

Tuesday 9th November

L.O. Identify the underlying structure of a suspense text  
in order to innovate.

Re-cap of last lesson - Short burst work



Summarise each story section



Look at the box-up planner



Innovate a setting - use knowledge of biomes



Make notes for an introduction

Challenge! With your partner, try re-telling the whole story using the story-map, and then do it without any pictures at all...



Yesterday, we focused on these two parts of the suspense toolkit:



Re-read your descriptive writing from yesterday to your partner. Can you underline any examples of the tools being used?



L.O. Identify the underlying structure of a suspense text in order to innovate.

Now that we are very familiar with the Ice Forest story, we can look at the author's **plot** choices; it's time to 'box up' the text. It's important to do this, so that we can see how the author has crafted his story; that way, we can learn how to be great writers too.

# Ice Forest



It was late when Torak came to the ice forest. Tall trees loomed over him, jagged with icicles that hung down like strange, sharp teeth. The last thin rays of winter sunlight slipped through the bare branches, casting a maze of ebony shadows on the forest pathway.

Can you summarise this section? What are the 'bare bones', in terms of what the author has done (think about the toolkit)?

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Opening: Unwelcoming setting is described (with some personification and pathetic fallacy)

The boy sat down under a tree and waited. A bitter wind shivered through the forest, gripping his body in an icy fist. Torak sensed something moving in the dark; something watching him. He gripped a thin flake of flint and waited. A squirrel ran down a tree trunk, its beady eyes picking him out. Then it scurried back up and was lost into the treetops.

Now summarise this section. How is the story developing here?



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Now summarise this section. How is the story developing here?

Tension builds, with a threat introduced, but then falls as the threat is revealed.

Far away, Wolf ran between the trees following the scent. In the distance, he could hear his brother's lonely call. A sharp, plaintive cry that drew him closer. Darkness settled onto the forest but Wolf relished the dark: everything stilled and the scent track seemed cleaner and easier to follow. Stars glittered above and the moon hung like a bear's claw. He ran on.

Now summarise this section. What has been introduced here?

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Now summarise this section. What has been introduced here?

Second character introduced (as a friend of MC), who is comfortable in the setting - described positively.

Torak stared into the night so hard that his eyes ached. Something moved between the trees, pacing in his direction. Shivering, he tried to keep as still as rock, to become one with the tree. To *be* tree. A scuffle of leaves. The flicker of a branch. Torak longed for Wolf, whose night sight would soon seek out whatever was stalking him. The yellow eye had long gone. Now it was a world of shadows and shapes.

Summarise section four. What has the author done here?

Torak stared into the night so hard that his eyes ached. Something moved between the trees, pacing in his direction. Shivering, he tried to keep as still as rock, to become one with the tree. To *be* tree. A scuffle of leaves. The flicker of a branch. Torak longed for Wolf, whose night sight would soon seek out whatever was stalking him. The yellow eye had long gone. Now it was a world of shadows and shapes.

Summarise section four. What has the author done here?

Main threat introduced, but not revealed; MC uncomfortable.

Suddenly, a snow-covered boulder seemed to rise out of the darkness. The ice bear stood on its hind legs. Its great face turned slowly, sensing the bitter stillness. Torak flicked the flint to one side and as the bear moved towards the sound, he ran in the opposite direction.

Almost there - how can you summarise what's happening here?

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Almost there - how can you summarise what's happening here?

Threat revealed and described; MC escapes.

Images whirled in Torak's mind: the ice bear's swollen eyes; the ice storm. Then he paused. Silence. Nothing. It was as if the forest had swallowed the bear. Then something warm brushed by his leg. Wolf licked his hand, waiting to see what Torak would do next.

Final section - how can you summarise this?



Images whirled in Torak's mind: the ice bear's swollen eyes; the ice storm. Then he paused. Silence. Nothing. It was as if the forest had swallowed the bear. Then something warm brushed by his leg. Wolf licked his hand, waiting to see what Torak would do next.

Final section - how can you summarise this?

MC remembered experience, before second character arrived; tension falls

## How do our shared ideas compare with the box-up sheet in your books?

1

Opening sets an uneasy scene – personification, metaphor; unwelcoming setting; powerful description of significant details, suggesting time of day & season.

2

Tension built – setting used to increase discomfort; unknown threat introduced – MC shows emotions & reacts. Threat revealed but easily dismissed – tension falls

3

2<sup>nd</sup> character introduced as an 'ally' of MC. Setting described positively from his/her P.O.V – new character is comfortable there – emotions & descriptive details support this

4

MC unable to use some senses in setting. Main threat hinted at - 'empty' words used. Short sentences for effect. MC longed for 2<sup>nd</sup> C to help. All appeared to be hopeless – vague descriptions add unease

5

Threat appeared and described in some detail. MC used cunning to escape (not strength or skill)

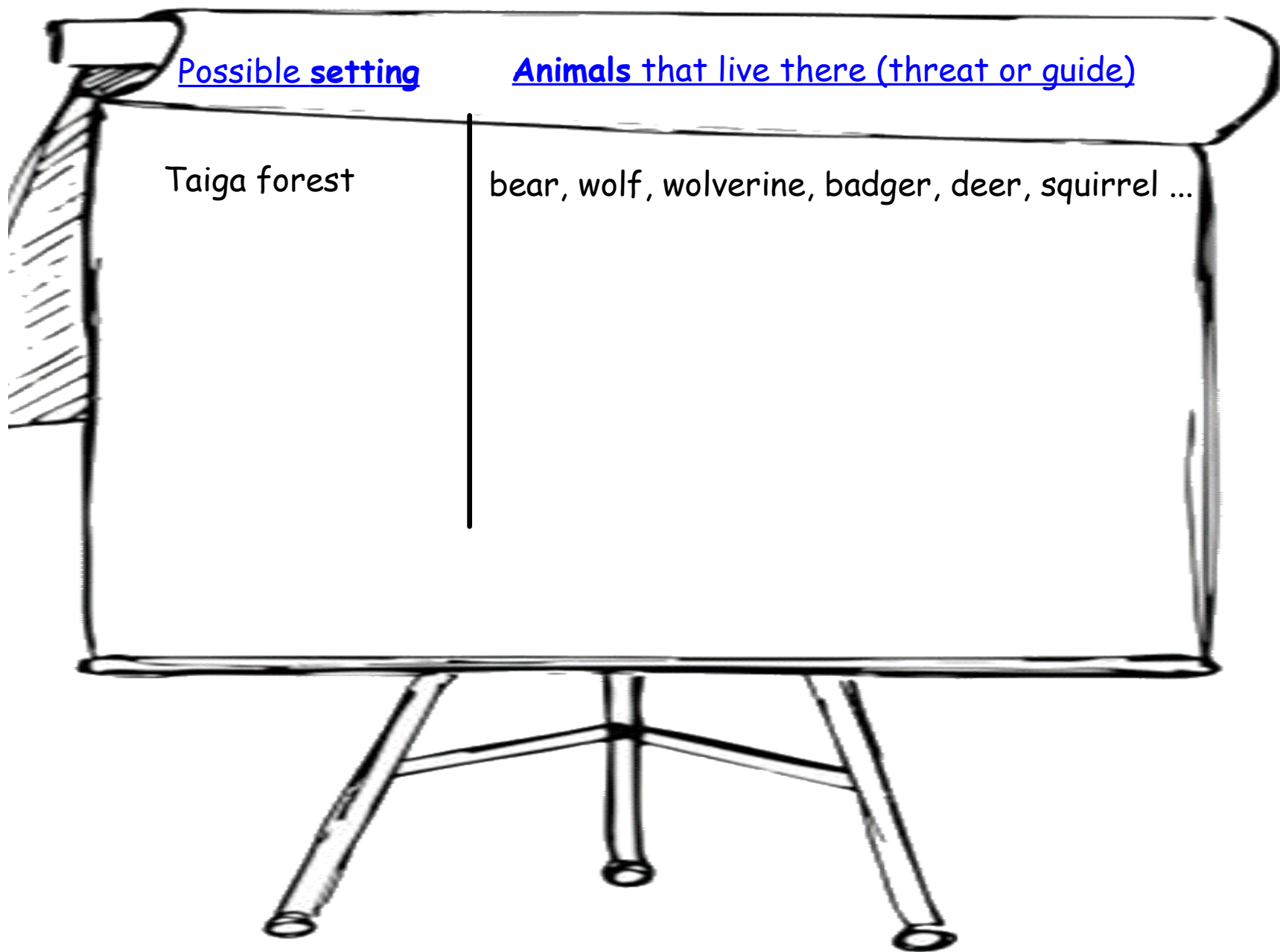
6

MC revealed emotions - re-lived further details of the main threat in mind. Short sentences used for a brief rise in tension, before 2<sup>nd</sup> C arrived for reassurance

### Innovating the opening paragraph

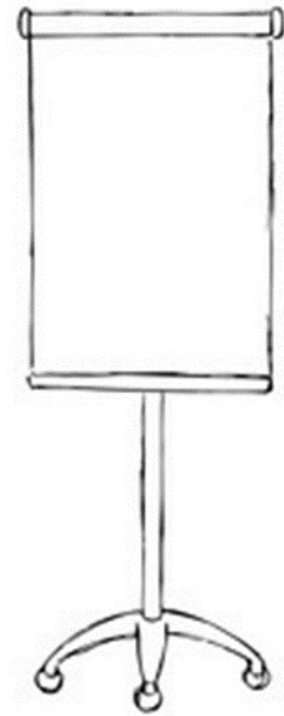
This is the most important part of your innovation, because the setting you choose will affect everything else in your story. If you choose a hot desert, then your main threat cannot believably be an ice bear, can it?

Let's spend a few minutes generating some possible settings, and thinking about the animals that might live there. Remember - we'll not only need a main threat for each place but also a guide, both of which 'fit' the setting well. Write the underlined headings in your book and rule a line down the page.



<u>Possible setting</u>	<u>Animals that live there (threat or guide)</u>
Taiga forest	bear, wolf, wolverine, badger, deer, squirrel ...

Let's choose a setting for the whole-class version and record some notes on the flipchart, including details that we can use to effectively describe the scene when we share-write our opening tomorrow.



Now it's time for you to choose your setting, along with your main threat. Note down your ideas about the setting in your first box, but don't go any further.

Remember to think about how you will use the writer's toolkit.

