writing, which contains suspense. By now you should have attempted the starter and consulted the mark scheme to acknowledge some of the key features within suspense writing. Today, we are going to explore some of those features further by looking at some examples.

One example I really wanted to share with you is a piece called A.I. written by a student called Arthur Edmonds. This piece received the Bronze Award within the 2018 BBC 500 Words Competition for your age group (10-13). I feel the author successfully grips the reader by using a number of techniques identified within our starter. So let's take a look at it. You can either read the extract below or listen to Mr Gowler reading it in the video.

A.I.

We lay there, dead still, holding our breath, waiting for the moment to pass. My mother had her hand over my little brother's mouth. We could sense their presence above the floorboards, scouring the kitchen, scouring the area of all movement, all sound, all smell.

Suddenly, we heard their clunking feet march out of the room. My father let out a sigh of relief. "That was too close." he said. "All they had to do was lift a floorboard and we would have been done for". I lay my head on my dusty pillow.

All night the image of two animatronic eyes piercing through the floorboards was pasted onto my mind.

Next morning I woke up to a drip of water landing on my face. I strained my eyes but could see nothing; only the floorboards above me. Later on that day, we shared a loaf of bread and some butter. It was the first real food I had had in days so I savoured it. It felt like years since I had been outside. I longed for the feel of crisp air caressing my face, and the smell of fresh towels dancing in the breeze.

The next day, I woke up to hear clunking feet. Instantly, I froze. This was the closest they had ever come before as they checked the storage unit. The second Sweep in two days which meant they were on high alert.

Again, I felt that drip the next day. It was starting to bug me, so I moved my pillow to a new location.

With urgency, my father woke me up. He pressed his finger against his lips and nodded his head in the direction of the ceiling. There were more this time, a dozen or so. This was the largest one yet. Suddenly we heard a booming voice from upstairs.

"63% of the human population remaining".

My mother lowered her eyes to the dirty floor in despair. More than half of the earth wiped out by those stupid robots. If I could have jumped out and shot them, I would have. But what use is a gun against impenetrable, fleshless, titanium? We no longer know our rivals. They lack empathy, which means fighting is futile. Simultaneously, I saw two robotic eyes light the corner of our room. This was it; I had blown our cover.

I backed away, edging towards my mother and father who were knotted in a desperate embrace. My heart was about to jump out of my chest and beads of sweat formed on my forehead. My brother squealed before father could muffle the sound of his voice.

"What was that?" yelled a heartless voice from above the floorboards.

My eyes locked with its. It was a cold empty stare. Lacking emotion, it pointed to the small fire escape in the shadows of the room. Our escape.

Without a glance, we crept like rats to our freedom.

"Just rats," said 2629 as a cold tear landed on an empty pillow.

Today, I want you highlight some of the features from within this piece of writing which makes it so effective. Your challenges are as follows:

Challenge 1 – highlight all the short, sharp, shocking sentences that you can find.

Challenge 2 – highlight all the short, sharp, shocking sentences that you can find AND highlight any examples of language which suggests a degree of desperation.

Challenge 3 – highlight any words or phrases which are used to reveal details about the robots that the family are hiding from (e.g. a hunched silhouette).

Before you begin, let's look at the first paragraph together:

*We lay there, **dead still**, holding our breath, waiting for the moment to pass. **My mother had her hand over my little brother's mouth.** We could **sense their presence** above the floorboards, scouring the kitchen, scouring the area of all movement, all sound, all smell. **Suddenly, we heard their clunking feet march out of the room. My father let out a sigh of relief.** "That was too close." he said. "All they had to do was lift a floorboard and we would have been done for". I lay my head on my dusty pillow.*

*All night the image of **two animatronic eyes** piercing through the floorboards was pasted onto my mind.*

Now, there are some great examples of short, sharp, shocking sentences within this extract, but not so much in the first paragraph. However, I would argue that the sections in yellow are all quite short and sharp sentences, which grab my attention.

Again, the extract contains some very effective vocabulary, which emphasise the desperation of the family in hiding, but I can only really find one in the opening above. 'Dead still', in my opinion, suggests a degree of desperation. 'Dead' is always a dramatic word and in this context, I feel it really emphasises the severity of the situation the family find themselves in.

I have also highlighted 'sense their presence', 'clunking feet' and 'two animatronic eyes' as examples for Challenge 3. All three provide clues as to what the robots look like, teasing the reader with snippets of their appearance, making the reader want to read on to find out more about them!

Now it's your turn. Select a challenge below and highlight effective examples that you can find within the rest of the A.I. extract. There is also a Challenge X which focuses on another piece of tension-building writing called *The Assassin*.

Independent Tasks

Please complete either challenge 1, 2 or 3. Once you have completed your challenge, you may choose to complete challenge X as well.

Challenge 1

Highlight all the examples of short, sharp, shocking sentences that you can find within the **A.I.** extract.

Challenge 2

In addition to highlighting all the examples of short, sharp, shocking sentences that you can find within the **A.I.** extract (see Challenge 1), highlight any examples of language that you can find which suggests a degree of desperation.

Challenge 3

Highlight any words or phrases which are used to reveal details about the robots that the family are hiding from within the **A.I.** extract. (e.g. a hunched silhouette)

Challenge X

Highlight any words or phrases which are used to reveal details about the assassin from within **The Assassin** extract below.

The gloomy silhouettes suddenly disappeared, as the crescent moon was released from its prison. The light shone weakly onto the building opposite... just enough for the killer to search



the derelict alleyway below him. The assassin gave a sinister grin, his shaggy dark coat hiding him from anyone who dared to enter his domain.

“Any time now,” the murdered thought to himself. He lay low in the darkness, his eyes fixed upon the street in which the unfortunate culprit would creep out onto, waiting for the moment when he would strike. Blood raced through his body, his pulse quickening with every moment that passed.

After what felt like an eternity, with his limbs aching, the building to the right of him began to shake, before long doing so more vigorously and emitting odd noises: Grack! Rackt!

“Finally,” smiled the assassin, “my time to shine.”

Without warning, the noises abruptly came to a halt. Tensing his body, he steadied his legs, crouching low, preparing to pounce. And then... out flew a piece of sewage.

“Dang it!” he wailed.

Now, more infuriated than he had ever been, he repositioned his body, determined to end this embarrassment of a murder.

He took a long, deep breath, cautiously scanning his surroundings, once again the gloom sweeping over him in a curtain of black. The victim suddenly appeared, oblivious to his whereabouts. Hovering above him, the assassin gave a smirk. Swoop! Rip!

“Easy as you like!” he laughed.

A dead rat lay on the cobbled street, the mud gradually oozing over the dry skin. With a sense of glee, the barn owl flew triumphantly back to its lookout, the rat dangling from his claws, as he readied for the feast ahead.

Review

Throughout the year, we have talked a lot about using ‘Show me, don’t tell me!’ to effectively convey character emotions within our writing. Re-read the snippet below from the A.I. extract.

What effective examples of ‘Show me, don’t tell me!’ can you identify and what do they show you about how the character is feeling?

My mother lowered her eyes to the dirty floor in despair. More than half of the earth wiped out by those stupid robots. If I could have jumped out and shot them, I would have. But what use is a gun against impenetrable, fleshless, titanium? We no longer know our rivals. They lack empathy, which means fighting is futile. Simultaneously, I saw two robotic eyes light the corner of our room. This was it; I had blown our cover.

I backed away, edging towards my mother and father who were knotted in a desperate embrace. My heart was about to jump out of my chest and beads of sweat formed on my forehead. My brother squealed before father could muffle the sound of his voice.



Mark Scheme – Lesson 2

Starter

Features of suspense writing:

- detailed description of the surroundings
- clues to tantalise the reader and to keep certain things hidden (e.g. a hunched silhouette)
- short, sharp, shocking sentences
- subordinate and relative clauses to make the reader wait for the outcome (and to add extra detail)
- ellipses (...)
- physical reactions from the characters
- appealing to the reader's sense
- exciting synonyms
- powerful verb choices
- similes and metaphors
- onomatopoeia

Independent Tasks – suggested examples for each challenge

Challenge 1 – short, sharp, shocking sentences

Challenge 2 – language which suggests a degree of desperation

Challenge 3 – words or phrases which are used to reveal details about the robots

We lay there, **dead still**, holding our breath, waiting for the moment to pass. **My mother had her hand over my little brother's mouth.** We could **sense their presence** above the floorboards, scouring the kitchen, scouring the area of all movement, all sound, all smell.

Suddenly, we heard their clunking feet march out of the room. **My father let out a sigh of relief.** "That was too close." he said. "All they had to do was lift a floorboard and we would have been done for". I lay my head on my dusty pillow.

All night the image of **two animatronic eyes** piercing through the floorboards was pasted onto my mind.

Next morning I woke up to a drip of water landing on my face. I strained my eyes but could see nothing; only the floorboards above me. Later on that day, we shared a loaf of bread and some butter. It was the first real food I had had in days so I savoured it. **It felt like years since I had been outside.** I **longed** for the feel of crisp air caressing my face, and the smell of fresh towels dancing in the breeze.

The next day, I woke up to hear **clunking feet.** **Instantly, I froze.** This was the closest they had ever come before as they checked the storage unit. The **second Sweep** in two days which meant they were on high alert.

Again, I felt that drip the next day. It was starting to bug me, so I moved my pillow to a new location.

With urgency, my father woke me up. He pressed his finger against his lips and nodded his head in the direction of the ceiling. **There were more this time, a dozen or so.** **This was the largest one yet.** **Suddenly we heard a booming voice from upstairs.**

"63% of the human population remaining".

My mother lowered her eyes to the dirty floor in **despair**. More than half of the earth wiped out by those stupid robots. If I could have jumped out and shot them, I would have. But what use is a gun against **impenetrable, fleshless, titanium**? **We no longer know our rivals**. They **lack empathy**, which means fighting is **futile**. Simultaneously, I saw **two robotic eyes** light the corner of our room. **This was it; I had blown our cover**.

I backed away, edging towards my mother and father who were knotted in a **desperate embrace**. My heart was about to jump out of my chest and beads of sweat formed on my forehead. My brother **squealed** before father could **muffle** the sound of his voice.

"What was that?" yelled a **heartless voice** from above the floorboards.

My eyes locked with its. It was a cold empty stare. Lacking emotion, it pointed to the small fire escape in the shadows of the room. **Our escape.**

Without a glance, we crept like rats to our freedom.

"Just rats," said 2629 as a cold tear landed on an empty pillow.

Challenge X – suggested examples

The gloomy silhouettes suddenly disappeared, as the crescent moon was released from its prison. The light shone weakly onto the building opposite... just enough for the killer to search the derelict alleyway below him. The assassin gave a **sinister grin**, his **shaggy dark coat** hiding him from anyone who dared to enter his domain.

"Any time now," the murdered thought to himself. He lay low in the darkness, **his eyes fixed upon the street** in which the unfortunate culprit would creep out onto, waiting for the moment when he would strike. **Blood raced through his body, his pulse quickening** with every moment that passed.

After what felt like an eternity, with **his limbs aching**, the building to the right of him began to shake, before long doing so more vigorously and emitting odd noises: Grack! Rack!

"Finally," smiled the assassin, "my time to shine."

Without warning, the noises abruptly came to a halt. **Tensing his body, he steadied his legs, crouching low, preparing to pounce.** And then... out flew a piece of sewage.

"Dang it!" he wailed.

Now, more infuriated than he had ever been, he repositioned his body, determined to end this embarrassment of a murder.

He took a long, deep breath, cautiously scanning his surroundings, once again the gloom sweeping over him in a curtain of black. The victim suddenly appeared, oblivious to his whereabouts. **Hovering above him, the assassin gave a smirk.** Swoop! Rip!

"Easy as you like!" he laughed.

A dead rat lay on the cobbled street, the mud gradually oozing over the dry skin. With a sense of glee, the barn owl flew triumphantly back to its lookout, the rat dangling from his claws, as he readied for the feast ahead.

Review

My mother lowered her eyes to the dirty floor in despair. More than half of the earth wiped out by those stupid robots. If I could have jumped out and shot them, I would have. But what use is a gun against impenetrable, fleshless, titanium? We no longer know our rivals. They lack empathy, which means fighting is futile. Simultaneously, I saw two robotic eyes light the corner of our room. This was it; I had blown our cover.

I backed away, edging towards my mother and father who were knotted in a desperate embrace. My heart was about to jump out of my chest and beads of sweat formed on my forehead. My brother squealed before father could muffle the sound of his voice.

I have highlighted 'who were knotted in a desperate embrace' and 'my heart was about to jump out of my chest and beads of sweat formed on my forehead'. The fact that the mother and father were 'knotted in a desperate embrace' shows me – without explicitly telling me – that they are petrified and are clearly fearing for their lives. As a hopeless last resort, the couple are cowering and hugging each other as they can't do any more to protect themselves, or their family; they are clearly expecting something terrible to discover them. The second example shows me that the main character is also terrified. 'My heart was about to jump out of my chest' is an example of exaggeration to emphasise how scared the character is. 'Beads of sweat formed on my forehead' further supports this, indicating that the character feels uncomfortable, under pressure and apprehensive about what is going to happen next – the likely outcome being that the family are going to be discovered.

Lesson 3		
<p>Learning Intention WALT: up-level descriptions.</p>	<p>Key Vocabulary: Noun Noun phrase Expanded noun phrase Adjective Verb Clause Sentence Co-ordinating conjunction Subordinating conjunction Article</p>	<p>What you will need: Writing book Pen Video: Year 6 English – Week 5 – Lesson 3</p>

Starter

Beat the Teachers!

List as many nouns (a naming word; a thing, person, animal or place) as you can see in the picture below. Make sure you are specific – don't just say house, list specific features of the house (e.g. windows).



Check out the mark scheme or watch the video **Year 6 English – Week 5 – Lesson 3** to see all the nouns that Miss Allen, Miss Chilton and Mr Gowler found. Did you manage to beat us?

Main Teaching

Watch the video: **Year 6 English – Week 5 – Lesson 3**, which will explain the main input.

Later in the week, we will be building tension within a descriptive piece of writing, but in preparation for writing, today, we are going to explore the construction of descriptive sentences and look at up-levering descriptions.

Firstly, I would like you to look at the list of nouns you wrote down for the starter – or check the mark scheme to see the list that we generated. We are going to use the picture from the starter as our inspiration today, however, I am going to sprinkle some of my own imaginative ideas in and perhaps exaggerate some aspects of the image – feel free to do the same!

I am going to take one of those nouns and turn it into an expanded noun phrase. Think back to Week 2 where we explored them in Lesson 4.

Reminder: a phrase is a small group of words that does not contain a verb (as soon as a verb is included, the group of words become a clause).

Let's take the word 'branches' for example.

Branches = a noun

The branches = a noun phrase

The spindly branches = an expanded noun phrase

Here we have an article ('the'), an adjective ('spindly') and our original noun ('branches') all combining to create our expanded noun phrase.

Now I want to expand that further to make it more descriptive. I am now going to turn my phrase into a sentence by adding a subject and a verb.

The gloomy silhouettes of spindly branches projected on to the house.

I can even add further detail to my simple sentence to turn it into a more complicated sentence – in this case, a complex sentence by adding a subordinating clause through the addition of a subordinating conjunction ('as'). Remember, when writing description, we want to capture as much detail as possible so complex sentences can be really effective.

The gloomy silhouettes of spindly branches projected on to the house as shadows danced in hidden cracks and crevices.

Let's look at another example of how we can take a noun and build on it to create effective description.

Windows = a noun

The windows = a noun phrase

The broken windows = an expanded noun phrase

Let's continue to build up my description by turning it into a sentence.

Trees burst forth from broken windows.

Again, I can further up-level my sentence. This time, I am going to turn it into a compound sentence by adding another main clause through the addition of a co-ordinating conjunction ('and').

Trees burst forth from broken windows and jagged teeth of sky were visible through sections of collapsed roof.

Independent Tasks

Today I would like you to have a go at building up your descriptions by following the same structure that I have just shown you.

Challenge 1: create your own expanded noun phrases (see steps 1-3 below) using the three example nouns that I have used (branches, windows, walls)

Challenge 2: create 3 of your own descriptive sentences (see steps 1-5 below) using the nouns from within the creepy house picture.

Challenge 3: create at least 5 of your own descriptive sentences (see steps 1-5 below) using the nouns from within the creepy house picture. Can you challenge yourself to add effective examples of figurative language, such as similes and metaphors? How about a relative clause?

Challenge X: write a short descriptive paragraph of the house, which incorporates some of the descriptive sentences you have built up from Challenge 1, 2 or 3.

Here is the list of nouns that we came up with from the starter, which you may want to use to help you:

house	tree	sky	clouds	branches
windows	roof	door	brick	light
shadow	grass	chimney	wooden wheels	

1. Select a noun
2. Turn it into a noun phrase by adding an article
3. Turn your noun phrase into an expanded noun phrase by adding an adjective
4. Turn your expanded noun phrase into a simple sentence – remember, it must have a subject and a verb to qualify as a sentence!
5. Try turning your simple sentence into a compound or complex sentence by adding further description

Here's another example if you're still unsure:

1. *Walls*
2. *The walls*
3. *The crumbling walls*
4. *The crumbling walls were pitted.*
5. *The crumbling walls were pitted, as if they had been gnawed by hundreds of starving rats.*

Remember, you are describing a spooky house: make it sound as creepy and haunting as possible!

Make sure you challenge yourself to use ambitious vocabulary and capture the description.



Review

Up-level the passage below by using synonyms to edit and improve the underlined words in red:

They understood at once why the others had refused to come. What stood before them now was a scary house, looking down from the dark skyline ready to eat them. It lay sleeping, patiently awaiting its next person to kill. Blood raced through the girls' bodies, their pulses quickening with every moment that passed. It was everything they had heard from the townsfolk's stories, everything they had hoped it would be. Yet, at the same time, it was so much more. Trees came out of broken windows and sharp teeth of sky could be seen through sections of broken roof. The dark shadows of thin branches appeared onto the house as shadows moved in hidden gaps. It was the stuff of horrible dreams.



Mark Scheme – Lesson 3

Starter				
house	tree	sky	clouds	branches
windows	roof	door	brick	light
shadow	grass	chimney	wooden wheels	
We managed to find 14. How many did you find? Did you find any different nouns?				
Independent Tasks				
Challenges 1, 2 and 3				
Possible examples of building-up description:				
house	<ol style="list-style-type: none"> 1. House 2. The house 3. The menacing house 4. Ivy clasped the walls of the menacing house. 5. Ivy clasped the walls of the menacing house and curled through the roof. 			
tree	<ol style="list-style-type: none"> 1. Tree 2. The trees 3. The twisted trees 4. The twisted trees looked like ghostly, stooped figures. 5. Cloaked in mist, the twisted trees looked like ghostly, stooped figures. 			
sky	<ol style="list-style-type: none"> 1. Sky 2. The sky 3. The ominous sky 4. The ominous sky crawled closer. 5. The ominous sky crawled closer with each passing second. 			
clouds	<ol style="list-style-type: none"> 1. Clouds 2. The clouds 3. The storm clouds 4. The storm clouds gathered. 5. Out of nowhere, the storm clouds gathered, and high hung over the solitary building below. 			
branches	<ol style="list-style-type: none"> 1. Branches 2. The branches 3. The thick branches 4. The ceiling of thick branches shut out the sky. 5. The ceiling of thick branches shut out the sky and covered the path in darkness. 			
windows	<ol style="list-style-type: none"> 1. Windows 2. The windows 3. The shattered windows 			

	<p>4. Only ragged traces of glass remained in the shattered windows.</p> <p>5. Only ragged traces of glass remained in the shattered windows – sharp spears jutting out of rotting sills.</p>
roof	<p>1. Roof</p> <p>2. The roof</p> <p>3. The collapsed roof</p> <p>4. Jagged teeth of sky were visible through sections of collapsed roof.</p> <p>5. Trees burst forth from broken windows and jagged teeth of sky were visible through sections of collapsed roof.</p>
door	<p>1. Door</p> <p>2. The door</p> <p>3. The rickety door</p> <p>4. Splinters of wood protruded from the rickety door.</p> <p>5. Splinters of wood protruded from the rickety door, beckoning the children to enter.</p>
brick	<p>1. Brick</p> <p>2. The brick</p> <p>3. The red brick</p> <p>4. The red-brick manor house was set in ten acres of woodland.</p> <p>5. The red-brick manor house, which lay dormant in the middle of the clearing, was set in ten acres of woodland.</p>
light	<p>1. Light</p> <p>2. A light</p> <p>3. A glistening light</p> <p>4. A glistening light shone from the furthest window.</p> <p>5. A glistening light, like a glowing orb, shone from the furthest window.</p>
shadow	<p>1. Shadows</p> <p>2. The shadows</p> <p>3. The flickering shadows</p> <p>4. A thousand flickering shadows painted the ground.</p> <p>5. Before her eyes, a thousand flickering shadows painted the ground.</p>
grass	<p>1. Grass</p> <p>2. The grass</p> <p>3. The overgrown grass</p> <p>4. There it was beyond the overgrown grass.</p> <p>5. There it was, before their eyes, looming ominously beyond the overgrown grass.</p>
chimney	<p>1. Chimney</p> <p>2. Its chimney</p> <p>3. Its crumbling chimney</p> <p>4. Its crumbling chimney and hanging gutters were clogged with rotting leaves.</p>

	5. The derelict building stood lifeless; its crumbling chimneys and hanging gutters were clogged with rotting leaves.
wheels	<ol style="list-style-type: none"> 1. Wheels 2. A pair of wheels 3. A pair of wooden wheels 4. A pair of wooden wheels leant against the structure. 5. To the right of the dilapidated door, a pair of wooden wheels leant against the structure.

Challenge X

They understood at once why the others had refused to come. What stood before them now was a monster, staring down from the dusk skyline with vacant hunger. It lay dormant, patiently awaiting its next victims. Blood raced through the girls' bodies, their pulses quickening with every moment that passed. It was everything they had heard from the townsfolk's tales, everything they had hoped it would be. Yet, at the same time, it was so much more. Trees burst forth from broken windows and jagged teeth of sky were visible through sections of collapsed roof. The gloomy silhouettes of spindly branches projected onto the house as shadows danced in hidden cracks and crevices. It was the stuff of nightmares.

Review

A possible example of an up-levelled paragraph:

They understood at once why the others had refused to come. What stood before them now was a monster, staring down from the dusk skyline with vacant hunger. It lay dormant, patiently awaiting its next victims. Blood raced through the girls' bodies, their pulses quickening with every moment that passed. It was everything they had heard from the townsfolk's tales, everything they had hoped it would be. Yet, at the same time, it was so much more. Trees burst forth from broken windows and jagged teeth of sky were visible through sections of collapsed roof. The gloomy silhouettes of spindly branches projected onto the house as shadows danced in hidden cracks and crevices. It was the stuff of nightmares.

Lesson 4

<p>Learning Intention WALT: plan for suspense writing.</p>	<p>Key Vocabulary: 'Show me, don't tell me!' Planning Definition Sentences Up-levelling Descriptions</p>	<p>What you will need: Writing book Pen Videos: Year 6 English – Week 5 – Lesson 4</p>
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Starter

Match the word to its definition:

Word:	Definition:
feeble	to rebound from a surface.
ricochet	any doorway or entrance.
pulsate	weak or lacking in physical strength.
fortress	a dead body.
threshold	a stronghold or place well-protected from attack.
corpse	temporarily quiet, inactive, not being used or asleep.
dormant	to expand and contract rhythmically, like a heartbeat.

Check out the mark scheme or watch the video **Year 6 English – Week 5 – Lesson 4** to see the answers.

Main Teaching

Watch the video: **Year 6 English – Week 5 – Lesson 4**, which explains the main input.

Within some of this week's lessons, we have looked at 'Show me, don't tell me!' – a very effective strategy for improving writing by focusing on how to '**show**' that something is the case as opposed to just '**telling**' the reader. This makes writing more engaging, complex and exciting.

Today we are going to focus on planning for tomorrow's writing session with a focus on 'Show me, don't tell me!' The image we are going to use as inspiration for our writing is the one of the house below, which we have been using throughout this week.



During today's planning process, I would like you to take aspects of the image and think about how you can portray or present them within your writing, without simply telling the reader. Remember, we need to think about how we can build suspense and how we can ensure our writing is descriptive. So let's take a look at how we can take an aspect that we want to **tell** the reader about, but **show** it instead.

Now one aspect I wanted the reader to know is that my characters are exploring this place at night. So how can we make the reader realise it is night-time without just telling them? Well let's think about words associated with night-time... the moon coming out is an obvious indication, darkening skies are another and perhaps nocturnal animals, such as owls, could also indicate it is night-time. I am going to record my ideas within the planning grid below.

In the left-hand column, I am simply going to note what I want to **tell** the reader, and in the right-hand column, I am going to note down some descriptive sentences (which will help me when it comes to writing tomorrow) which **show** the reader.

What do you want to tell the reader?	How will you show them?
It is night-time.	<p>As dusk drew ever closer, ominous clouds gathered overhead.</p> <p>As the mist lifted, the crescent moon was released from its prison, revealing a way in.</p>

The eerie silence was only occasionally broken by the sound of autumn leaves crunching under foot and distant hoots of owls from deep within the forest.

Here, I have taken my three indicators that **show** me it is night-time and I have written some descriptive sentences which I can include within my writing tomorrow.

For your task today, I would like you to have a go at generating some impressive sentences, which **show** rather than **tell**. Think back to yesterday's lesson on up-leveiling descriptions for inspiration and make sure your sentences are of a high quality and contain plenty of examples of impressive language choices. Challenge yourself to use ambitious vocabulary within your descriptions!

Use the grid of suggestions below to help you. Here are some ideas of what you might want to **tell** the reader... how can you **show** them?

What do you want to tell the reader?	How will you show them?
It is night-time.	
They are in a forest.	
The characters are scared.	
The characters regret coming.	
The house is big	
The house is scary	
The house is not in use any more; it is old.	

Independent Tasks

Challenge 1

Write **two** sentences for each of the following, which **show** me...

- that it is night-time
- that the characters are scared
- that the house is scary



Challenge 2

Write **two** sentences for **each of the seven** examples in the table shown in the Teaching Input section above.

Challenge 3

Write **three** sentences for **each of the seven** examples in the table shown in the Teaching Input section above. Can you come up with some of your own examples of something you want to **tell** the reader, and then create some descriptive sentences which **show** them instead?

Challenge X

Write **at least three** sentences, which incorporate speech, that you could include within your creepy house suspense writing tomorrow.

Review

As mentioned, 'Show me, don't tell me!' can be particularly effective when it comes to character emotions. Instead of just telling the reader that someone is happy or angry or upset, it is far more effective within writing to capture reactions which show those emotions.

Let's take a look at the emotion of being **scared**.

What does that look like? Note down as many different examples of how you might show that someone is scared that you can think of.

After a couple of minutes, check the mark scheme for the answers that we came up with or watch the video to find out!



Mark Scheme – Lesson 4

Starter	
Word:	Definition:
feeble	weak or lacking in physical strength.
ricochet	to rebound from a surface.
pulsate	to expand and contract rhythmically, like a heartbeat.
fortress	a stronghold or place well-protected from attack.
threshold	any doorway or entrance.
corpse	a dead body.
dormant	temporarily quiet, inactive, not being used or asleep.
Independent Tasks	
Possible examples:	
What do you want to tell the reader?	How will you show them?
It is night-time.	<p>As dusk drew ever closer, ominous clouds gathered overhead.</p> <p>As the mist lifted, the crescent moon was released from its prison, revealing a way in.</p> <p>The eerie silence was only occasionally broken by the sound of autumn leaves crunching under foot and distant hoots of owls from deep within the forest.</p>
They are in a forest.	<p>Cloaked in mist, the trees looked like ghostly, stopped figures.</p> <p>The ceiling of thick branches shut out the sky and covered the path in darkness.</p> <p>The dead branches rose up and grasped at her ankles like bony fingers.</p>

<p>The characters are scared.</p>	<p>Her smile did a commendable job of disguising the fear which pulsated through her veins.</p> <p>Their hearts pounded and pulses raced.</p> <p>The pit of Eleanor’s stomach churned as her ears pricked up.</p>
<p>The characters regret coming.</p>	<p>This was a mistake. The biggest of mistakes.</p> <p>What started out as a dare, as a feeble attempt at proving how brave they were, had suddenly backfired. Big time.</p> <p>She desperately craved to run back home – just like the others.</p>
<p>The house is big</p>	<p>It towered over them, staring down from the dusk skyline with vacant hunger.</p> <p>The grand building stood tall and proud in the centre of the clearing.</p> <p>Eleanor craned her neck, swallowing hard as she processed the enormity of the building that stood before her eyes.</p>
<p>The house is scary</p>	<p>What stood before them now was a monster.</p> <p>The place had an evil aura about it. It was the type of place that made people quicken their step as they passed.</p> <p>The gloomy silhouettes of spindly branches projected onto the house as shadows danced in hidden cracks and crevices. It was the stuff of nightmares.</p>
<p>The house is not in use any more; it is old.</p>	<p>Without much fight, the gates conceded defeat with a final groan, no longer able to protect this once almighty fortress.</p> <p>The house was falling down. It was a pile of stones, shattered walls and empty, gaping window frames.</p>

The house was nearly derelict. Its stonework was decayed and crumbling, its windows boarded up, paint peeling and sills rotting.

Challenge X

Possible examples of speech:

“You are still game, aren’t you?” teased Eleanor playfully, secretly hoping her loyal best friend would cave first.

“Let’s go home, Sarah – this place isn’t even *that* scary,” announced Eleanor falsely, turning back towards town.

“You can do this,” she whispered aloud, as her gaze fixed on the crumbling doorway.

Review

- pulse racing
- heart pounding
- beads of sweat appearing
- raised eyebrows
- open mouth
- teeth chattering
- goosebumps
- eyes watering; wanting to cry
- feeling of nausea in your stomach
- cowering; curling body up
- muscles tensing up
- freeze on the spot

Lesson 5

<p>Learning Intention WALT: write a descriptive opening containing suspense.</p>	<p>Key Vocabulary: Tension Suspense 'Show me, don't tell me!' Description</p>	<p>What you will need: Writing book Pen Planning notes from Lesson 4 Videos: Year 6 English – Week 5 – Lesson 5</p>
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Starter

Think back to all the work we have been doing this week on suspense writing – and Lesson 2 in particular... Can you remember the key features of suspense writing and building tension?

You have **two minutes** to note down as many features as you can. Can you beat your score from the Lesson 2 starter?

Once the two minutes has elapsed, check the mark scheme to find out our suggested list of features or watch the video: **Year 6 English – Week 5 – Lesson 5**.

Main Teaching

Watch the video: **Year 6 English – Week 5 – Lesson 5**, which explains the main input.

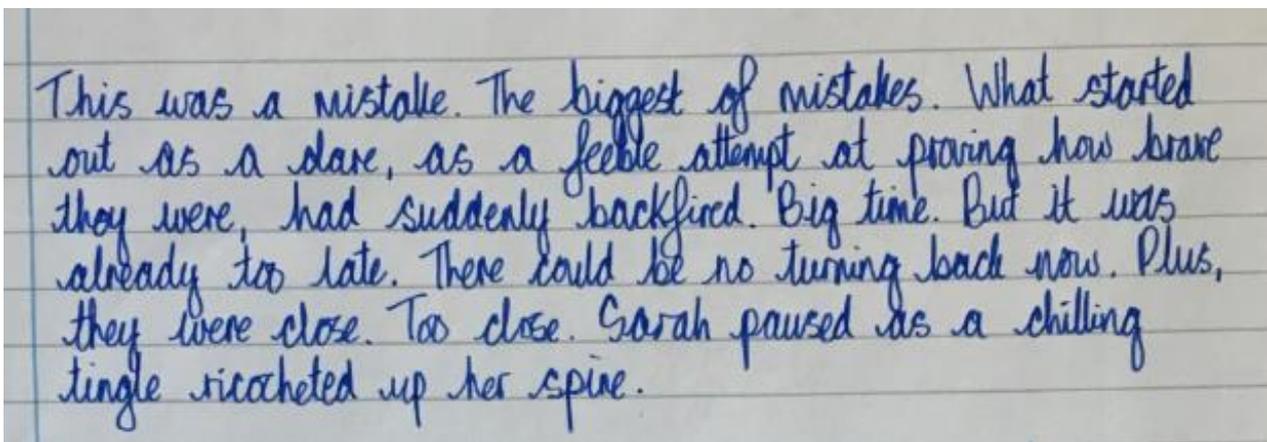
Today we are going to put all the work we have been doing this week into practice by writing a paragraph or two, based on the image below, which contains description and builds up tension.



Now firstly, I want to grab the reader's attention. For me, I want to go straight into the action and 'hook' the reader as soon as I begin by creating tension and suspense from the off.

During yesterday's planning, we looked at presenting information using 'Show me, don't tell me!' To start, I want to grab the reader and instantly show them that the setting is a scary one and that the characters are scared and regretting the decisions they have made, as they have come across something terrifying. Try and build up to the unveiling of the house – I want to add a sense of mystery by revealing aspects of the setting (e.g. the forest, fact that it is night time), but not tell the reader that the children have found a 'haunted', creepy house... yet.

Paragraph 1 is going to build tension, create a sense of mystery and provide a bit of context as to why the characters have found themselves in a troubling situation.



This was a mistake. The biggest of mistakes. What started out as a dare, as a feeble attempt at proving how brave they were, had suddenly backfired. Big time. But it was already too late. There could be no turning back now. Plus, they were close. Too close. Sarah paused as a chilling tingle ricocheted up her spine.

You may recognise elements of my opening as I have taken some ideas from my planning in Lesson 4. I have tried to include: short, sharp, shocking sentences; words which suggest a degree of desperation; words or phrases which tease the reader, indicating an impending and inevitable sense of doom; and 'Show me, don't tell me!' to convey how the characters are feeling (see the last sentence).

Now I am going to build up to the unveiling of the house. I want to end this next paragraph with a short, sharp, shocking sentence: 'The house'. In order to do that, I need to build up a sense of anticipation and mystery before I reveal it. I am going to begin my next paragraph by conveying the fact that it's night time and set in a forest (as planned yesterday). My opening sentence is going to be...

As the mist lifted, the crescent moon was released from its prison, revealing a way in: a gate - if you could call it that.

- describe gate (old, rusty) and how children broke through it
- they were in
- once almighty fortress
- last line of defence; crossed the threshold
- reaction of the girls when they looked up
- beyond the overgrown grass/lawn
- the house

I have made a few notes about what I want to incorporate within the rest of the paragraph and added to the tension by once again capturing the reaction of the characters.

Within Paragraph 3, I am now going to focus on capturing the details of the house within vivid descriptions – remember all of the work we did on building up description within Lesson 3.

Independent Tasks

Your task today is to produce your own short piece of writing, which creates suspense and contains powerful description of the creepy house image we have been looking at this week.

As shown above, we recommend you set your paragraphs out as follows:

1. Short tension-building action opening
2. Build-up to the unveiling of the house
3. Description of the house

If you are struggling for ideas, or would like more of a prompt or guide, you can see both Mr Gowler's first draft and final, edited draft in the mark scheme below.

You have 30 minutes to write. Make sure your writing is of Year 6 quality. You can of course add more paragraphs if you would like to.

Don't forget to use the editing checklist list below to help you:

Editing Checklist		Have you included this?
Non-negotiables (Year 6 English writing mat, for example: capital letters, full stops, does it make sense?)		
Spelling (Have you placed three dots under the spellings you aren't sure about? Have you checked they are spelt correctly? Have you used the statutory word lists to help?)		
Features of suspense writing	Short, sharp, shocking sentences	
	Clues to tantalise the reader and to keep certain things hidden (e.g. a hunched silhouette)	
	Ellipses (...)	
	Detailed descriptions of setting/surroundings	
Show me, don't tell me! (Have you revealed information to the reader without explicitly telling them? E.g. character emotions, aspects of the setting)		
Ambitious vocabulary (Don't forget to use your ideas from throughout the week!)		
Challenge:		
Advanced punctuation (Have you included semi-colons, colons and dashes?)		
Dialogue (A sprinkling of speech to convey character – formal or informal?)		

Review

Edit your writing!

- **Can you incorporate some speech within your writing?**
- Use your editing tick list ([see above](#)) to check your writing.
- Choose a different coloured pen/pencil to edit your work (much like we would in class with a green editing pen).

If possible, you can always ask an adult to hear your writing or ask them to help you with the editing process.

My edited piece of writing is in the mark scheme or you can watch me editing my piece in the video: **Year 6 English – Week 5 – Lesson 5.**

Mark Scheme – Lesson 5

Starter

Features of suspense writing:

- detailed description of the surroundings
- clues to tantalise the reader and to keep certain things hidden (e.g. a hunched silhouette)
- short, sharp, shocking sentences
- subordinate and relative clauses to make the reader wait for the outcome (and to add extra detail)
- ellipses (...)
- physical reactions from the characters
- appealing to the reader's sense
- exciting synonyms
- powerful verb choices
- similes and metaphors
- onomatopoeia

Review

Mr Gowler's edited piece of writing:

This was a mistake. The biggest of mistakes. What started out as a dare, as a feeble attempt at proving how brave they were, had suddenly backfired. Big time. But it was already too late. There could be no turning back now. Plus, they were close. Too close. Sarah paused as a chilling tingle ricocheted up her spine.

"You are still game, aren't you?" teased Eleanor playfully, secretly hoping her loyal best friend would cave first.

Sarah nodded, knowing full well that each nod was a lie. She desperately craved to run back home - just like the others - but she simply couldn't let Eleanor down. Not after she had promised.

"Good," acknowledged Eleanor with a nervous chuckle. Her smile did a commendable job of disguising the fear which pulsed through her veins. Or so she hoped.

As the mist lifted, the crescent moon was released from its prison, revealing a way in: a gate - if you could call it that. Rust had eaten away at its iron bars like a cancer. It was clinging on resolutely by its hinges. Before they knew it, they were in. Without much fight, the gates conceded defeat with a final groan, no longer able to protect this once almighty fortress. The last line of defence had been breached; they had crossed the threshold. The two girls stood corpse-like: frozen and motionless. There it was, before their eyes, looming beyond the overgrown lawn. The house.

They understood at once why the others had refused to come. What stood before them now was a monster, staring down from the dusk skyline with vacant hunger. It lay dormant, patiently awaiting its next victims. Blood raced through the girls' bodies, their pulses quickening with every moment that passed. It was everything they had hoped it would be - heard from

the townsfolk's tales, everything they had hoped it would be. Yet, at the same time, it was so much more. Trees burst forth from broken windows and jagged teeth of sky were visible through sections of collapsed roof. The gloomy silhouettes of spindly branches projected onto the house as shadows danced in hidden cracks and crevices. It was the stuff of nightmares.

Mr Gowler's edited piece of writing – typed – extended version:

This was a mistake. The biggest of mistakes. What started out as a dare, as a feeble attempt at proving how brave they were, had suddenly backfired. Big time. But it was already too late. There could be no turning back now. Plus, they were close. Too close. Sarah paused as a chilling tingle ricocheted up her spine.

"You are still game, aren't you?" teased Eleanor playfully, secretly hoping her loyal best friend would cave first.



Sarah nodded, knowing full well that each nod was a lie. She desperately craved to run back home – just like the others – but she simply couldn't let Eleanor down. Not after she had promised.

“Good,” acknowledged Eleanor with a nervous chuckle. Her smile did a commendable job of disguising the fear which pulsated through her veins. Or so she hoped.

As the mist lifted, the crescent moon was released from its prison, revealing a way in: a gate – if you could call it that. Rust had eaten away at its iron bars like a cancer. It was clinging on resolutely by its hinges. Before they knew it, they were in. Without much fight, the gates conceded defeat with a final groan, no longer able to protect this once almighty fortress. The last line of defence had been breached; they had crossed the threshold. The two girls stood corpse-like: frozen and motionless. There it was, before their eyes, looming ominously beyond the overgrown lawn. The house.

They understood at once why the others had refused to come. What stood before them now was a monster, staring down from the dusk skyline with vacant hunger. It lay dormant, patiently awaiting its next victims. Blood raced through the girls' bodies, their pulses quickening with every moment that passed. It was everything they had heard from the townsfolk's tales, everything they had hoped it would be. Yet, at the same time, it was so much more. Trees burst forth from broken windows and jagged teeth of sky were visible through sections of collapsed roof. The gloomy silhouettes of spindly branches projected onto the house as shadows danced in hidden cracks and crevices. It was the stuff of nightmares.

(continued...)

“Let's go home, Sarah – this place isn't even *that* scary,” announced Eleanor falsely, turning back towards town. As she began to retrace her steps, something made her pause. She was alone. Why wasn't Sarah following? Clink! The pit of Eleanor's stomach churned as her ears pricked up. This couldn't be good. The sound came from behind her... from the house. The beast had awoken. As she spun around urgently, she noticed Sarah rooted to the spot, in some kind of trance, mesmerised. The house was luring its next victim with a sinister grin. Sarah felt compelled to enter; her body obeyed.

Within seconds, she had vanished, sucked in through the dark void beyond the doorway. Eleanor took a long, deep breath, tentatively scanning her surroundings, pushing away the tight knot which had formed in her stomach. She had to do something. Anything. Tensing her body, she steadied her legs, crouching low, preparing to make her move. “You can do this,” she whispered aloud, as her gaze fixed on the crumbling doorway. It was now or never.