

L.O. Develop our own ideas, using the structure of a text that creates a feeling of suspense.

The Ice Forest

Let's re-tell the whole piece of text, using only the symbols from our story map. How much of it can you remember, without looking at the map?

Now that we are very familiar with the 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 or her story; that way, we can learn how to be great writers too.

Starting with the first paragraph, in the simplest way, what is happening with the setting, characters or action? Can you summarise the paragraph in one sentence? Have a quick discussion with your partner and share your ideas with the class.

Now strip out the names and any specific details - look at what **techniques** the author has used, the 'bare bones' of the paragraph. What elements from our writer's toolkit has the author used in this paragraph? Share your ideas with the class.

Repeat with the other paragraphs.

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

2nd 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 2nd 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

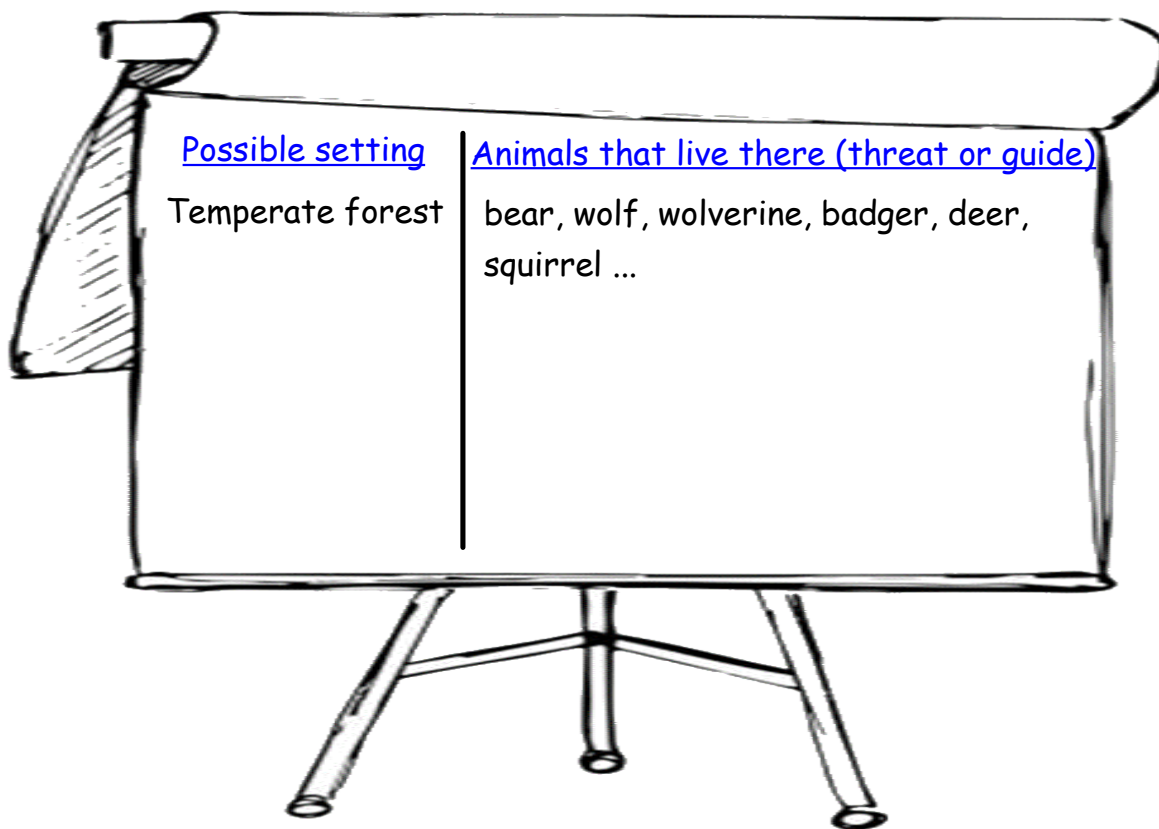
MC revealed emotions - re-lived further details of the main threat in mind. Short sentences used for a brief rise in tension, before 2nd C arrived for reassurance

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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.



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

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.

L.O. Use adverbials to explore my setting

Let's begin our stories: using what you have learnt about adverbials, write your opening paragraphs to set the scene. Remember to explore different parts of your setting (*in front, behind, to the side, up, down*) and don't forget to use a *range of senses*. Just focus on the first 'box' - no action yet (although your MC might hear the main threat somewhere in the distance), just help the reader wander through your imaginary setting. You are either lulling your reader into a false sense of security with a nice, cosy setting, ready to shock them, or, like the Ice Forest text, you are creating a very unwelcoming and tense atmosphere.

Oh, and by the way - focusing on only the first box, does not mean that you can't write more than one paragraph!