

L.O. Include descriptive details to develop a realistic setting.

Re-cap of last lesson - Story opening with speech



Revise settings toolkit



Second box-up



Write second section

Yesterday's L.O. was to use correct punctuation (including for speech) in a story opening - here's the example, with the rest of the box-up ideas added.

"Oh, OK! Get your shoes on - I give up," groaned Anna, fed up with her little brother's constant whining. He had been nagging her to go out on their bikes since they'd got home from school, and she knew from experience that ignoring him didn't work.

"Dad," she called, as she pulled on her jacket. "Just going out for half an hour on the bikes with Nathan."

Dad's face appeared at the back door. "OK, but you've got an hour before tea's ready. Oh, and don't go anywhere near that building site on Main Road; there are some dangerous tools lying around. Trespassing is against the law anyway! "

Nathan smiled to himself; there was also a big pile of sand there - great for jumps...

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<p><i>... ignoring the bright red warning signs... Suddenly, he felt vibrations shudder through his body. ... It was stuck fast. There was no escape.</i></p>	<p>Dilemma: MC gets into serious trouble. Setting shown through MC's eyes – further details/ MC reacts to situation & events.</p>	

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We can see that for the next two sections of our story, the setting plays a big part in the mood and how the characters react to it as things start to go wrong. Let's remind ourselves of the writer's toolkit for creating a good setting...

Writer's toolkit for creating a setting



- Use **figurative language** - personification, metaphor and simile
- Pick out **unusual details** to bring the setting/characters alive
- Use **detailed sentences of three** to describe what can be seen, heard or touched
- Show the setting **through the eyes** of the characters - what do they see or do?
- Use **pathetic fallacy** - the technique of reflecting the mood of the scene or character in the weather or surroundings
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Remember that these are not necessarily separate tools - a sentence of three might also contain unusual details and a metaphor that personifies something.

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You have already chosen a setting, so now it's up to you to think about some interesting details. Note down your ideas (make it realistic) - remember to use the writer's toolkit. Don't forget to think about how the characters react positively to the setting at first, and then later negatively as things go wrong - there should be an obvious contrast. **If you get stuck, you can always use the ideas on the next page.**

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... ignoring the bright red warning signs... Suddenly, he felt vibrations shudder through his body. ... It was stuck fast. There was no escape.	Dilemma: MC gets into serious trouble. Setting shown through MC's eyes - further details/ MC reacts to situation & events.	Anna smiles + watches him racing towards her - then looks down to see rusty scaffold pole poking out from base of sand pile on her side: where her brother will land. Eyes widen, screams to brother - too late - he's already reached the slope, laughing wildly, hair streaming + jacket flapping in wind.

These are the build-up and beginning of the danger sections; the tension continues to build in the **next** box-up section (which will come tomorrow) as the danger increases and it looks like the MC will get badly hurt, so be careful not to move the action too quickly forwards today.

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Your turn!



Now that you have worked out some details and the beginning of your dangerous situation, it's time to write. As Michael Morpurgo said, don't worry about spelling, handwriting or even punctuation in your first draft - you can always edit and correct afterwards. Let your story flow out of your fingers and let the pictures in your head come onto the page.

Use your box-up notes to help, but you can change your ideas if you want to. You can also use your *sentences of three* work from last week, as well as the two model texts 'Keep off the Tracks!' and 'The Caravan' for ideas as well. An example of how the story might continue is on the next page.

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The two children pedaled away quickly, and it wasn't long before they had reached Main Road. Before Anna could say anything, her brother had slipped under a gap in the chain-link fence, pulling his bicycle with him. She called him back, her father's words still ringing in her mind, but Nathan was already out of ear-shot. Frowning and muttering angrily, Anna followed him into the building site.

