**WRITING A SHORT STORY**

TEACHER: MS PAJALIC

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



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# Learning Intention: To decide on a point of view for my short 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. Turtles All the Way Down by John Green

At the time I first realized I might be fictional, my weekdays were spent at a publicly funded institution on the north side of Indianapolis called White River High School, where I was required to eat lunch at a particular time—between 12:37 P.M. and 1:14 P.M.—by forces so much larger than myself that I couldn't even begin to identify them. If those forces had given me a different lunch period, or if the tablemates who helped author my fate had chosen a differ­ent topic of conversation that September day, I would've met a different end—or at least a different middle. But I was beginning to learn that your life is a story told about you, not one that you tell.

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

2. Harry Potter and the Chamber of Secrets by J.K. Rowling

As Harry squelched along the deserted corridor he came across somebody who looked just as preoccupied as he was. Nearly Headless Nick, the ghost of Gryffindor Tower, was staring morosely out of a window, muttering under his breath, ". . . don't fulfill their requirements . . . half an inch, if that . . ."

"Hello, Nick," said Harry.

"Hello, hello," said Nearly Headless Nick, starting and looking round. He wore a dashing, plumed hat on his long curly hair, and a tunic with a ruff, which concealed the fact that his neck was almost completely severed. He was pale as smoke, and Harry could see right through him to the dark sky and torrential rain outside.

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

3. You by Caroline Kepnes

You walk into the bookstore and you keep your hand on the door to make sure it doesn't slam. You smile, embarrassed to be a nice girl, and your nails are bare and your V-neck sweater is beige and it's impossible to know if you're wearing a bra but I don't think that you are. You're so clean that you're dirty and you murmur your first word to me—hello—when most people would just pass by, but not you, in your loose pink jeans, a pink spun from Charlotte's Web and where did you come from?

|  |  |  |  |
| --- | --- | --- | --- |
| *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 short 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:**

Kenzie. I didn’t really expect her to stay home in sympathy just because I got caught and she didn’t. Wait, no. I did.

Dad never gives me a parole date—he keeps me hanging. If I ask when I’ll be allowed out, he adds another week, and if I’m more than fives minutes late home after school, he adds two. My brother Cody is twenty—three years older than me—and apparently a grown-up. Dad couldn’t save the farm, couldn’t stop Cody from dropping out of school, couldn’t stop Mum from dying—pulling my reins is his favourite thing. I’m the one person he thinks he can control.” Page 3*, Ballad for a Mad Girl* by Vikki Wakefield

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

**Example two:**

But even so, Colin couldn't help but hope that his parents were in the room to provide news of the Number 4 variety. He was a generally pessimistic person, but he seemed to make an exception for Katherines: he always felt they would come back to him. The feeling of loving her and being loved by her welled up in him, and he could taste the adrenaline in the back of his throat, and maybe it wasn't over, and maybe he could feel her hand in his again and hear her loud, brash voice contort itself into a whisper to say I-love-you in the very quick and quiet way that she had always said it. She said I love you as if it were a secret, and an immense one.

His dad stood up and stepped toward him. "Katherine called my cell," he said. "She's worried about you." Colin felt his dad's hand on his shoulder, and then they both moved forward, and then they were hugging.

*An Abundance of Katherines* by John Green

|  |  |  |  |
| --- | --- | --- | --- |
| *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.

**Modelling STEAL**

|  |  |  |
| --- | --- | --- |
| **My character** | **Aspect of characterisation** | **Method** |
|  | **Speech** | What does the character say? How does the character speak?  **Step right up and watch me juggle for your pleasure. Put money in my hat.** |
| **Thoughts** | What is revealed through the character's private thoughts and feelings?  **Why are all these people looking at me?** |
| **Effect on others** | What is revealed through the character’s effect on other people? How do other characters feel or behave in reaction to the character?  **In awe of her juggling, smiling, clapping, throwing money into her hat** |
| **Actions** | What does the character do? How does the character behave?  **While juggling she’s dancing, entertaining the crowd, is moving around, looks happy** |
| **Looks** | What does the character look like? How does the character dress?  **Gold paint on her skin, scarf like a turban on her head, tunic with gold paint on it, yellow scarf tied as a belt.** |

**STEAL Example-Putting it all together:**

As she walked through the market people stared at her. She was surprised for a moment, but then she remembered that she had dressed for her act. She had gold paint on her skin, was wearing a turban on her head to hide her hair and her white tunic had gold paint on it.

She found a corner of the market and placed her hat down. “Step right up and watch me juggle for your pleasure. If you like what you see put money in my hat,” she shouted. She got her balls and started to juggle and dance.

A crowd gathered and started clapping and smiling. They put money in her hat. When she finished she counted her money and was relieved she would be able to buy dinner.

**Plan your character using the STEAL method**

Photo of your character

|  |  |
| --- | --- |
| **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 telling us about how they got a scar, about discovering a dead body, about becoming orphaned, they come across a ghost, they are on a journey that is interrupted by a disaster. 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 short story?

# Learning intention: To create a setting for my 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 ….

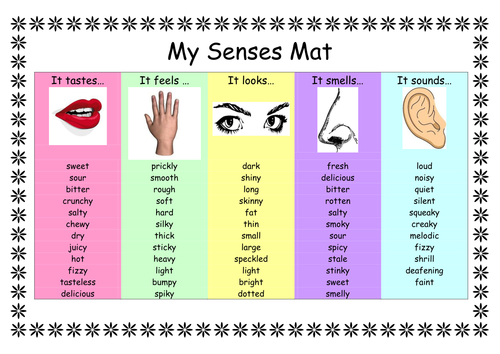
**Reflection:** Why did you choose your setting?

# Learning Intention: To use powerful adjectives and verbs when describing

1. **Use of words to create suspense-select three phrases to incorporate in your story and write three sentences using them.**

|  |  |  |  |
| --- | --- | --- | --- |
| 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 |

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

****

1. **Powerful verbs-use at least five verbs from the list below and write five sentences using each verb.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 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:** what are the verbs and adjectives you will use to describe your character and setting in your story?

Learning intention: to plan the structure of my short 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 problem 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 action.

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 dead body. They go on a road trip but their car breaks down near a creepy house.

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 knock on the door of the creepy house and the lights suddenly turn off. They find the dead body and hear a noise behind them.

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. They turn the doorknob of the abandoned house and enter. They are standing above the dead body and hear a noise and they follow the sound.

How does your protagonist encounter the problem?

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

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**5. Building the tension**

The high point at which your character is facing their greatest fear. They enter the house and encounter a ghost. They follow the sound and find a man holding a bloody knife and realise they have found the murderer.

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 encounter the ghost and either run or talk to them. The murderer starts chasing them and 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 meet the ghost? Are they caught and killed by the murderer or are they saved?

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**8. Resolution**

How do you end your story? Will it be a happy or a sad ending.

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

**Reflection:** How will you make your engaging for the reader?

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

**Definition**

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

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

**Orientation example:**

Melanie Rose sat huddled in the far corner of the playground. Again. She sat so still that she looked more like a fossil than a twelve year old girl. Petrified. She needn’t have worried. The boys and girls racing past her, shouting and whooping over their wild games, no longer saw her.

In class, Melly sat alone, right up the front under Ms Hamilton’s nose. No… don’t mention noses. The other kids at Green Hills Primary school had looked her up and down in her immaculate uniform, royal blue skirt in the crisp white blouse tucked in at the waist. That was her first mistake-to look so well groomed on her first day in a new school.

‘What’s yer name?” A girl with braces on her teeth spoke to Melly abruptly as she walked through the school gate on the first morning. There were a bunch of kids standing beside a pile of upturned backpacks. Others, mostly boys, were perched like crows on the school fence.

‘Melanie Rose,’ she replied proudly. She’d always liked her name, both her names. Until then.

‘Rose, Rose, big nose,’ chanted one boy loudly. The others laughed. Melly looked around for an ally. But there wasn’t a friendly face to be seen.

*Smelly Melly*, Elli Housden

**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

**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 what the problem of the story is? | |

# 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?*

Scores of silver parachutes rain down on them. Even in this chaos, the children know what silver parachutes contain. Food. Medicine. Gifts. They eagerly scoop them up, frozen fingers struggling with the strings. The hovercraft vanishes, five seconds pass, and then about twenty parachutes simultaneously explode.

A wail rises from the cloud. The snow’s red and littered with undersized body parts. Many of the children die immediately, but others lie in agony on the ground. Some stagger around mutely, staring at the remaining parachutes in their hands, as if they still might have something precious inside. I can tell the Peacekeepers didn’t know this was coming by the way they are yanking away the barricades, making a path to the children. Another flock of white uniforms sweeps into the opening. But these aren’t Peacekeepers. They’re medics. Rebel medics. I’d know the uniforms anywhere. They swarm in among the children, wielding medical kits.

*Mockinjay* by Suzanne Collins

**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 write the climax of my story using simple sentences

**Definition**

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

The climax of a story is when we find out what has happened. Your character has encountered their problem and we find out what happens to them.

*Example: Jess has been with her boyfriend Matt for a year. They are both training for the Iron Man and Woman Championships and on the day of the competition Jess finds her boyfriend Matt with another girl beside him.*

You mustn’t allow this setback to affect your chances in the race, Jess told herself. Throughout each segment, the swim the cycling and the run at the end, she kept her focus. Perhaps after the race, Matt would remember how much they had in common. This thought spurred her on. She wanted them both to win so they could share their moment of glory.

As Jess sighted the tape that signalled the end of the race, she felt sure she’d finish first. There were two other girls closed behind her. Waiting for the final result was excruciating even after her breathing returned to normal. Had she done everything would lose her points or disqualify her? Then out of the corner of her eye she saw the men approaching. It was a close race. Matt and Peter Ferguson were neck and neck as they hit the finishing tape. It was impossible to decide on a winner.

*Iron Butterfly*, Claire Edward

**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

**Reflection**: How did you incorporate the features of simple sentences 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 story is when the character’s fate is decided.

*Melly returns to school to find that her friend Lizzie is not there.*

‘Down the river?’ Melly looked puzzled.

‘Yeah,’ the boy sounded impatient at her ignorance. ‘The bream are biting, down at the estuary, same as every year. All the blacks are down there. They go there, same time ever year.’

‘Yeah,’ continued the freckle faced kid. ‘Gone for weeks sometimes. So you’re all on your own again, Smelly Melly. Bad luck,’ he added cruelly.

‘All right class. Quiet now. All eyes to the front.’ Melly was relieved when Ms Hamilton entered the classroom. She turned around quickly and looked up at the teacher.

No need to make any more enemies. She wanted to stay out of trouble. She’d just wait until her father got another new job in another town. Until it was time to move again.

*Smelly Melly* by Elli Housden

**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 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)…. |

# Short Story 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) |  |  |

# CFT Rubric

**Formative Assessment Task**

**Unit : Short Stories**

**Task:** Narrative extended writing piece using writing prompt.

**Suggested length:** 500 words

**Assessment Conditions:** Students will use a real life incident and write an extended response to the piece imagining that they are the character.

**Purpose:** To be able to write an extended narrative piece.

**Description / Instructions:** Students need to write a short story in response to a writing prompt under exam conditions.

**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 from the real life incident to develop their narrative. |  |  |  |  |  |  |
| *Content* |  |  |  |  |  |  |
| *Text structure:* The writer includes an orientation introducing the 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* |  |  |  |  |  |  |

**Criteria:**

**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 |

# AT Rubric

**Summative Assessment Task**

**Unit : Short Stories**

**Task:** Narrative extended writing piece

**Suggested length:** 500 words

**Assessment Conditions:** Students will undertake writing activities 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.

**Description / Instructions:** Students need to write a short story.

**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 genre of their choice. |  |  |  |  |  |  |
| *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* |  |  |  |  |  |  |

**Criteria:**

**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 |