**WRITING A SCARY STORY**

TEACHER:

STUDENT NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_



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# Learning Intention: To decide on a point of view for my scary story

There are three types of point of view.

|  |  |  |
| --- | --- | --- |
| **Narrative point of view** | **Advantages** | **Disadvantages** |
| 1st person | Reader gets a terrific insight into the mind, thoughts and reactions of the narrator. Reader can imagine themselves in the shoes of  the narrator | Reader can only **see** what the narrator sees, and does not have much insight into the thoughts or actions of  the other characters. If the reader can’t identify with the narrator, it can make it hard to read a story that is otherwise really good. |
| 2nd person | Reader is directly involved in the action and is interested in what they will do next. | Can be difficult to write in this style for a sustained period of time and can also  become annoying to read. |
| Third person | Reader can **see** the actions and thoughts of any and all of the characters. Characters can be  represented in a much more balanced way. The reader doesn’t miss out on any of the actions just  because the protagonist is not there. | It’s hard to care about a lot of different characters and sometimes the reader might not be interested in a minor  character’s plot. |

|  |  |  |  |
| --- | --- | --- | --- |
| **Number** | **First person** | **Second person** | **Third person** |
| Singular | I, me | You | he, she, it, her, him |
| Plural | we, us | You | they, them |
| Singular **possessive** | my, mine | your, | yours his, hers, its (note that there is no apostrophe here) |
| Plural **possessive** | our, ours | your, yours | their, theirs (note that there is no apostrophe here) |

P**oint of view and writing activity**

What point of view are the following extracts written in:

1. ‘The Clearing-Veronica’ *The Town* by James Roy, page 83

‘Somewhere between the Strongbows and the bourbons she remembered meeting the famous Josh Waldren. He’d been thoroughly charming, which hardly raised a sweat for someone with such deep natural reserves of charm. He’d offered her a drink, she’d declined. He’d offered a smoke, she’d declined. He’d offered her a ride in his car and a tour of his bedroom, as bold as that, and she’d laughed it off as harmless flirtation.’

|  |  |  |  |
| --- | --- | --- | --- |
| *Circle the correct point of view:* | First person | Second person | Third person |

2. Bright lights, Big City by Jay McInerney

‘The train shudders and pitches toward Fourteenth Street, stopping twice for breathers in the tunnel. You are reading about Liz Taylor's new boyfriend when a sooty hand taps your shoulder. You do not have to look up to know you are facing a casualty, one of the city's MIAs. You are than willing to lay some silver on the physically handi-capped, but folks with the long-distance eyes give you the heebie-jeebies.

The second time he taps your shoulder you look up. His clothes and hair are fairly neat, as if he had only recently let go of social convention, but his eyes are out-to-lunch and his mouth is working furiously.’

|  |  |  |  |
| --- | --- | --- | --- |
| *Circle the correct point of view:* | First person | Second person | Third person |

3. ‘Speaking of Dragons-Mark’ *The Town* by James Roy, page 124

‘The workshop was due to start at one o’clock, and I sat on a bench under a tree and ate my sandwich while I watched all these kids turning up for the workshop. And they were all about the same age as my brother Chris, who is ten, I think. I started to have some pretty unkind thoughts about my mother then. She’d misjudged pretty bad, I thought. But after I reminded myself that it wasn’t her fault, I managed to calm myself down.’

|  |  |  |  |
| --- | --- | --- | --- |
| *Circle the correct point of view:* | First person | Second person | Third person |

**Red notebook writing activity:**

Imagine your character has **claustrophobia** – the fear of small spaces like elevators, small rooms and other enclosed spaces. Write a fifty word description of what it’s like being trapped.

What point of view did you use? Why?

I am in the \_\_\_\_ He/She is in the

Suddenly \_\_\_\_

I struggle to breathe\_\_\_\_\_\_ He/she struggles to breathe

My heart\_\_\_\_\_\_\_ Her/his heart\_\_\_\_

My muscles\_\_\_\_\_ Her/his muscles\_\_\_\_

**Reflection**: What did you do well? What do you need to improve on? Score yourself out of 5

# Learning Intention: To decide which tense to use when writing my scary story

There are three main tenses that a story could be written in:

|  |  |  |
| --- | --- | --- |
| **Simple Present** | **Simple Past** | **Simple Future** |
| I *read* nearly every day. | Last night, I *read* an entire novel. | I *will read* as much as I can this year. |

**Example one:**

“When my dad dropped us off at the front gate, the first things I saw were the rose garden spreading out on either side of the main driveway and the enormous sign in iron cursive letters spelling out LAURINDA. No “Ladies College” after it, of course; the name was meant to speak for itself. Then there was the main building: four sections of sandstone brick and the giant cream tower in the centre. *This place is giving us the finger!* you squawked when you first saw it, Linh.” *Laurinda*, by Alice Pung

|  |  |  |  |
| --- | --- | --- | --- |
| *Circle the correct tense:* | Present | Past | Future |

**Example two:**

“Down in his cage, Subject Seven lay curled in a tight ball, his body aching from the latest batch of tests.

His skin was growing back. He'd almost healed, and the pain had become manageable. That was good because he was finished with the compound, whether or not his keepers knew it.” *Seven* by James A. Moore

|  |  |  |  |
| --- | --- | --- | --- |
| *Circle the correct tense:* | Present | Past | Future |

**Red notebook writing activity:**

Re-write your claustrophobia activity in past tense.

**Reflection:**

Which tense will your write your story in and why?

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# Learning intention: To use the STEAL method to develop characterisation

**Character Definition-**Characterisation is the process by which the writer reveals the personality of a character. Characterisation is revealed through direct and indirect characterisation.

**Protagonist definition-**a protagonist is your main character. This is the person through whom we see the action. Whatever your protagonist hears, smells, sees, touches, tastes is what you describe.

|  |  |
| --- | --- |
| **Aspect of characterisation** | **Method** |
| **S**peech | What does the character say? How does the character speak? |
| **T**houghts | What is revealed through the character's private thoughts and feelings? |
| **E**ffect on others toward the character | What is revealed through the character’s effect on other people? How do other characters feel or behave in reaction to the character? |
| **A**ctions | What does the character do? How does the character behave? |
| **L**ooks | What does the character look like? How does the character dress? |

Imagine your character is lost in creepy woods, in an abandoned house, at a haunted circus, or in a dark tunnel. Fill in the graphic organiser below to create their point of view.

|  |  |
| --- | --- |
| **Aspect of characterisation** | **Method** |
| **S**peech |  |
| **T**houghts |  |
| **E**ffect on others toward the character |  |
| **A**ctions |  |
| **L**ooks |  |

**Red notebook writing activity:** Write a paragraph from the point of view of your character incorporating description.

**Reflection:** Why did you choose your character? How are they inspiration for your scary story?

# Learning Intention: To incorporate symbolism in my scary story

**Definition-**The use of symbols to represent ideas or qualities.

|  |  |  |
| --- | --- | --- |
|  |  |  |
| Dolls have appeared often in horror storytelling. Dolls normally represent happiness, innocence, and nurturing, yet their distorted human qualities, such as oversized heads, unblinking eyes or exaggerated features, can make them especially spooky. | Masks are most often used to disguise evil. Masks are creepy because there is no movement and we don’t know who is wearing them and so the person looks like doll faces. | Mirrors, or a mirror effect such as reflections in glass or water, can have many symbolic meanings such as dual characters i.e. good versus evil. Broken mirrors also represent shattered lives and personalities. |

Pick one of these symbols and use it in your story to develop a sense of horror.

**Red notebook writing activity:**

□ Pick one of the symbols from the pictures above.

□ Brainstorm how will you use this in your story

**Reflection:**

How will you use your symbol in your scary story?

# Learning intention: To create a setting for my scary story

**Definition**

Setting**-**The place or type of surroundings where a narrative takes place.

Write THREE (no more, no less) sentences describing a setting, in the following order: MASTER sentence, specific detail#1, specific detail#2.

|  |  |  |  |
| --- | --- | --- | --- |
| **Setting** | **Brainstorming** | | **Final** |
|  | Establish exactly where your character is:  For example: “The old barn is in the field” or “I am in front of the old barn.”  Sentence two and three should be very specific details. For example, “A pine tree guards the barn,” “Wooden boards are coming free,” “The forest behind the barn is hugging it,” “The barn sits on a bed of stones.” | | The final result will be three sentences put together in the master-detail-detail pattern:  “The old barn is in an empty field. Its boards are weathered and old. Next to the barn the pine tree guards the barn.” |
|  | |  | |
|  | |  | |

Source: <http://jawhitebooks.com/describing-setting-three-sentences/>

**Red notebook writing activity:**

□ Pick one of the settings from the pictures above.

□ Brainstorm descriptions of this setting

□ Write a final paragraph describing your setting

**Useful language**

Position: ten minutes from where I/he/she live/ on the coast/ in the town centre / opposite / next to / near

Adjectives: old / new / traditional / beautiful / small / big / quiet / busy

The five senses: I/he/she saw… I/he/she smelt… I/he/she felt … I/he/she heard …. I/he/she tasted ….

**Reflection:** Why did you choose your setting?

Learning intention: to plan the structure of my scary story

1. **The initial situation/The ordinary world**

The hero does something normal. The hero/protagonist is active. Perhaps a boy takes a girl to a date at a carnival, perhaps they meet friends, perhaps they go on a road trip. This is a great place to introduce your characters. Foreshadow the dangers to come.

Show your character being active in their normal world. What is the action that they will take that will plunge them into the horror world.

Where is your character? What are they doing?

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**2. There's a problem**

Something goes wrong. Your protagonist arrives at their date only find an abandoned carnival. They go on a road trip but their car breaks down near a dark forest.

What goes wrong in your story?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**3. Warning**

Something happens that would give a reasonable person second thoughts about the wisdom of going forward. They arrive at the abandoned carnival and his date wants to go home because it’s creepy, but he wants to see what is going on. One of the friends wants to go walk through the forest to a house they can see through the lights, but the others want to wait for their phone to charge.

What is the warning that your character has that something might be not quite right?

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**4. The protagonist makes a choice**

The protagonist willfully ignores the warning and encounters the problem. The boy continues onto the carnival even though there are creepy sounds. The girl goes into the forest even though it is dark because she can’t stand being in the car with her ex-boyfriend.

How does your protagonist encounter the problem?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**5. Building the tension**

The high point at which your character is in the greatest fear of the horror in their world. There is a deranged clown watching them from a tent and starts chasing them. There is a shadow and footsteps in the forest.

How are you going to build the suspense?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**6. Climax where the action is at the highest point**

This is the point at which your character if confronted with their greatest fear. The main problem is revealed and solved. Example: They have been hunted by a killer clown, now they are either caught by the killer or saved. There is someone chasing them in the forest, either they hide or get caught.

What is their greatest fear and how will they be confronted by it?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**7. Falling tension**

At this point your story is explained. What happens when they are caught? How are they saved?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**8. Resolution**

How do you end your story? Who wins-your protagonist or the horror?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Source: <http://blog.karenwoodward.org/2013/06/how-to-write-horror-story.html>

**Reflection:** How will you make your story scary?

# Learning Intention: To write an orientation to my scary story

**Definition**

Orientation-Introduces the characters, describes the setting and establishes the problem in the story.

The orientation of a scary story is when your character is in the middle of their ordinary world and there is a hint that something

**Orientation example:**

‘You go first.’

‘No, you’

‘Come on, it was your idea.’

We stand outside the tent and stare at the crudely painted sign the promises ‘Past revealed, future secrets unlocked.’ The right-hand side sags drunkenly, and we have to tilt our heads to read the words.

‘Isn’t this a bit old-fashioned?” I argue vainly. ‘You can do all this with computers now. You just punch in your date of birth’

‘Oh, it looks like fun.’ April squeezes my arm. ‘I’m game if you are.’

Why not? Madame Zola ‘Famous Fortune Teller’ is another Ethel Smith from two doors up. Ethel entertains the entire street with disasters and unimaginable happenings she sees in her tea leaves. Mum reckons she’s fake because nothing she ever says comes true, and she once told Mum she doesn’t drink tea anyway, she likes coffee.

*The Missing Finger*, Christine Harris

**Activity**

* Annotate the characters
* Annotate the setting
* Annotate the problem

**Red notebook writing activity:**

In your notebook plan and write your orientation:

* Where is your character?
* What are they doing?
* What are they feeling?
* What are they thinking?
* Use as many descriptive words as you can.
* How will you show the problem that your character faces?

□ introduce the character-use the character paragraph you’ve already written

□ describe the setting-use the setting description you already wrote

□ introduce the problem of your story

□ use the features of horror writing to identify phrases and sentences.

**Useful language**

|  |  |
| --- | --- |
| **First person** | **Third person** |
| I was standing\_\_\_  I watched the \_\_\_\_  I was (verb) | He/she was standing  He/she watched\_\_\_ |
| **Reflection:** How will you hint to the reader that this is a scary story? | |

# Orientation scaffold-use this to plan and write your orientation

I/He/She was (verb) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

in the (setting)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

(Describe setting-incorporate two specific details)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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It was (describe weather and time of day)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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I/He/She could hear \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

As I continued (verb) I/he/she noticed \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

(what do they see)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

I/He/She was wearing (describe clothing and what they look like)\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

next to me was \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

She/he/they (describe them and their relationship)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

I/He/She were going to (what are the characters going to be doing)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

because (why are they doing this)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

I was feeling (describe)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

because (why is the character feeling this)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

# Learning intention: to identify the types of sentences used in the climax of a story

**Sentences example**: read this aloud and see how sentence types matter

“This sentence has five words. Here are five more words. Five-word sentences are fine. But several together become monotonous. Listen to what is happening. The writing is getting boring. The sound of it drones. It’s like a stuck record. The ear demands some variety.

Now listen. I vary the sentence length, and I create music. Music. The writing sings. It has a pleasant rhythm, a lilt, a harmony. I use short sentences. And I use sentences of medium length. And sometimes, when I am certain the reader is rested, I will engage him with a sentence of considerable length, a sentence that burns with energy and builds with all the impetus of a crescendo, the roll of the drums, the crash of the cymbals–sounds that say listen to this, it is important.

So write with a combination of short, medium, and long sentences. Create a sound that pleases the reader's ear. Don't just write words. Write music.” [Gary Provost](https://www.goodreads.com/author/show/152930.Gary_Provost)

**TYPES OF SENTENCES**

There are three main types of sentences:

1. A **simple sentence**—has one independent clause and expresses one idea. *I like to read books.*

2. A **compound sentence**—joining two ideas with a conjunction. *I like to read books because it teaches me empathy.*

3. **Complex sentence**—has three ideas.

I like to read books because it teaches me empathy, makes me learn different things and allows me to live different lives.

**Conjunctions acronym FANBOYS(H)**

For, furthermore, if

And, also, as, as well

Neither, either, nor, not, nevertheless, nonetheless

Because, but, besides

Or, other, otherwise

Yet

So, since, somehow, somewhat

However

**Writing Activity**

Writing example: *Annotate the simple, compound and complex sentences in the example below. How does this piece create a sense of urgency?*

“I bolt, turning, racing round the back of the house, straight to the bike. My stomach turns. No bike. Any chance of it all being my overactive imagination is quashed when I see that empty space under the tree. I hit the path with all the speed I can muster, my heart thumping like a rampaging jackhammer. The trail is an obstacle course of tangled twigs and assaulting branches, but I’d know this area with my eyes closed. I can hear only two sounds: the pounding of blood in my brain against my temples and the footsteps behind me. One pair. If there were two or more I think It’d be less afraid. I’d just allow myself to be captured and reinforce the rules of the Jellicoe Convention about diplomatic immunity. But one pair means either a rogue operative… or something worse.”

Page 45, *Jellicoe Road* by Melina Marchetta

**Short simple sentence for clarity and dramatic impact.**

Short sentences, used carefully, can build tension. Their rhythm, can create feeling of worry and threat. Have a look at the following examples:

**Example One:**

Amanda set off home as it was starting to get dark. She felt the chill of the night air, so she cut through a passageway that ran between two newly-built houses. She ignored how dark the ally was and carried on walking, though she started to think she could hear footsteps behind her.

**Example Two:**

Amanda set off home as it was starting to get dark. She felt the chill of the night air, so she cut through a dark alleyway. As she stepped into it, the darkness thickened. Amanda started to walk faster. What was that? She thought she'd heard something. She walked on. There is was again. Footsteps.

**Which one builds tension by showing the events from Amanda’s viewpoint? How does the writer develop a sense of suspense?**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Red notebook writing activity:**

*Re-write the following passage into short simple sentences to build tension:*

As she walked through the dark, lonely streets, she heard a distant murmur that made her feel uneasy. Quickly, she turned around to view her surroundings; the cold wind making her breath shudder in the crisp air. It was then that she heard it again, a soft whine that was increasing in intensity every time she turned back, getting closer and closer until it was upon her, swallowing her into a state of despair. She was bound by the ravenous hands of the night that blinded her from everything and everyone.

Source: <https://prezi.com/ioxawjxp-b_t/building-tension-in-writing-short-sentenceslocation/>

**Reflection:** How do short sentences build tension?

# Learning intention: To incorporate the features of Horror Writing in my scary story

1. **Use of words to create suspense-select three phrases to incorporate in your story**

|  |  |  |  |
| --- | --- | --- | --- |
| cautiously | silently | suddenly | held his/her breath |
| from the shadow | in a heart stopping moment | unease | fright |
| distress | trick of imagination | shudder | all of a sudden |
| unexpectedly | tremble | without hesitation | in a cold sweat |
| ice cold draught | out of the corner of his/her eye | in alarm | dread |

**Writing activity:** Write three sentences in your notebook using these phrases.

1. **Words That Evoke the Five Senses-select at least five adjectives from the lists below**

A tale is even scarier when readers can see, hear, touch, taste and smell things in the story. A place can exude an “acrid,” “pungent” or “choking” stench. The protagonist can hear strange “clanking” sounds, or a scary character can speak in a “dark,” “steely,” “sepulchral,” “sibilant” or “guttural” voice. Use hues such as “pitch black” and “ebony” to describe things that are dark. A drink or item of food can taste “sour,” “fetid,” “foul” or “rancid.” Objects can feel “slimy” or “grimy.”

|  |  |  |  |
| --- | --- | --- | --- |
| **Taste** | **Touch** | **Onomotopea (sound)** | **Smell** |
| minty  rank  moist  raw  mouldy  tangy  musky  rotten  tasteless  fresh  musty  salty  tough  Biting  fruity  oily  scented vile  Bitter  perfumed  sharp  vinegary  Bland  hearty  pickled  sour  Burnt  hot  Buttery  lemony  pungent stagnant | bumpy  chilly  cold  damp  dank  dirty  downy  dry  dusty  filthy  gooey  greasy  gritty  hard  icy  prickly  rough  shaggy  sharp  silky  slick  slimy  slippery  smooth  sodden  sticky  sweaty  Gritty  Rough  Slimy  Sticky  Creepy | argh  achoo  bang  bawl  clatter  crash  creak  drip  flutter  groan  grunt  hiss  howl  moan  mutter  rattle  roar  rustle  screech  slither  squeak  swoosh  whisper  whimper | Antonyms would be: stench, stink, and deodorize.  Some descriptive words for scents refer to what made the smell or what it smells like. For example:  doggy, lemon, lemony, lilac, lime, mildewed, mint, minty, moldy, pine, plastic, rose, skunky, and woodsy.  Most descriptive words for scents tell the way it smells or what the smell represents. These are words like:  acid, acrid, airy, biting, clean, crisp, dirty, earthy, faint, feminine, fetid, fishy, fresh, floral, flowery, light, loamy, masculine, moist, musty, nauseating, perfumed, pungent, putrid, rancid, redolent, repulsive, rotten, sharp, sour, spicy, spoiled, stale, stinking, sweaty, sweet, tart, and wispy. |

Source: <https://www.enchantingmarketing.com/sensory-words/>

**Writing activity:** select five adjectives from the list and find their definition. Write five sentences using each adjectives.

1. **Powerful verbs-use at least five verbs from the list below**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Advance  Attack  Bash  Batter  Bolt  Capture  Catch  Charge  Climb  Collide  Dash  Demolish | Depart  Explode  Explore  Frown  Glare  Glisten  Gobble  Grasp  Grip  Groan  Growl  Hurry | Ignite  Illuminate  Inspect  Journey  Lash  Moan  Notice  Notify  Obtain  Oppress  Peer  Pinpoint | Realize  Remove  Report  Retreat  Scrape  Scratch  Snarl  Struggle  Trim  Uncover  Unearth  Untangle | Veil  Weave  Wind  Withdraw  Wreck  Wrestle |

**Writing activity:** select five verbs from the list and find their definition. Write five sentences using each verb.

1. **Use of darkness to build suspense-use one sentence from the list below**

* Tom sat in the darkness.
* Tom waited a while to let his eyes adjust to the **darkness**.
* **Darkness** is falling.
* Tom vanished into the **darkness**.
* A form appeared in the **darkness.**
* The room was in complete **darkness**.
* She fumbled around in the **darkness**.
* We saw a dim light in the **darkness**.
* We advanced under cover of **darkness**.
* He felt his way through the **darkness**.
* She emerged from the **darkness**.
* Tom felt his way through the **darkness**.
* Her black coat blended into the **darkness**.
* My eyes haven't yet adjusted to the **darkness**.
* Tom watched Mary disappear into the **darkness**.
* There in the darkness, she reflected on her life.
* It took my eyes a moment to adjust to the **darkness**.

1. **Use of Cold to build suspense-use one sentence from the list below**

* She felt as though a **cold** hand grasped her stomach and squeezed hard.
* She rubbed her arms as **cold** fingers clutched at her heart.
* It was miserably **cold** in the bedroom.
* A **cold** chill crept up her spine, raising the hair on the back of her neck.
* They have felt it on **cold**, stormy days and at night.
* The sunshine from behind the hill did not penetrate into the cutting and there it was **cold** and damp,
* Throwing back the covers that had protected her from the **cold** night air, she grabbed one of her boots.
* The idea gave her a **cold** chill.
* A **cold** shiver ran down his spine.
* The **cold** wind blew across the ground and chilled her bones.
* She opened the door and stepped across the threshold and onto the **cold**, damp earthen floor of the passage.
* Natasha did not reply, nor did she sob any longer, but she grew **cold** and had a shivering fit.
* Outside, there was the same **cold** stillness and the same moon, but even brighter than before.
* The house stood **cold** and silent, as if quite regardless of who had come to it.
* **Cold** shivers ran down his spine and his whole body pulsed rhythmically.
* She sat huddled up trying not to stir, as the fresh **cold** water leaked in under her skirt, knees, and at the back of her neck.
* Fear clutched at her heart with **cold** fingers.
* Her face was hot and **cold** by turns.
* Exhaustion left her feeling **cold** and weak, which was probably why her foot slipped on the edge of a rock.
* The sheets were **cold** and the unfamiliar surroundings unsettling.
* The best way to beat the **cold** was to work up some heat.

Source: http://sentence.yourdictionary.com/cold

1. **Use of word horror in sentences to build fear-use one sentence from the list below**

* Tom watched in **horror**.
* Tom screamed in **horror**.
* Tom stared at Mary in **horror**.
* She drew back in **horror** at the sight.
* She threw her arms around him in **horror**.
* She got goose bumps at the **horror** before her.
* He shuddered with **horror** at the grisly sight.
* I remember the **horror** I felt when she screamed.
* Words cannot describe the **horror** I experienced.
* She turned away in **horror** at the sight of so much blood.
* She threw her hands up in **horror** when she saw what he had done.

Source: http://www.manythings.org/sentences/words/horror/1.html

1. **Use of words That Show Fear-use at least one word from the list below**

A scary story needs a protagonist frightened out of her wits. Words like “horrified,” “horror-struck,” “petrified,” “panic-stricken,” “appalled,” “witless” and “aghast” will do; however, representing the signs of a protagonist's fears are even better. Perhaps she has “droplets of sweat” on her forehead, her knees are “knocking,” or she is “trembling,” “quivering,” “shuddering,” “quailing” or “quaking.” You can describe her as “transfixed” or “paralyzed” in place.

Source: <https://penandthepad.com/vocabulary-words-writing-scary-stories-8153801.html>

**Writing activity:** what are the features of horror you will include in your scary story?

# Learning intention: To write the climax of my story using the features of horror

**Definition**

**Climax**- The turning point is usually the most exciting part in the story.

The climax of a horror story is when the horror is fully revealed. Your character has encountered some evil or horror, tried to talk themselves out of it, and now they are confronted once and for all with what they truly fear.

*Example: Juliet’s parents adopt a cat that keeps biting and scratching her, but her parents don’t believe her. Juliet kills Frisky by pushing a pile of bricks on top of him and burying him in the backyard. Later while sleeping in her bedroom she hears mewing.*

She slowly drew back the curtain. Again, nothing, certainly no cat outside on the window ledge trying to get in. Not that she had expected to find a cat rather like Frisky out there, of course. She even opened the window wide and peered out. She was safe. She went back to the bed, first closing the window firmly again.

It was in the middle of the night that she heard not a mewing, but a hissing and spitting, like an angry cat—inside the bedroom and very close to her. In a panic she stretched up her hand to switch on the light, and to her horror saw sitting on the end of her bed, his tail waving from side to side—Firsky!

*Frisky*, Kenneth Ireland

**Red Notebook writing activity:**

In your notebook play and write your climax:

* What is your character’s goal and what is the obstacle?
* Conflict: What is the problem in your story? How do you show it?
* Climax: How is the problem resolved?

Write the climax of your story using the features of horror

□ use words to create suspense

□ use words to evoke the five senses

□ use five powerful verbs in your writing

□ use five powerful verbs in your writing

□ Use the words darkness, cold and horror to build suspense

□ use words to show fear

**Reflection**: How did you incorporate the features of horror in your climax?

# Climax scaffold-use this to plan and write your climax

**Problem: (pick a sentence)**

I/He/She was (verb)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_when suddenly (what goes

wrong)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

I/He/She was looking forward to (verb/destination)

Suddenly (what goes wrong)

Unexpectedly (what goes wrong)

**Warning: (pick an action and sentence starter)**

|  |  |
| --- | --- |
| **Character gives them a verbal warning** | **They see something that is wrong that makes them concerned** |
| The (character name and description) shouted a warning.  “Beware of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | I/He/She noticed that (describe something that makes them concerned) \_\_\_\_\_\_\_\_ |

**The protagonist makes a choice: (pick one sentence)**

I/He/She continued on because (reason why they don’t turn back)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

I/He/She knew I/he/she should return but I/he/she couldn’t because (reason why they don’t turn back)

The only way was forward. I/he/she couldn’t turn back because (reason why they don’t turn back)

**Building the tension:**

1. **Use of words to create suspense-select at least three sentences to incorporate in your story**

As I/He/She advanced (what happens)

Out of the corner of my/his/her eye I/he/she saw\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

I/He/She held my/his/her breath as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

A shudder of fright filled me/him/her as I/he/she (saw/heard)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Unease filled me as I/he/she heard (what do they hear)

All of a sudden (what surprises them)

I/He/She was in a cold sweat as (describe action)

I/He/She was filled with dread as (describe action)

I/He/She saw (describe what they see)\_\_\_\_\_ emerging from the shadows.

Without hesitation I/he/she reacted and (action character takes)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

I/He/She stopped in alarm as (describe what scares them)\_\_\_\_\_\_

In a heart stopping moment I/he/she (verb + describe action)

There was an ice cold draught as (describe action that makes cold air)

# Learning Intention: To write the resolution to my story

**Definition**

**Resolution**- The outcome of the story showing how things end up or turn out for the characters.

The resolution in a scary story is when the character’s fate is decided. Usually in a horror story this is when the final horror has been visited upon your character.

*Example 2: The Missing Finger*

The driver smiles at me. ‘Poor old bloke. Don’t know how he does it.’

I hear the driver’s voice drone on but the words are a blur. I can’t hear them for the pounding of my heart.

*Example 1: Frisky*

The next time she shouted in fear and pain, her parents would take no notice.

She was right. They didn’t.

**Red Notebook writing activity:**

In your notebook plan and write your resolution:

* How do you want your story to end?
* What do you want your reader to feel?
* What is the last image you want to leave your reader with?

Write the resolution of your story using the features of horror

□ use words to create suspense

□ use words to evoke the five senses

□ use powerful verbs in your writing

□ leave the reader with a powerful image

**Reflection:** What powerful image did you leave your reader with?

# Resolution scaffold-use this to plan and write your resolution

**Falling tension:**

|  |  |
| --- | --- |
| **The character escapes the dangerous situation** | **The character does not escape the dangerous situation** |
| * I/He/She fought (describe what happened and how they managed to fight off the attacker) * I/He/She saw help arrive in the form of (who came to help) * I/He/She emerged from the darkness to find the danger had passed and (how had the danger passed) | As I/he/she fought but my/his/her strength was fading. (Action that happens as they weaken)  I/He/She saw help arrive but they could not speak because (describe why they can’t call for help.  I/He/She emerged from the darkness feeling relieved when suddenly (what happens so that they are not safe) |

**Resolution:**

|  |  |
| --- | --- |
| **The character escapes the dangerous situation** | **The character does not escape the dangerous situation** |
| I/He/She looked at the world in different way. They were safe and (what is their realisation)…. | I/He/She looked at the world they were leaving. If only they had (what is their realisation)…. |

# Scary Stories Critique Sheet

**Story by\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Critiqued by\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

|  |  |  |  |
| --- | --- | --- | --- |
| **Criteria** | **Criteria** | **0** | **1** |
| Characterisation | **Speech**-Show the character through what they say or how they say it |  |  |
| **Thoughts**-character’s thoughts revealed through private thoughts and feelings |  |  |
| **Effect** on others-characterisation is revealed through character’s effects on others or how other characters behave and feel about character |  |  |
| **Actions**-character does or behaves in a certain way that reveals their personality |  |  |
| **Looks**-description of what the character looks like and dresses |  |  |
| Setting | **Motion**- setting revealed through the way the character moves around and interacts with setting. |  |  |
| **Mood**-has revealed how character feels in this setting and that it has evoked certain emotions. |  |  |
| **Senses**-has used sensory imagery to reveal what the character can see, smell, hear, touch or taste in this setting. |  |  |
| Orientation elements-does the writer state | **Who** the character of the story is |  |  |
| **What** is the main conflict/problem of the story |  |  |
| **Where** the story is set |  |  |
| **When** is the story happening |  |  |
| **Why-**is there a hook so that thereader cares |  |  |
| Parts of the plot | **Rising tension**-the suspense builds and the problem gets worse and becomes more complicated. |  |  |
| **Climax**-the turning point is the most exciting part in the story. |  |  |
| **Falling action**-the events that happen after the climax lead to a resolution or ending to the story. |  |  |
| **Resolution**-The outcome of the story showing how things end up or turn out for the characters. |  |  |
| Grammar | **Specific** or **powerful verbs** to create an original image. |  |  |
| **Adjectives** and **adverbs** to make your writing come alive |  |  |
| Sentences | Use a **simple sentence** containing one idea. |  |  |
| Use a **compound sentence** containing two ideas. |  |  |
| Use a **complex sentence** containing three or more ideas. |  |  |
| Punctuation | Use an **em dash** to create a strong break within a sentence. |  |  |
| Use an **ellipsis** to create a pause, or a sense of mystery. |  |  |
| Use a **comma** to create a short pause within a sentence. |  |  |
| Use a **semi colon** to separate two closely related clauses. |  |  |
| Use a **colon** to expand an idea or offer an explanation. |  |  |
| Cohesion | Connect two or more ideas with a strong **conjunction.** |  |  |
| Use **referring words** to create cohesion. e.g. change from pronouns to character’s name. |  |  |
| Apostrophes | Use **an apostrophe** to show possession |  |  |
| Use an **apostrophe** for contractions. |  |  |
| Dialogue | **Speech marks** have been used to identify dialogue. |  |  |
| **Speech tags/action** tags have been used to identify speaker. |  |  |
| Sensory imagery-Include all **five senses** in your writing to make it seem more real. | Sense of **smell** (used to evoke a sense of atmosphere) |  |  |
| Sense of **touch** (texture, pressure, skin, vibration and temperature) |  |  |
| **Sight** (visuals to orientation reader) |  |  |
| **Sound** (onomatopoeia) |  |  |
| **Taste** (sweetness, sourness, saltiness, bitterness, and umami) |  |  |

|  |
| --- |
|  |
|  |

# To write a scary story orientation paragraph as a Common Formative Task

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Year level: | | | Subject: | CFT Title: **Scary Story Orientation Paragraph** | | | |
| Due date: | | | |  | | |
| **Mark**: |  | **= %** | | Grade: |  |  |
|  | | | | | | |

|  |
| --- |
| Brief description of the task:  Students are to write an orientation paragraph of their own Scary Story Narrative.  They need to describe the setting, set the atmosphere, introduce the main characters and include a hook to engage the audience. |

**Criteria:**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **VH** | **High** | **Med** | **Low** | **VL** | **Not Sho*w*n** |
| Demonstrates the ability to construct an orientation paragraph. |  |  |  |  |  |  |
| Is able to incorporate a hook to captivate and engage the audience. |  |  |  |  |  |  |
| Effectively describes the setting and sets the atmosphere for their story. |  |  |  |  |  |  |
| Effectively introduces the main characters with a description. |  |  |  |  |  |  |
| Use of vocabulary suitable to the task. Expression, Spelling and Punctuation. |  |  |  |  |  |  |

# To write a scary short story for Summative Assessment Task

**Unit : Scary Short Stories**

**Task:** Narrative extended writing piece

**Suggested length:** 500 words

**Assessment Conditions:** Students will plan and draft their story in class and have the opportunity to receive feedback on their ideas and writing from peers and teacher. Students will then write a final draft using their notes and planning in a **double period**.

**Purpose:** To be able to write an extended narrative piece incorporating horror elements and genre.

**Description / Instructions:** Students need to write a scary short story 400 – 500 words

**Criteria:**

**ASSESSMENT CRITERIA**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | 5 | 4 | 3 | 2 | 1 | 0 |
| *Skills* |  |  |  |  |  |  |
| *Audience:* The writer engages the reader using mood and feeling (e.g. uses descriptive adjectives and expressive verbs) |  |  |  |  |  |  |
| *Ideas* |  |  |  |  |  |  |
| The writer uses appropriate ideas in the horror genre, such as: |  |  |  |  |  |  |
| *Content* |  |  |  |  |  |  |
| *Text structure:* The writer includes an introduction to characters and setting, a conflict and a resolution using appropriate paragraphs |  |  |  |  |  |  |
| *Use of narrative tools:* The writer develops characters and setting by using dialogue, similes and metaphors |  |  |  |  |  |  |
| *Expression:* The writer uses correct spelling, grammar and punctuation and neat handwriting |  |  |  |  |  |  |
| *Total* |  |  |  |  |  |  |

**Grade:**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **UG** | **E** | **E+** | **D** | **D+** | **C** | **C+** | **B** | **B+** | **A** | **A+** |
| 0-39 | 40-44 | 45-49 | 50-54 | 55-59 | 60-64 | 65-69 | 70-74 | 75-79 | 80-89 | 90-100 |