

L.O. Develop setting details in sentences of three.

Re-cap of last lesson - Features of the toolkit



Including details in sentences of three



Sentence practice

Keep off the tracks!

"Don't go playing near that railway track!" Jake's dad warned, "you know it's dangerous. That's why it's illegal!"

Jake and Nazeem nodded in agreement, but then grinned secretly at each other as they turned to go. Whilst they raced through the park on their bikes, Nazeem shot off, shouting, "Last one to the tracks buys the ice creams!"

Jake set off in pursuit, puffing and panting. They both zipped under the barrier onto the railway track just before it came down. Nazeem punched the air triumphantly like Usain Bolt. Victory! Up ahead, brambles choked the stony tracks, an old shopping trolley lay discarded and empty crisp packets were pinned to the thorny hedge. The tracks gleamed, reflecting the harsh, midday sun.

There was nobody to be seen so Jake dropped his bike and went to explore, ignoring the bright red warning signs. Without a care in the world, he balanced like a tightrope-walker along the cold, rusty rail.

Suddenly, he felt vibrations shudder through his body. The train was coming! At that moment, his foot slipped and jammed painfully in the sleepers. "Ow!" he howled, desperately tugging at his foot. It was stuck fast. There was no escape.

Nazeem span around and, with his heart pounding, ran to rescue his friend. He pulled with all his might but to no avail. The colour drained from Nazeem's face; this was serious! Panicking, he scrambled down the track and screamed for help. As he heard the train rumbling closer, he spotted Jake's dad for help. As he heard the train rumbling closer, he spotted Jake's dad screaming to a halt in his red car. Desperately, Nazeem blurted out the problem.

"Where is he?" Mr Newton shouted frantically. With fear in his eyes, he ran as fast as he could to his son's rescue. With all his might, he tugged on Jake's leg dislodging his trainer. Jake was free! A second later, an intercity 125 sped past in a blur with its horn blaring.

After their narrow escape, Jake's dad ranted at the shaken boys. They bowed their heads in shame.

That day, they learned a valuable lesson: playing on railway lines is insane. And, of course, there were no ice creams ...



L.O. Identify features from the 'Settings' writer's toolkit

| Find and highlight examples of how the author has used the different tools from the toolkit | Keep off the Tracks! | The Caravan |
|---|----------------------|-------------|
| 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 | | |
| Use the setting to influence the characters - how does it make them feel? | | |

The Caravan

It's dangerous. You'll get yourself electrocuted." Did I listen? Of course I didn't. I was doing my homework with Connor. Mum worries too much. I was talking about stood at the end of Muggie Moss Road. Red and white was there we found the caravan. It had been empty for years. If you go there you'll see a small patch of overgrown land under the pylon, a mess of nettles that smothered the van.

side and the windows were seen grime. Moss clung to a place of dead spiders as our special place. Most we went straight there.



storm raged. It had been g. The trees were like shing wildly. Rain lashed down, drumming on the metal roof. felt safe, almost cosy really. We showed newspaper into any as wind. I'd found a bit of old carpet and Connor had brought that his Mum had thrown out. He'd also found a candle and in me flickered with a cheerful glow. Outside dusk shadowed the elights would come on, casting orange pools of light.

yet when we heard it: a clap of thunder so close that it sounded like an explosion. Connor wiped the condensation from the window and we peered out. At that very moment, there was another tremendous crack, and lightning struck the pylon. Sparks flew, the pylon shuddered and, as if in slow motion, it crashed down towards the caravan roof.

Instinctively, we both ducked down fa caravan roof crumpled. The air prickled opening in the roof. For a moment, I w In the half-light, I could see Connor's fa gulped like a fish. "Come on," he hissed, with the rusted pylon creaking dangerou

Luckily, the door had flown open when th the muddy ground and lay there with the beating down. Then Connor started to lau so much that I thought he was crying. I lau I was laughing too. Inside, I just felt relief. C Then we ran, through the brambles and out

Of course, Mum was furious. "I'm not made i my school clothes. "Still, maybe a good wash suspiciously. "So, a tree nearly hit you?" I nod have been killed," she said. Shamefaced, I nod from the start.

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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
- Use the setting to **influence the characters** - how does it make them feel?

| | |
|--|---|
| Use figurative language - personification, metaphor and simile | <p>Nazeem punched the air triumphantly like Usain Bolt. he balanced like a tightrope-walker along the cold, rusty rail brambles choked the stony tracks brambles and nettles that smothered the van trees were like crazed zombies thrashing wildly Rain lashed down, drumming on the metal roof</p> |
| Pick out unusual details to bring the setting/characters alive | <p>an old shopping trolley lay discarded empty crisp packets were pinned to the thorny hedge with its horn blaring Red and brown rust fluttered from its lean body it made odd creaking sounds when the wind blew damp inside and the windows were smeared with green grime</p> |
| Use detailed sentences of three to describe what can be seen, heard or touched | <p>Up ahead, <u>brambles choked the stony tracks</u>, <u>an old shopping trolley lay discarded</u> and <u>empty crisp packets were pinned to the thorny hedge</u>. <u>Sparks flew</u>, <u>the pylon shuddered</u> and, as if in slow motion, <u>it crashed down towards the caravan roof</u>.</p> |

| | |
|---|---|
| <p>Show the setting through the eyes of the characters - what do they see or do?</p> | <p>There was nobody to be seen so Jake dropped his bike and went to explore, ignoring the bright red warning signs. Suddenly, he felt vibrations shudder through his body Connor wiped the condensation from the window and we peered out</p> |
| <p>Use pathetic fallacy - the technique of reflecting the mood of the scene or character in the weather or surroundings</p> | <p>The tracks gleamed, reflecting the harsh, midday sun. That afternoon, a storm raged. It had been brewing all morning. in the semi-gloom its flame flickered with a cheerful glow We slipped out onto the muddy ground and lay there with the thunder grumbling above us and the rain beating down.</p> |
| <p>Use the setting to influence the characters - how does it make them feel?</p> | <p>The colour drained from Nazeem's face Panicking, he scrambled down the track and screamed for help. His eyes were wide with fright and he gulped like a fish. We slithered like snakes across the floor He curled up into a ball and laughed so much that I thought he was crying.</p> |

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Sparks flew, the pylon shuddered and, as if in slow motion, it crashed down towards the caravan roof.

What can you see?



What can you see?

nouns

waves

clouds

lighthouse



What can you see?

adjectives

nouns

towering/foaming waves

dark/menacing clouds

single/lone lighthouse



What can you see?

adjectives

nouns

verbs

towering/foaming waves crashed/thundered

dark/menacing clouds rolled/loomed/
gathered

single/lone lighthouse stood



What can you see?

adjectives

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towering/foaming waves crashed/thundered

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Towering waves thundered against the rocks, menacing clouds gathered and in the distance stood a single lighthouse.

Descriptive clause number 1

Descriptive clause number 2

Towering waves thundered against the rock, menacing clouds gathered in the distance stood a single lighthouse.

Descriptive clause number 3

This is essentially a **list** of three clauses, with a [] and a final '[]'. All three clauses are main clauses (they can stand on their own and make sense). They *could* have been linked with an **adverbial** and a **preposition**, like this:

As *towering waves thundered against the rocks,* *menacing clouds gathered* **over** *the single lighthouse.*

However, using the list format, enables the author to guide the reader towards the last item in the list; in this case, the reader is left thinking about the lighthouse, and what or who might be in it. Swapping the list around has different effects. Try it and see what happens...

L.O. Develop setting details in sentences of three.

1. Start with the nouns - what you **see** (or **hear**)
2. Then think of adjectives to **describe** the nouns
3. Finally, consider what those nouns could be **doing**

| Scene: | | |
|---------------|----------|----------|
| 2. adjectives | 1. nouns | 3. verbs |
| | | |
| | | |
| | | |

Once you have three complete rows, construct your sentence of three for the scene you have chosen. Remember to try out different list orders - what is it that you want your reader to focus on last? Will you gradually zoom in to a small detail, or pull back to focus on something much bigger?



