



English Language

GCSE (9–1)



Creative Writing Teaching Toolkit

For GCSE 9–1 English Language

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Teacher's Introduction

Teaching creative writing is a delicate balancing task. On the one hand, you have targets to meet. Students to teach. A specification to cover. Exams to prepare for. On the other, you want to give your students as much creative freedom as possible. Freedom to experiment with character; to find their authorial voice; to explore genre and form, and to stifle that freedom seems a crime against creativity.

Well, that's where this resource comes in handy.

The resource opens with a Teacher's Manual, which includes detailed notes and ideas on the effective teaching of creative writing; how to get your students inspired and engaged; how to run workshops, and how to approach constructive criticism. While this resource has not been written for any one exam board, there are also notes on the requirements for AQA, Edexcel, Eduqas, OCR and WJEC.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment.

The main body of the resource is built around seven proposed lesson plans, each comprised of starter activities, lesson body worksheets with extension tasks for quick workers and higher-ability students, plenary activities and homework tasks. There are 40 worksheets in total (including homeworks) spanning the seven proposed lessons: **Character, Setting, Plot and Structure, Narrative Perspective, Genre, Writing Descriptively, and Using Dialogue.** The content of each lesson is entirely independent, so you can mix up the order of these lessons as you see fit. A lesson overview table of all seven lessons is provided, which includes details on additional resources required to carry out the lesson; content coverage and learning objectives.

This resource was designed not only to support those who love creative writing, but also those who aren't very experienced with it. Whether or not you're a dab hand at fiction, there is advice and activities for those of all strengths and weaknesses.

The content covered in each lesson is briefly outlined below.

Lesson	Content
Character	Character roles; choosing a name; creating a character; developing a character; stereotypes; character arcs.
Setting	World-building; place and landscape; alternative history.
Plot and Structure	Three-act structure; tropes; linear and nonlinear narrative; climaxes, cliffhangers and plot twists; deus ex machina.
Narrative Perspective	Point of view; narrators (and unreliable narrators); stream of consciousness.
Genre	Action and Adventure; Crime: Thrillers and Mysteries; Fantasy and Science Fiction; Horror.
Writing Descriptively	Senses; figurative language; show, don't tell; theme and motif.
Using Dialogue	Dialogue; exposition.

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Teacher's Manual

How to Use This Resource

This resource was designed to provide you with seven complete lessons for the topic. Teachers are free to use the contents of this resource as best suits their needs, with the following instructions:

1. Select a lesson from the Resource Overview table on pp. 9–10. The lessons are in order, but each lesson is independent so you are free to adapt the lesson order to suit your needs.
2. Present the learning objectives to the class, and leave them in a visible location for students to refer back to them at any time.
3. Engage students with the starter activity. The starters are designed to introduce the topic with a stimulating activity, as students are likely to be at their most energetic at the start of the lesson.
4. Present the body of the lesson. We have provided multiple worksheets per lesson, including extension tasks for higher-ability students or fast workers.
5. Wrap up the lesson with the plenary activity. The plenaries are designed to summarise the lesson and assess how much the students have retained.
6. Hand out the homework tasks and advise students on how to complete them. The tasks are differentiated, and designed to support and emphasise the key content of the lesson. Students should complete independently.
7. Ensure students have read the *Workshops* and *Constructive Criticism* sheets. The instructions will ensure all your students are on track. See page regarding how worksheets should be approached.

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Effective Teaching

Writing fiction is a careful balance between *fake it till you make it* and *practice makes perfect*. A novice writer will switch from a novice to an expert the moment he or she is accepted by a publisher. Some authors' early works are considered to be significantly worse than his later works (*cough* The Catcher in the Rye *cough*).

So there is no *one* right way to teach creative writing, but the following suggestions can help teachers and students alike to get into the leadspace of an author.

- Spoil them.** If you have a budget, buy your students a hardback writing book. If you are on a tight budget, this will have to be a book that is bound in a way that will get their attention. You're showing them there is **status** in writing. A dedicated space to work in that leaves *evidence* of their writing, both 'good' and 'bad', is an important bit – by accepting the writing book, they must agree *never* to tear it out or delete work on a computer, but the writing book will keep an infallible record of their creative writing.
- Foster the sharing of ideas.** This one has two parts:
 - Students should know that ideas are cheap, it's what you do with them that counts. Dedicate a display wall to your students and choose something to add to it: a scan of someone's plan for a short story, a drawing of a scene, a list of six paragraphs (or even a sentence) from someone's work that was well received. The more comfortable students are with sharing their work and ideas, the more progress they will make.
 - Make time for students to share their work with each other. The weaker students will be helped by the stronger-ability students, in the same way that reading quality fiction helps a student's writing.
- Offer to read.** Creative writing leaves us vulnerable. Vulnerable to criticism, young people and adults alike will come a time where a student is reluctant to read out their own work, if they are unmoved by your encouragement, your second port of call is to offer to read their work to them (find another student to volunteer to read it out for them). If the answer is still no, never outright force a student to share their work with the class, even if we know it will be helpful. A sense of vulnerability about one's work is harmless on its own, but care should be taken to ensure the vulnerable doesn't give way to anxiety about one's work.
- Discourage pastiche.** While writing pastiche undoubtedly takes skill, we want to encourage an authorial voice rather than emulate someone else's. Pastiche within a *confined* genre can yield some interesting results and serve as inspiration.
- Encourage the reading of fiction.** Practising writing skills and not supplementing them with reading is a mistake. You could set the occasional homework to read a chapter of a fiction book and then write a paragraph to tell you about something they thought was effective or ineffective. This will help students know that even published authors are not exempt from constructive criticism.

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Inspiration and Engagement

For the days when you're really struggling to get your students inspired and engaged, try the following activities.

- **The 'What if?' game.** Students should write a question starting with 'What if...'. After shuffling the questions and redistributing them, students write an answer to the question on a piece of paper beginning with 'Then...'. Once everyone has written an answer, a student reads out their piece of paper, and a *different* student reads out the answer from their paper. For example, Jack reads out 'What if... a meteorite landed in the school right this moment', and the answer to a completely different question: 'Then... then we could have a ball game'.
- **The 'Keywords' game.** Create a list of random nouns, adverbs and adjectives. Write the words on the app. Do not let the students see this list. Give the students the first word on the list. They **must** use this word in their story. After four minutes of writing, read out the word on the list. The students must now incorporate this word into their story. Continue between reading out the words from the list. When you have read out all the words, ask the students to manage to fit each word into their story in the order in which you read them out.
- **Bring in a bag of random items** (or ask each student to bring in a random item like a coin, a bear, a rusty nail). Ask students to write a story including at least three of the items. You can do this by only providing items you could find in someone's pockets, and then ask students to write a story about a character who would have these items in their pockets.
- **Print out photographs of interesting places or landscapes.** A wooded forest, a cave, a cellar. See if students can write something with these images as the prompt. Challenge them to incorporate multiple images into their story. This will also be relevant for AO6.
- **The 'Show, Don't Tell' game.** Students take turns describing a partner something and then the other student responds by describing how they would show the partner. For example, *Muhammed* might say 'An angry man is sitting at the bar with 'His arms were tight', 'His eyes threatening to burst under the weight of the world'.
- **Leave the door open.** Take the students somewhere outside within the school grounds. Give them a notebook and pen. You could draw their attention to different things around you, and ask them to write about them relevant to your lesson – perhaps ask them to close their eyes and listen to the sound of the wind, or ask them to describe the texture of the benches.
- **Writing prompts.** There'll be a smattering of writing prompts provided throughout the toolkit. A great way to challenge your students' creativity, especially when they're not sure what to write. For example, a young girl wants to be a spy, so she spies on her neighbours only to discover...
- **Free writing.** This can be a useful way of getting students to start writing with a focus on spelling, punctuation and grammar. Set a time limit and instruct your students to write about a topic.
- **Spelling, Punctuation and Grammar.** The requirements for AO6 can be tricky to teach in a lesson, but many students often respond well to the challenge of spelling tests. Here are some spelling test ideas.



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Workshops

Creative writing workshops can be invaluable. You may find that in one lesson, you have tasks to develop and fine-tune ability. In another, you might spend the entire lesson on one piece of work. In another, you might have students working towards creating complete pieces of work collaboratively.

Skills-based Workshops

Skills-based workshops focus on shorter activities and specific genres or features of writing. They are perfect for a more in-depth study of the structures of creative writing.

For example, you might have a skills-based workshop on *horror*. This might involve:

- Looking at extracts from horror novels and analysing the techniques used to create an uncanny atmosphere, characters, eerie locations, strong imagery, and so on.
- A challenge where students have to turn innocent or nondescript writing prompts into the scariest *what-if* wins. For example, 'A young woman is locking up a clothing store after a notice that the formerly expressionless mannequins are now smiling'.
- A study of the five senses and how they can be used to create fear; perhaps students must make use of all five senses within a paragraph.
- Writing horror story openings to grip the reader.
- A collaborative horror story where a different student writes the next paragraph.

Critique Workshops

It is often easier to spot mistakes or suggest improvements for someone else's work than your own, which is why critique workshops are so important. They also provide an opportunity for students to learn from each other's work, build communication skills and learn techniques from stronger writers.

Critique workshops can seem overwhelming or too time-consuming due to the large volume of work. Ideally, an hour-long critique workshop should have no more than six or seven paragraphs of submission fully covered and discussed. However, this is extremely unlikely to be the case in a large class. A simple solution is to divide the class into groups of approximately five students.

The goal with a critique workshop is for each student to have read and critiqued a piece of work (or the submission of every student within their group). Upon returning to the lesson, the teacher should facilitate feedback within the groups (for advice on constructive criticism, see page 6). One student should be assigned the workshop moderator, and it is their responsibility to ensure everyone has a chance to give arguments and tangents, and to ensure each piece of writing is fairly and thoroughly critiqued.

We encourage students to write up their work electronically (even if they spend the lesson writing on a pen and paper). This is to ensure the work is readable, and can be printed as needed.

The teacher's role in this style of workshop varies. They can choose to either observe and facilitate, or participate less forthcomingly in groups.

If your school has a VLE or a private online drop box that students can access outside of school hours, it is a good idea for students to upload their work here to reduce the chances of work being lost or damaged.

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Constructive Criticism

Learning how to give and receive feedback on creative writing is an important part of the process.

Students: Receiving Feedback

When students are receiving feedback, they should make detailed notes of the feedback (even if they do not agree with it!).

Students receiving feedback should also respond to the students giving feedback. The reason for this is that if students are trying to defend or explain their work, the process is drawn out. If students may even be deterred from giving feedback to give the student whose work is being critiqued an opportunity to respond at the end of a session.

It would be extremely unlikely for a student to refuse to take on board *any* of the areas for improvement are highlighted to the students, they will generally want to. For instance that a student *does* refuse to implement any feedback, you could ask the multiple students have given the same piece of feedback). They may have valid reasons. Students should not be pressured to make changes they do not agree with.

Students: Giving Feedback

It is paramount for students to understand that the point of critiquing someone's work is for everyone involved, and not an opportunity to discredit or devalue someone's work. It must be **constructive**. When giving feedback, students should strive to provide positive feedback. They should report on.

Encourage your students to find the positives in everyone's creative writing too. It can be presented with a mountain of feedback, without it being clear what you've done well at. If you give balanced feedback, you could provide a list of questions with the critique support questions.

Teachers: Giving Feedback

The worst feedback outcome resulting from teacher feedback is discouragement. There are ways you can avoid discouragement in your students. One way is to sandwich criticism. Another is to focus only on two or three major areas that require improvement (not criticism on all aspects of a piece of work – let some of the lesser points slide). Specific praise is another good tactic – students will become numb to generic 'Good job!' feedback. Praise about what was done well is bound to keep their attention.

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Exam Information

Across all exam boards, students will be marked according to:

- their ability to write according to different audiences and for different purposes. We are predominantly interested in description, narration and exposition
- their ability to use language in a creative and imaginative way
- their ability to use vocabulary and grammar effectively
- their ability to structure a text effectively
- their ability to create a coherent and cohesive text

AQA

Paper 1 Explorations in Creative Reading and Writing Section B Question [05] gives the student two different prompts. The student must either write a description in response to a picture in a booklet **or** write a response to a prompt. Both activities are related to a theme discussed on the paper, such as 'the weather'.

The exam questions are both worth 40 marks. 24 marks are reserved for *content* and 16 marks are reserved for *technical accuracy*.

Edexcel

Component 1: Fiction and Imaginative Writing Section B Question 5 or 6 gives the student two different writing activities. The student must write in response to one of the two prompts. The first prompt is accompanied by some images for inspiration, but the students **do not** have to use them in any way.

The exam paper explicitly states that students will be marked on their use of spelling and punctuation. The exam questions are both worth 40 marks.

Eduqas

Component 1: 20th Century and Contemporary Reading and Creative Prose Writing Section B Question 5 gives the student between four and six prompts. The prompts vary in nature from titles to providing an opening line.

The exam paper explicitly states that students should aim to write between 450 and 600 words. The question is worth 40 marks.

OCR

Component 02: Content of Exploring Effects and Impact (02) Section B Question 5 gives the student two different writing activities. The student must write in response to one of the two prompts.

The exam questions are both worth 40 marks.

WJEC

Unit 2: Reading and Writing: Description, Narration and Exposition Section B Question 5 gives the student between two prompts. The prompts could direct the student towards a specific type of writing or biographical writing, or provide a statement to which students respond.

The exam paper explicitly states that students should aim to write between 350 and 500 words. The question is worth 35 marks. 20 marks are reserved for *communication and organisation* and 15 marks are reserved for *writing accuracy*.

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Student-friendly AO Breakdown

There are two Assessment Objectives for the creative writing aspect of your exam

The complete, official wording for these are as follows:

A05	Communicate clearly, effectively and imaginatively, selecting and adapting different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
A06	Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.



But what does all of that actually mean? Let's break it down.

	Wording from the AO	What does it mean?
Assessment Objective 5	Communicate clearly, effectively and imaginatively.	This means you must write in a way that is easy to understand (it does not mean <i>simple</i> !). By effective, it means you must be able to do what that is being asked of you in the exam question (e.g. to describe something, make sure you use the right words in your writing to describe!). By imaginative, it means you must be able to think of ideas that are original and inventive.
	Selecting and adapting tone, style and register for different forms, purposes and audiences	This means you must be able to change the way you write depending on what type or genre of text you are writing, i.e. the way you write in an article is going to be different from the way you write in a letter. It also means you must know why you are writing, i.e. <i>why</i> are you writing? You could be trying to describe, to inform, to persuade, entertain, etc. For example, if it is written for children, the language would be different from if it was for adults. This is what the AO means by 'register' which describes the level of language use – is it formal or informal? Vocabulary or simple vocabulary? Complex syntax or simple syntax?
	Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.	This means you must be able to structure and organise your writing in a way that suits its form, purpose and audience. For example, a letter might be organised with linear events. An adult text might have nonlinear elements. If a text is structured in a way that is a complete unit – for example, sentences and paragraphs – they should fit together and make sense in the order you have written them. 'Grammatical features' might refer to the way you use words and paragraphs together, with things like conjunctions and punctuation.



	Wording from the AO	What does it mean?
Assessment Objective 6	Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect.	This means you must show a range of varied word choice and sentence structures (e.g. simple, compound and complex sentences). You should choose the appropriate structure for the purpose they are intended to fulfil. For example, complex sentences would be unsuitable for a letter, while simple sentences would be unsuitable for a formal report.
	With accurate spelling and punctuation.	This means you must spell words according to the rules and punctuate your sentences appropriately.



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Resource Overview Table

Lesson Title	AO	Learning Objective	Content Coverage
Character	5 6	Be able to utilise different methods of character creation; be able to develop simple characters into three-dimensional characters; be aware of stereotypes and know how to subvert them.	Character Roles
			Choosing a Name
			Creating a Character
			Developing a Character
			Stereotypes
			Character Arcs
Setting	5 6	Be aware of the importance of setting; be able to utilise different methods of exploring setting; be able to write effectively about setting in their work.	World-building
			Place and Landscape
			Alternative History
Plot and Structure	5 6	Be able to create interesting plots for their characters; be able to use different structures to achieve different effects; be able to write suspenseful climaxes.	Three-act Structure
			Tropes
			Linear and Nonlinear Narrative
			Climaxes, Cliffhangers and Plot Twists
			Deus ex Machina
Narrative Perspective	5 6	Be aware of the role of the narrator; be able to use different techniques to create narrative voice; understand grammatical person and its uses.	Point of View
			Narrators (and Unreliable Narrators)
			Stream of Consciousness

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Lesson Title	AO	Lesson Objective	Content Coverage	Additional Resources			
				Starter	Main	Plenary	Homework
Genre	5 6	Be able to identify texts from different genres; be able to write in different genres, according to genre conventions; be able to write in different forms.	Action and Adventure				
			Crime: Thrillers and Mysteries				
			Fantasy and Science Fiction				
			Horror				
Writing Descriptively	5 6	Be able to use senses and figurative language to give texture to their descriptive writing; understand how to show, rather than tell; understand how to implement theme.	Senses				
			Figurative Language				
			Show, Don't Tell				
			Theme and Motif				
Using Dialogue	5 6	Understand the use of dialogue; be able to write convincing dialogue; be able to write dialogue as a means of exposition.	Dialogue				
			Exposition				

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Lesson 1: Character

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Topic	Character		
Learning Objectives	Students should: <ol style="list-style-type: none"> 1. be able to utilise different methods of character creation 2. be able to develop simple characters into three-dimensional 3. be aware of stereotypes and know how to subvert them 		
Assessment Objectives	<ul style="list-style-type: none"> • Communicating imaginatively. • Selecting style for different purposes. 	AO6	<ul style="list-style-type: none"> • Using clarity

Starter (10 mins)	<p>You could begin this section with a discussion of why stories need characters.</p> <ul style="list-style-type: none"> • Can you think of a story (book, film, TV series) that doesn't involve characters? • What would a story without characters be like? • Who is your favourite fictional character and why? • Do you prefer characters to be like you or different from you and why? • Do you prefer stories with male or female protagonists? Why? • Can you think of stories with non-human characters? • What are your thoughts on stories with non-human characters, e.g. sci-fi? <p>After a short discussion, create a mind map on the board, with 'Interesting Characters' in the middle. Ask students what they think makes an interesting character; ask them to think of characters from books, films and TV series, and how writers create them. Split the class into small groups of students a couple of minutes to come up with three attributes for an interesting character, e.g. humour, believability, similar age and background, special skills. Add a suggestion to the mind map and point out to the students that when they create their own characters, they should try to use some of these interesting character traits.</p>
Lesson Body (35 mins)	<p>Additional resources required: Worksheets 1.1 to 1.6</p> <p>The body of the lesson should focus on the creation and development of characters. Focus on six key areas of character creation:</p> <ol style="list-style-type: none"> (1) Character roles (the function of different characters) (2) Choosing a name (different ways of naming characters) – Additional resources required: Worksheet 1.1 (3) Creating a character (responding to questions about their character) (4) Developing a character (expanding on their background knowledge) (5) Stereotypes (being aware of stereotypes) (6) Character Arcs (creating character arcs)
Plenary (10 mins)	<p>Separate the students into pairs. Students should discuss the original character from worksheets 1.3 and 1.4.</p> <p>After approximately five minutes, ask each student to describe to their partner two things about their partner's character. Encourage the students to ask questions.</p>
Homework	<p>Additional resources required: Worksheet 1.7 (Supportive) or Worksheet 1.8 (Challenge)</p> <p>The supporting homework worksheet is differentiated to support lower ability students. The challenge homework worksheet is intended to provide challenging activities for more able students.</p>

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WORKSHEET 1.1

Characters are at the heart of any book, film or TV series. We may enjoy vivid descriptions, an intriguing premise or a fast-paced plot, but very often it is the characters that hook us into reading.

I Characters Roles

Characters can be categorised according to the function they serve in the story. There will be at least one of each in every story.

Protagonist

This is the main character (often the hero) and the story focuses on events in their life. Most main characters are likeable, but they don't have to be. Sometimes, writers deliberately write unpleasant main characters. For example, a writer may write a story that focuses on a serial killer. We call this type of protagonist an anti-hero.

The most important thing about the protagonist is that he/she is interesting enough to keep the reader engaged in the story. Sometimes, the protagonist might also be the narrator. (See *Narrative Perspective* lesson).

An example of a protagonist would be Harry from *Harry Potter*, or James Bond from the *James Bond* series.



Antagonist

This is the character who causes problems for the protagonist, sometimes known as the villain or nemesis. Moriarty in the *Sherlock Holmes* stories is an antagonist. Not all stories have an antagonist and sometimes the antagonist is not human. For example, in the film *Titanic*, Rose's fiancé is an antagonist. In 'Little Red Riding Hood', an animal (the wolf) is the antagonist.

An example of an antagonist would be Voldemort from *Harry Potter*, or Goldfinger from the *James Bond* novel and film *Goldfinger*.

Deuteragonist (Sidekicks, Mentors and Confidant(e)s)

A deuteragonist is the second main character – they often take the form of a sidekick. These are the friends and close allies of the protagonist who help him/her on their journey, offering emotional and sometimes physical support. Ron and Hermione are examples of sidekicks. Donkey in *Shrek* and Dory in *Finding Nemo* are examples of a saboteur – sidekicks who try to help, often with disastrously comic consequences.

Alternatively, the deuteragonist might act as a mentor. The mentor is a character who guides the protagonist and enables him or her to develop the wisdom and skills needed to succeed. Dumbledore, Gandalf, Aslan, Bagheera and Yoda are all examples of mentor characters.

Finally, the deuteragonist might also be a confidant(e). This is a character that the protagonist trusts and tells all their secrets and their fears to the confidant(e). This character acts as a sidekick as well as a completely separate character. Confidant(e)s play a useful role for the author when an opportunity to present the main character's thoughts.

An example of a deuteragonist would be Dumbledore from *Harry Potter*, or Q from the *James Bond* series.

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1. a. Pick three stories that you know well (and that we haven't discussed yet) from a book, film or TV series.

Story 1

Story 2

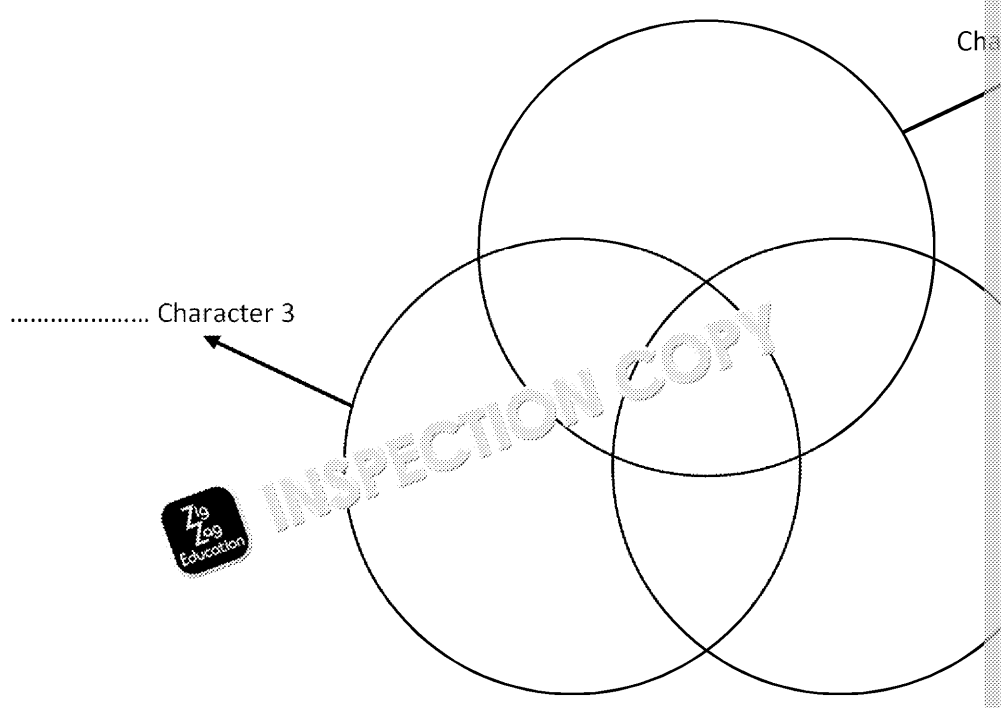
Story 3

For each story you have picked, fill in the table below (though remember to think about these character roles in each story).

Character Role	Story 1	Story 2
Protagonist		
Antagonist		
Deuteragonist (Sidekick)		
Deuteragonist (Mentor)		
Deuteragonist (Confidant(e))		

- b. Choose one of the character roles from the table above. What similarities are there between the three characters with that role? Use the three-way Venn diagram below to explore this.

For example: Are they all of the same sex? Did they all suffer a great tragedy? Were they all not smarter than the others? Do they all have different powers while others are just normal humans? Are they all human?



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2 Choosing a Name

It can be difficult to choose a name for a character. The following activities can help. It is useful to decide on your protagonist's name first. You can then repeat the activity for other characters.

- If you want to create a character who is an ordinary person, then giving him or her an ordinary name is a good technique. Decide whether your character is a BOY or a GIRL, then pick two numbers from 1 to 10. Use these numbers to pick out your random character name. For example, a character you might pick is called Elijah Williams.

NUMBER	GIRL	BOY
1	Emma	Liam
2	Olivia	Noah
3	Ava	Mason
4	Sophia	Lucas
5	Isabella	Oliver
6	Mia	Ethan
7	Amelia	Elijah
8	Charlotte	Logan
9	Harper	Aiden
10	Aria	James

You can make your character's name more **diminutive**. A diminutive is a shorter version of a name. For example Jessica can be Jess.

- Choose the name of a character or person you admire. Using the letters in the name, make up as many names as you can. These can be unusual names or nicknames, as well as conventional. For example, with *Hermione Jean Granger* you could make up names like:

- Angie Graham
 - Rio Aggra
 - Hangman
 - Joanie Greer
 - Rohan Mina

We call these types of names **anagrams**. An anagram is a new word or name made from the letters of another word.

Original Name	
Anagram 1	
Anagram 2	
Anagram 3	
Anagram 4	
Anagram 5	

- Swap your anagram names with a partner. Pick one name from the other person's list and describe your first impressions of a fictional character with that name.

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3. Sometimes, you want your character to stand out from the crowd. Giving your character a name that is unusual can be a useful technique. Fill in the table below to create an unusual name for your character.

Name of the street you live on...	
Name of the town or city you were born in.	

Can you combine the two to create an unusual name? For example, if you live on Bronte Street and were born in Preston, you could name your character Preston Bronte or Bronte Preston.

Name: 

4. Writers often choose names that have symbolic significance. Think about names like Voldemort and Voldemort. Their names immediately create a sense of wickedness that is fitting for their characters.

Looking at the meaning of names can be useful for this. For example, if you know your character's characteristic is strength, then you could do an Internet search for *names that mean strength*. One name from that list – Aaron, Maximus...

Here are some positive character traits. Use the Internet to find a name that fits each trait. Write down names that you personally associate with these traits.

Gentle

Kind

Brave

Noble

Wise 

Generous

Loyal

Trustworthy

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3 Creating a Character

Think about the people in your life: family, friends, neighbours, teachers, friends' parents, leaders of a group you belong to, a football coach, the staff in a shop you visit often, the people you met on holiday last year... Every one of them is individual.

They will certainly look different from each other, but they will probably be different in many other ways too: clothes, taste in music and films, favourite foods, speech, home environment, hobbies, passions, likes and dislikes, political or religious beliefs and so on.



When writers create a story, they know that all people are individual. That means characters could turn out. By knowing their characters inside out, writers are able to predict how they would react in certain circumstances. For example, a 90-year-old lady is less likely to be a soldier than a 25-year-old man (although turning stereotypes on their heads can create very interesting characters).

You can use a Character Questionnaire (overleaf) to get to know your characters (and even most) of the information in your story, but the answers to the questions can help you predict how your character would behave in different situations.

1. Choose one of the character names you created and use that as your starting point. Add as many details about your character as you can.

2. Star signs offer some great ideas for creating a character. Look at this description of the astrological sign of Aries (the Ram).

You have a great deal of energy and your forceful way of expressing opinions can be considered arrogant. You are impulsive and sometimes make rash decisions without doubt. You are: brave, honest, bold, enthusiastic, warm, competitive and adventurous. You are: thoughtless, childish, quick-tempered, domineering and impatient.

You are associated with England, France, Germany, Florence, Birmingham. Your colour is red. Your tree is anything with thorns.

What picture is forming in your head as you read this? Look up some other star signs. Which sign best fits the character you created in your character questionnaire? Add as many details as you can to the descriptions of the star signs.

You could use this website for more comprehensive star sign descriptions: http://www.astrotheme.com/astrology_signs.php

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Character Questionnaire

1	What is the name of your character?
2	How old are they?
3	Where were they born (country, city, town)?
4	What is their profession (or what was their profession)?
5	What are they most enthusiastic about?
6	What are they most afraid of?
7	What or who is the most important thing in the world to them?
8	What do they never miss on TV?
9	What celebrity or fictional character would they most like to be?
10	If the house was burning down, what would they save?
11	What is their greatest ambition?
12	What is their favourite food?
13	What is their dream holiday?
14	Who do they tell their secrets to?
15	What bad habits do they have?
16	What's their favourite item of clothing?
17	What makes them angry?
18	If a genie granted your character one wish, what would they ask for?
19	What distinguishing marks do they have (scars, tattoos, birth marks)?
20	Are they religious?
21	What family do they have and keep in touch with?
22	What was the most physical pain they have ever been in?

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4 Developing a Character

1. Pick FIVE questions from the character questionnaire. You are going to expand your answers to these questions by adding more detail. For each of your responses on the questionnaire, ask yourself *who, where, when, why, what* and *how*.

For example, Rohan's dog has a pet Jack Russell named Charlie. He inherits Charlie along with the house left to him by his Great Aunt Gerda. Gerda's hatred for Rohan is clear in the way he growls and savages his shoes whenever Rohan comes home from work.

2. a. Write a summary of your character's key characteristics. For example, here is a character summary of Harry Potter.

Harry Potter is a powerful wizard whose ambition is to defeat the evil parents' death. He wears round glasses and has a scar on his forehead bolt, the result of an injury sustained when he was a baby. He has a loyal to his two closest friends, Ron and Hermione, and friendship is lives with his unpleasant aunt, uncle and cousin during the school holidays on an ordinary street.

- b. Choose a partner and read their character summary. Imagine this character story. Look carefully at what your partner has written and consider in what way an antagonist could disrupt this character's life in some way. Create the partner's character and write a short character summary for them.
3. Revisit your character questionnaire responses and expanded answers. You are now going to write a short story about this character now.

Read the following writing prompt, and create a short piece of creative writing response. You should aim to write at least 350 words.

[Insert your character's name] knew it would all go wrong from the moment

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5 Stereotypes

A stereotype is a widely-held and often simplified view of a group of people. Stereotypes are often used because they're easy to write, so we should always try to write nuanced and original characters.

- Look at the table below. A list of people and their stereotypes has been provided. The table also suggests ways in which you could subvert these stereotypes (i.e. break them).

People	Stereotype	
 Elderly lady	Frail, timid, helpless, dependent.	
Firefighter	Powerful, brave, strong.	
Astronaut	Brave, intelligent, fit, resourceful, scientifically minded.	
Teenager in hoodie	Disobedient, moody, dishonest, intimidating.	
Nurse	Calm, caring, kind, efficient.	
 Teacher	Stuffy, dishonest, uncaring, selfish, criminal.	
Toddler	Giggly, fun, clumsy, cute, small, defenceless.	
Politician	Serious, powerful, intelligent, well-connected.	
Student	Noisy, lazy, unhygienic, penniless.	
Footballer	Rich, arrogant, talented, flashy.	

- 
Pick a person from the table, and write a short character summary for them in the 'Summary' column.
- Now look at the character you created in worksheets 1.3 and 1.4. Is there anything about your character that breaks these stereotypes? How could you subvert these stereotypes for your character?

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WORKSHEET 1.6

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6 Character Arcs

Main characters should always have a character arc, and will likely always follow

Disposition	Challenge
<p>This is the character as we meet them at the beginning of the story. He or she will have a disposition that becomes central to the plot. At a later point in the story. For example, perhaps your character hates children, or wants to be alone, or has an intense fear of flying.</p>	<p>This is the turning point for the character. Here she will be challenged in some way, where her disposition will be brought to the fore. For example, perhaps the character that hates children finds out he's a father. Perhaps the character who wants to be alone is forced to ask for help. Perhaps the character who is scared of flying has to fly a plane in order to catch a kidnaper.</p>

1. a. Create a mind map with as many disposition ideas as you can.



- b. Choose one of these disposition ideas. Write a scene in which your character faces a challenge (minimum 350 words).

- c. How does this challenge transform your character?

Do they overcome their disposition? Do they succeed or do they fail? Is there a lesson?



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WORKSHEET 1.7

Hw Character

1. Create a social media page for your character using the template below.

	Profile Picture	Work
	Date of Birth...	About
	Relationship Status...	
	Born in...	
	Live in...	

2. Create a timeline of the most important events in your character's life. You can put happy events on the top side of the timeline and unhappy events on the bottom side of the timeline.

Think about the major events in a person's life and decide whether your character has experienced these – first day at school, wedding, family members or friends moving house, arguing with friends, learning to drive, getting lost, going on holiday.

Birth



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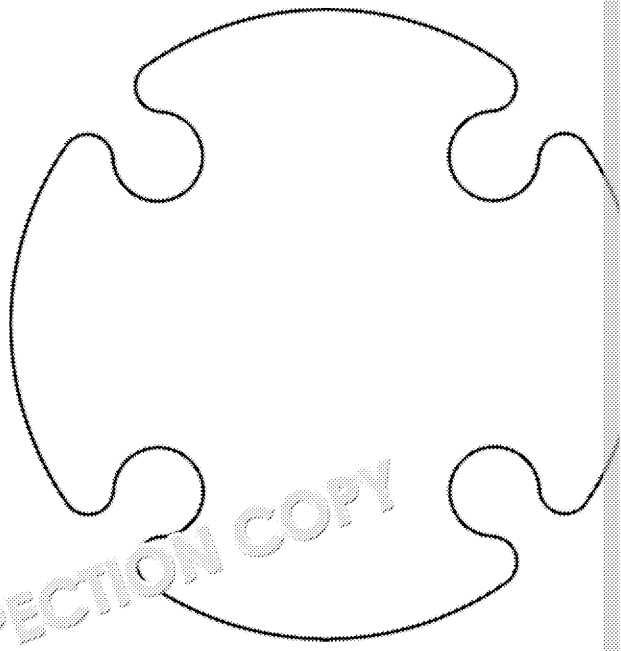
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3. Pick one of the events on the timeline, and write a short story that includes:
 - a description of the setting (such as location, weather, time, etc.)
 - a description of the character (that indicates age, temperament, etc.)
 - a description of the character's emotions before, during and/or after the event.
4. Write down all in the jigsaw piece below the things you think are important about your character. Keep this in a safe place – you'll need it again in the future.

You could write about names, locations, events, character arcs and roles, etc.



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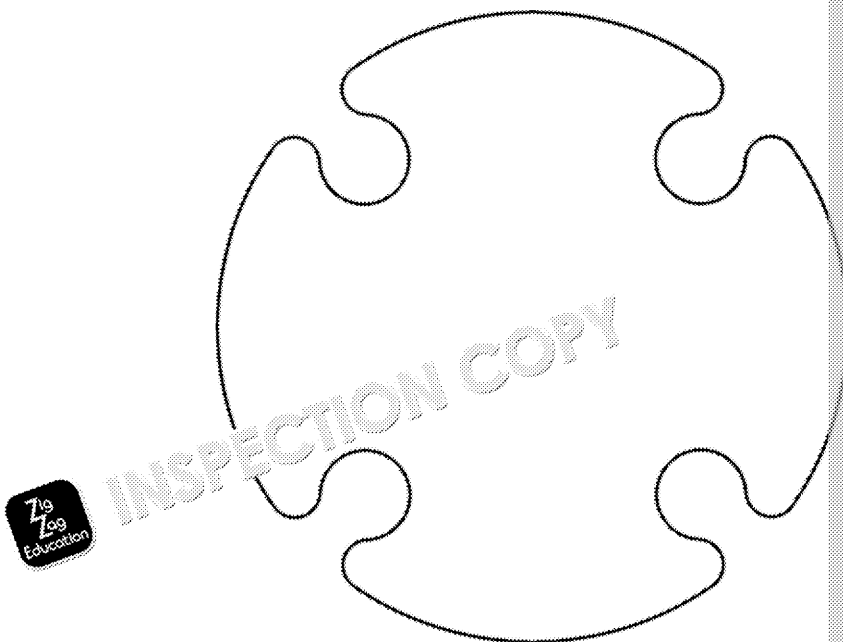
WORKSHEET 1.8

Hw Character

1. Create a social media page on paper for your character, including key details and date of birth.
2. Write five facts about your character, and then write five lies. This will allow you to identify your character.
3. If your character was an animal, what animal would they be? Why?
4. How would your character change the way they behave when interacting with:
 - their employer
 - their childhood bully (or victim, if you were the bully)
 - their best friend
 - their father
 - their ex-partner
 - their mother
5. Create a timeline of the most important events in your character's life. You can write happy events on the top side of the timeline and unhappy events on the bottom side of the timeline.



6. Pick one of the events from your timeline, and write a short story about that event.
7. Write down the jigsaw piece below all the things you think are important in your character's life. Keep this in a safe place – you'll need it again in the future.



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Lesson 2: Setting

Topic	Setting		
Learning Objectives	Students should: <ol style="list-style-type: none"> 1. be aware of the importance of setting 2. be able to utilise different methods of exploring setting 3. be able to write effectively about setting in their work 		
Assessment Objective	<ul style="list-style-type: none"> Communicating imaginatively. Selecting style for different purposes. Organising ideas. 	AO6	<ul style="list-style-type: none"> Using clarity

Starter (15 mins)	<p>Additional resources required: paper</p> <p>Give each of your students a small piece of paper (cutting an A4 page into quarters) and ask your students to think about a setting they know very well – the park they go to, the room in their house, the school library, etc. – and write down as many details as possible. What they see, hear, smell, feel, taste. It could be in note form. Once students have had five minutes writing down as many details as possible, redistribute randomly.</p> <p>Give the students a moment to read through their new setting, then ask them to think of a character they have created into this setting – it could be a character they have used in another story. If they does not have a character they can use, they could use an existing fictional character. They write about the setting through their character – they should think about what they notice, how they would feel in this setting, what senses they would expect to use. They expand upon the setting they have been given.</p> <p>Once students have had five minutes to write this scene, see if there are any questions about their work out. Discuss which aspects of the setting they used and which parts they expanded upon, what you (or other students) liked about it, etc.</p>
Lesson Body (30 mins)	<p>Additional resources required: Worksheets 2.1 to 2.3</p> <p>The body of the lesson should focus on the use of setting and location in writing. The worksheets focus on three key areas of setting:</p> <ol style="list-style-type: none"> (1) World-building (creating fantasy and sci-fi worlds) (2) Place and Landscape (describing settings) (3) Alternative History (exploring the alternative history as a potential setting)
Plenary (10 mins)	<p>Additional resources required: A3 paper</p> <p>Get students to write down as many words to describe setting as they can think of. Do this over multiple rounds, increasing the difficulty each time, forbidding students to use words already used.</p> <p>You could give the students a sheet of A3 paper and ask them to create a 'setting'. Students will have to think about presentation of information and how to use it effectively.</p>
Homework	<p>Additional resources required: Worksheet 2.4 (Supportive) or Worksheet 2.5 (Challenge)</p> <p>The supportive homework worksheet is differentiated to support lower-ability students. The advanced homework worksheet is intended to provide challenging activities for high-ability students.</p>

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WORKSHEET 2.1

After character, setting is the next piece of the jigsaw. Without it, your characters have no time and space and your readers won't have a world to see through your characters.

I World-building

An important aspect of setting is known as world-building, which is when writers construct an imaginary world in which their story and characters live. In this part of the lesson, we're going to focus on **fantasy** and **science fiction**.



1. a. Divide a piece of A3 paper into four parts. Label each part with the following headings:
 - Map
 - History
 - Landscape, Flora and Fauna
 - Miscellaneous
 - b. In the 'Map' section, draw a map of your fictional fantasy or sci-fi realm.
 - forests and mountains
 - bogs and swamps
 - rivers and lakes
 - cities, towns and hamlets
 - roads and outposts
 - sites of key battles or events
- Don't forget to label your map! Also, you may want to create a legend for the symbols you have used to represent cities/forests/mountains, etc.)*
- c. In the 'History' section, note down some key historical events that have occurred. You could include:
 - battles and rebellions
 - marriages and betrothals
 - famines and natural disasters
 - coronations and funerals
 - d. In the 'Landscape, Flora and Fauna' section, note down some key aspects of the wildlife of your world. You could include:
 - a description of an important mountain range, river or forest
 - a description of a plant that can bring back the dead
 - a description of the apex predator in your world
 - e. In the 'Miscellaneous' section, note down **three** interesting facts about your world.
 - the currency in your world
 - a disease in your world
 - a recent technological development in your world

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Below is an example of what you could create for this worksheet.

MAP – The Kingdom



HISTORY

The Kingdom has
Rebellion.

General Ilfrund the
notorious military
battlefield. Believed
up an army 7,000

After a bloody battle
failed with heavy

LANDSCAPE,

The western coast
known as the Whet
storms and invade
the Whet Peaks.

Eel nest ever discovered
eels every year, with

Anils are large but
are a key resource
to make clothes and

MISCELLANEOUS

Who is the current
King Alfyrd I (other

What is the current
Gold and Copper

What disease has
Rabidism - Transmitted
burning fever, and

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WORKSHEET 2.2

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2 Place and Landscape

Distilling a sense of place in your writing is an important skill. The setting helps to and sets the tone and mood for your story.

1.
 - a. Write an opening sentence for a horror story in which you introduce the setting.
 - b. Write an opening sentence to a romantic comedy story in which you introduce the setting.
 - c. Write an opening sentence to a sci-fi story in which you introduce the reader to the setting.

2.
 - a. Imagine a forest. Think about the kinds of trees there are, the smells, the sound of the breeze among the leaves. What season is it in this forest, and how might changing the season affect your description?

Describe the same forest setting in each season below.



Summer	
 Autumn	
Winter	
 Spring	

- b. Which two descriptions were the most different? Which was the most different? How did your description change with each season?

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3. Choose one of the settings from the list below (or add your own!). Use your imagination to describe what you can see, hear, smell, feel and taste in this setting. Try to write at least 100 words.
- An abandoned school
 - A cave in a snowy mountain
 - A quiet alleyway in a big city
 - A submarine in enemy waters
 - A luxury mansion
 - A scientist's laboratory
 - The International Space Station
 - An industrial factory

<p>Your Setting</p> 	<p>Sight</p>	<p>Sound</p>
<p>Smell</p> 	<p>Touch</p>	<p>Taste</p>

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4. Write a short descriptive paragraph for each setting invoked by the images below to include the feature suggested beneath each image.

Image	
 <p data-bbox="178 842 459 875">Challenge: use a simile.</p>	
 <p data-bbox="178 1447 549 1480">Challenge: use personification.</p>	
 <p data-bbox="178 2027 510 2060">Challenge: use a metaphor.</p>	

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WORKSHEET 2.3

3 Alternative History

Alternative history is a genre in which history is adapted so that the course of history happened, changes. For example, there have been many stories that explore the (the world) if Germany had won the Second World War.

1. a.  Choose a historical event. You can come up with your own or use one of the prompts below. You may wish to use the Internet to support your knowledge of these historical events.
 - The Berlin Wall fell in 1989
 - The building of the pyramids
 - The invention or widespread use of the Internet
 - Slavery was abolished in the USA in 1865
 - Napoleon lost the Battle of Waterloo in 1815
- b. Now twist your historical event in an interesting way. You can do this by asking 'What if...?' For example, 'What if ... Jesus was never crucified?'
- c. Once you have an interesting hypothetical, bullet point some of the possible consequences.
- d. Choose one of your hypothetical consequences from part (c), and write a short story about a character who is witnessing or reacting to this consequence. Minimum 350 words.



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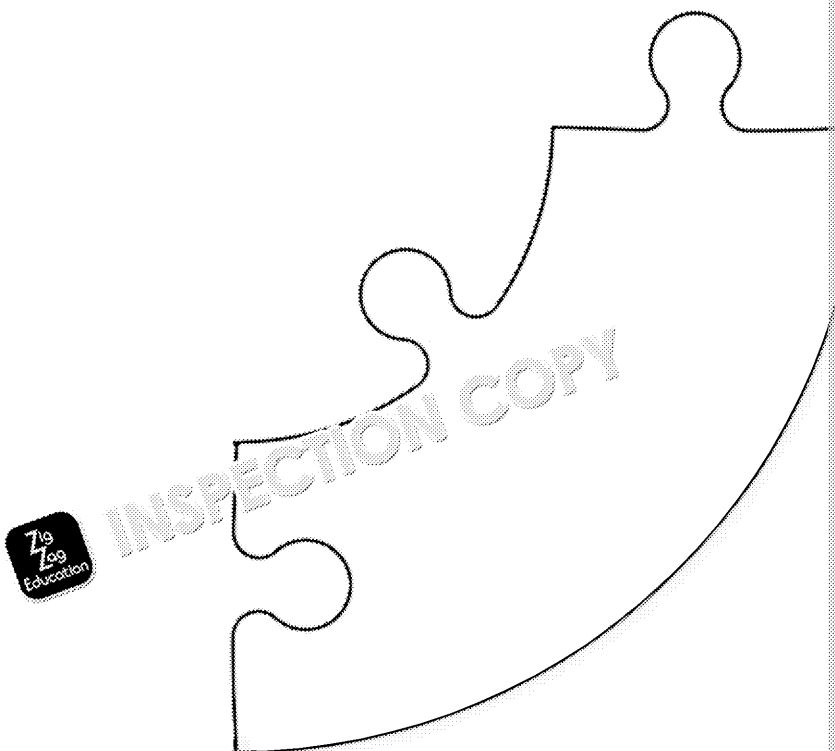




Hw Setting

- For each of the following themes, find an image (either online or in print) that fits the theme and keep them for future reference.
 - Forests and Woods
 - Rivers and Lakes
 - Mountains and Caves
 - Cities and Settlements
 - People and Animals
- Using one of the images you found in part (1), bullet point the key features of the setting. You should have at least seven.
- Make the 12-sided die on the following page. It is made up of different faces, some more complex than others. For example, we have an innate sense of direction and how full our bladder or stomach is.
 - Roll the die and come up with a few different opening sentences (or paragraphs) that explore the setting via whichever sense lands on top.
- Use the features you came up with in part (2), and an opening sentence you came up with in part (3), to write the opening of a story. You should:
 - describe the setting
 - introduce the protagonist
- Write down in the jigsaw puzzle below all the things you think are important to your setting. Keep a list of things that will be useful in the future.

You could write about world-building, alternative histories and ways of describing a world.

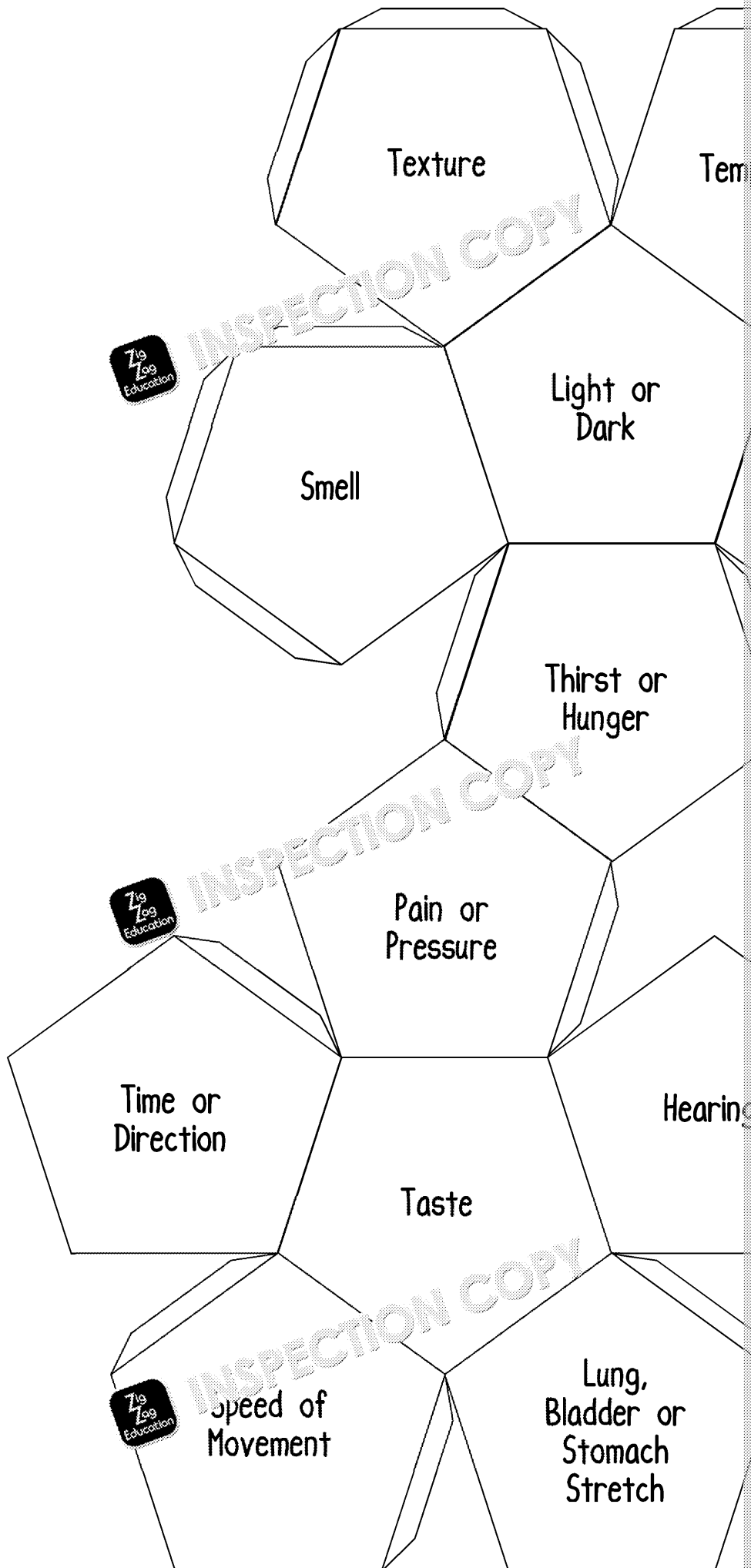


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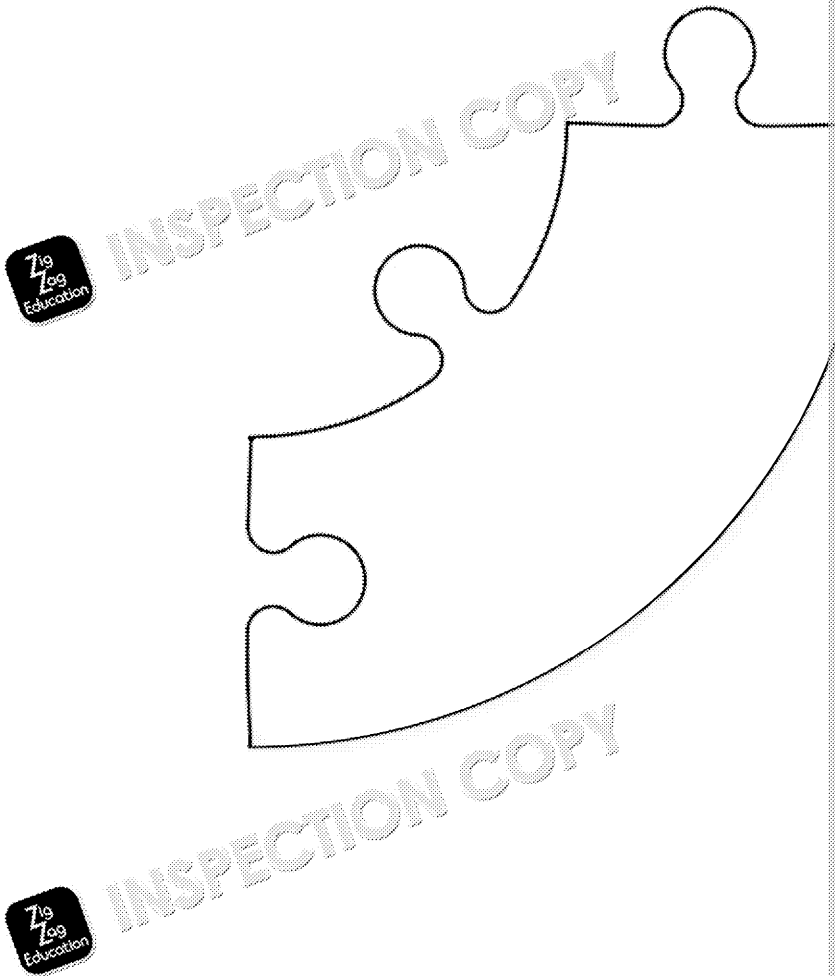




WORKSHEET 2.5

Hw Setting

1. Find five images of different places and landscapes (either online or in print) out and keep them for future reference.
2. Using one of the images you found in (1), bullet point the key features of 'What is this setting like?' in the middle of a page and then surround it with
3.
 - a. Make a 12-sided die on the following page and fill in each side with personal experience in your chosen setting.
 - b. Roll the die and come up with a few different opening sentences (or paragraphs in a good idea) that explore the setting via whichever sense lands on top.
4. Use the features you came up with in part (2), and an opening sentence you came up with in (3), to write the opening of a story.
5. Write down in the jigsaw piece below all the things you think are important about your chosen setting. Keep this in a safe place – you'll need it again in the future.



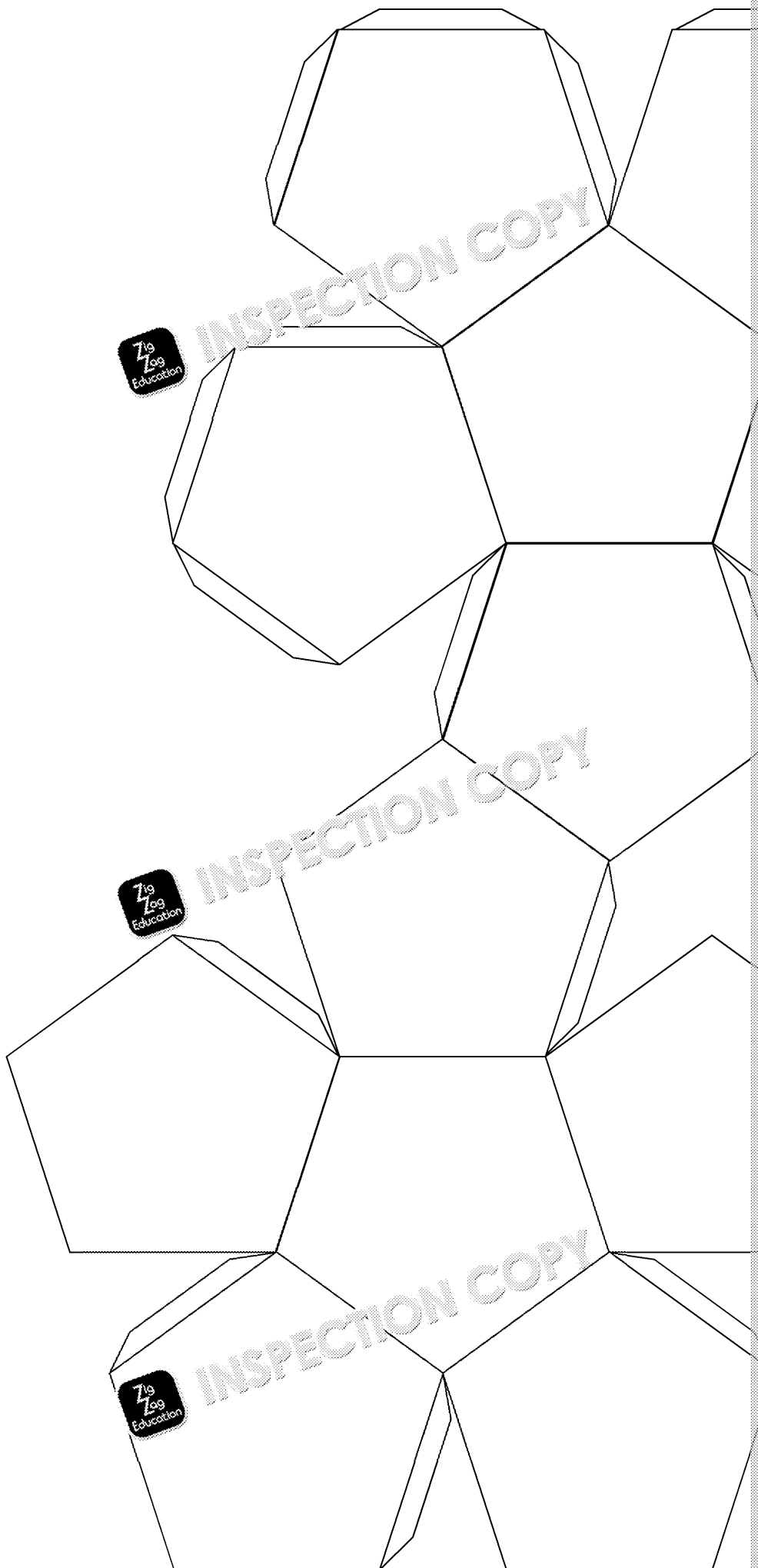
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Lesson 3: Plot and Structure

Topic	Plot and Structure		
Learning Objectives	Students should: <ol style="list-style-type: none"> 1. Be able to create interesting plots for their characters. 2. Be able to use different structural features to achieve different effects. 3. Be able to write more engaging climaxes. 		
Assessment Objectives	<ul style="list-style-type: none"> Communicating clearly and imaginatively. Organising information and ideas, using structural features to support coherence and cohesion of the text. 	A06	<ul style="list-style-type: none"> Using sentence structures for a specific purpose.

Starter (10 mins)	<p>The 'And so...' Game. Ask students to name their favourite stories (from books or shows). This works best with stories that all the students are familiar with or universally known stories such as 'Jack and the Beanstalk' or 'Little Red Riding Hood'. Ask the students to outline the basic plot, connecting each plot point with 'and so'.</p> <p><i>Jack is a poor boy living on a farm (and so) he takes a cow to market to sell for a bag of magic beans for the cow (and so) Jack takes the magic beans home and hides them out of the window (and so) the beans grow into giant stalks over the garden (and so) Jack climbs the beanstalk and finds a giant's castle filled with treasure (and so) Jack steals the treasure (and so) the giant chases him down the beanstalk (and so) Jack cuts the beanstalk (and so) the giant falls to his death.</i></p> <p>Ask the students to discuss: Which do they think the most important parts of the plot are? Which are suitable for setting off the rest of the story?</p>
Lesson Body (30 mins)	<p>Additional resources required: Worksheets 3.1 to 3.5</p> <p>The body of the lesson should focus on plot and structure in creative writing. Focus on five key areas of plot and structure:</p> <ol style="list-style-type: none"> (1) Three-Act Structure (using a common structure of storytelling) (2) Tropes (using and improving tropes) (3) Linear and Nonlinear Narrative (investigating linear and nonlinear narrative) (4) Climaxes, Cliffhangers and Plot Twists (utilising climaxes effectively) (5) Deus ex Machina (being aware of deus ex machina)
Plenary (10 mins)	<p>Additional resources required: sticky notes</p> <p>Give each student a sticky note. Ask them to write down one thing they are still unsure about. Students will then stick their notes to the board. Pick out some of the notes to the class for discussion, or answer any questions.</p>
Homework	<p>Additional resources required: Worksheet 3.6 (Supportive) or Worksheet 3.7 (Challenge)</p> <p>The 'And so...' Game homework worksheet is differentiated to support lower-ability students. The 'And so...' Game worksheet is intended to provide challenging activities for more-able students.</p>

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WORKSHEET 3.1

Without plot, nothing interesting will happen to your characters. Without structure to follow your plot.

I Three-act Structure

Many stories can often be split into three (a *trilogy* or 'parts'), in which one or more key act structure can feel limiting. For some writers, it is a straightforward way to quickly

1. Look at the three-act structure below. In the right-hand column, fill in the broad television show you have watched that broadly corresponds to each act.




<p style="text-align: center;">Act One</p> <p>The Setup of your story is where you introduce your characters and setting. It must include an 'inciting incident', which is what will grab your audience's attention and kick-start the rest of the story.</p>	
<p style="text-align: center;">Act Two</p> <p>The Confrontation of your story will be characterised by rising action. Your protagonist is put in more and more danger, but they aren't well-equipped enough to solve the problems they face.</p>	
<p style="text-align: center;">Act Three</p> <p>The Resolution of your story will contain the 'climax'. This is the highest point of danger for your protagonist, and usually ends in the demise of the antagonist. The protagonist will walk away from the climax having changed.</p>	

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2. a. Let's break down the three-act structure and focus on each act in turn. first act.




ACT 1	
Characters	
Protagonist Who are they? What do they do? What is the beginning of the character arc?	
 Deuteragonist(s)	
Antagonist Who are they? What do they want? Why are they doing what they're doing?	
Setting	
Location Britain? Earth? Space?	
 Time Period Past? Present? Future?	
Inciting Incident	
How is the protagonist drawn into the plot? What event occurs that changes the protagonist's life?	
 What conflict has taken place (and will be resolved at the end of the story)?	

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b. Use the table below to plan your second act.

ACT 2	
Characters	
<p>Protagonist</p> <p>Where is the protagonist (physically and mentally) after the inciting incident? What are they trying to achieve? What obstacles do they need to overcome?</p> 	
<p>Deuteragonist(s)</p>	
<p>Antagonist</p> <p>How does the antagonist elevate the tension?</p> 	
Rising Action	
<p>What dangers does the protagonist face?</p> <p>What skills does the protagonist learn?</p> 	

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c. Use the table below to plan your third and final act.

ACT 3	
Characters	
Protagonist How does the protagonist's character arc end? How do the antagonist's goals change?	
Deuteragonist(s)	
Antagonist How is the antagonist defeated? Have their goals become clearer?	
Climax	
Where does the climax take place? Does the antagonist have a trick up his sleeve? Are there any twists in the story? Any reveals?	

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WORKSHEET 3.2

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2 Tropes

A trope is something that crops up in storytelling time and again. ‘Once upon a time Beautiful good guys and ugly bad guys is a trope common across all sorts of genres walking away from an explosion is a common trope in action films.

So tropes *can* be clichés, but they *can* also be used effectively to build upon shared

There have been several attempts to ‘classify’ the different kinds of plots found in just one of the approaches, *The Seven Basic Plots* by Christopher Booker. These are genre tropes but that doesn’t mean we shouldn’t use them.

1. a. Match up the plot title to the plot summary.

Overcoming the Monster	The protagonist must journey in order to finish the plot.
Rags to Riches	Always has a happy story is driven forward by befuddled conflict (or
The Quest	A poor protagonist loses it. By completing the quest, they gain all they desire.
Voyage and Return	The conflict results in flaws, and growing characters deal with the conflict.
Comedy	The protagonist goes away and makes it home having become a better person.
Tragedy	An antagonist is going to win / something of value to the protagonist must die.
Rebirth	The protagonist falls through their character. The antagonist wins.

b. Can you think of an example of a story (books, films, TV shows) for each trope?

c. Using these plot tropes sets up expectations in the reader’s mind. Choose seven basic plots and re-imagine them play with the reader’s expectations. For example, a trope a protagonist goes on a journey and makes an enemy, but their journey has made them more bitter and hateful.

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WORKSHEET 3.3

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3 Linear and Nonlinear Narrative

Narrative is another word for 'story', and all stories have structure. In this worksheet, you will explore different examples.

- 1. a. A linear narrative structure is a story in which the events that unfold are in the order in which they occurred. In other words, a linear narrative is *chronological*. This is the most common narrative structure.



Using your three-act structure plan from worksheet 3.1, create a story based on the following prompts: the inciting incident, the rising action (or turning point), the climax. In the final act, identify the **seminal scene** in that act (i.e. the most important scene!). In the box below, describe what you are seeing.

Inciting Incident (Act 1)	Rising Action (Act 2)
	
<i>Description of Event</i> 	<i>Description of Event</i> 

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- b. Linear narratives, however, can also have flashbacks and flashforwards. How could you add flashbacks or flashforwards to your story? Write a paragraph to explain.
- c. Flashbacks can also reveal part of your protagonist's backstory, or reinforce a theme. Write a paragraph to explain the following prompt below, and then write a flashback moment for the story.

Joan approached the house with caution. It looked familiar. The peeling bricks, the porch overgrown with weeds and ivy. She'd been here before. Her heart skip a beat, and the hair on the back of her neck stood up.

Then she remembered...



2. A nonlinear narrative structure is a story in which the events that unfold are not in the order in which they occurred. This may be done for a number of reasons – for example, if the audience is aware a character dies but has not yet *seen* their death (as in *Up to it*) or to reflect the way we recall memories. *The Prestige* (2006), *500 Days of Summer* (2009) and *The Social Network* (2010) are good examples of a nonlinear narrative.

The Latin phrase *in medias res* is used to refer to a story that starts in the middle of the action. Write a paragraph to explain the technique of *in medias res*. You can use a story you've planned, or a new one.



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4 Climaxes, Cliffhangers and Plot Twists

Every story needs a **climax** – a high point of tension in which the protagonist and antagonist come to a head. A climax might be preceded by a **plot twist**, where the audience’s expectations are subverted in a sudden and shocking reveal. The climax might be followed by a **cliffhanger** – when it is revealed that the danger is not over, and that the protagonist is still confronted with a problem.

1. Respond to the following writing prompt (minimum 350 words).

Having finally tracked down the last piece of evidence needed to identify the murderer, you discover to your shock that it was his partner all along. Write the scene in which the detective realises this.

2. Get into groups of three, and choose one of the following writing prompts each.

- A girl is exploring her grandfather’s garden, when she finds a hatch that leads down underground.
- A man wakes up to find that he’s not where he went to sleep.
- A young woman is working in the library, when she realises it’s *too* quiet. There’s not another soul in sight.
- The protagonist is in a dark room when they find something they’ve never had before.
- The protagonist is on a long night walk through a forest when a tree starts to grow.
- The protagonist receives a letter from someone a question.

Write the opening few paragraphs for your writing prompt. You should explore the setting. Once you have written your opening, pass your work along to the next member of your group.

They will write the second ‘act’ of the short story, in which they will build towards the climax. When they have written their next few paragraphs, they will pass it along to the third member of your group.

It will be their job to write the climax of the story.

At the end of the activity, you will each have written a first, second and third act of a story. You will all have had different ideas on which direction to take the story. Discuss your stories and discuss at the end.



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5 Deus ex Machina

Deus ex machina comes from Latin, meaning 'god from the machine'. This is a technique that some writers use to help them resolve a tricky plot point that they can't resolve. It is considered by some critics to show a lack of skill, but it can also be used effectively, especially in comedy. Occasionally, the bluntness of deus ex machina can be added to a story as a **foreshadowing** device, which is when we subtly allude to future events.

For example, a hero appearing just in time to save the day would be an example of deus ex machina. This could be foreshadowed by an earlier, separate interaction in which another character says 'I'll always be on time.' or 'Ah, here you are. Right when I needed you!'

1. What examples of deus ex machina from books, films and television can you think of?
2. Look at the following examples of deus ex machina. How would you make them more satisfying to the reader?

A natural disaster occurs which traps the protagonist or antagonist.

A detective makes an impossible deduction just in time to save a victim.

A secret spy is caught by the villain, but has just the one gadget they need to escape.



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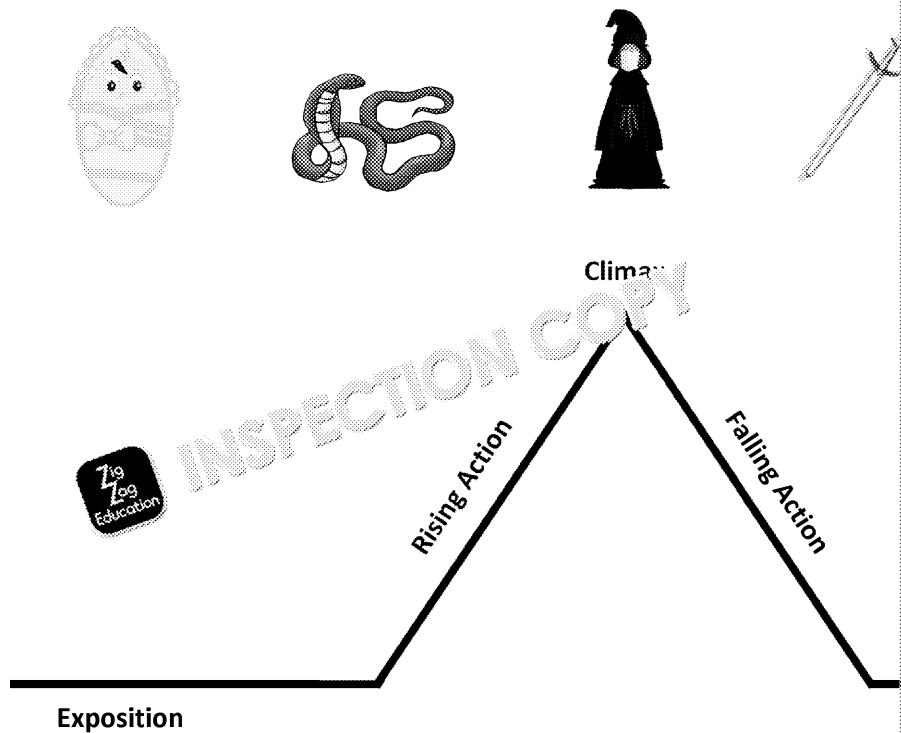


Hw Plot and Structure

Freytag's (1863) pyramid is a model of narrative structure made up of five parts.

- The **exposition** is where the characters are introduced and the protagonist begins their journey.
- The **rising action** begins with conflict – this section spans the inciting incident to the climax.
- The **climax** is the high point of tension in which the protagonist and antagonist meet.
- Then we move into the **falling action** stage – this is characterised by the protagonist reaching their personal goal, with the smaller subplots being resolved.
- Finally, the **resolution**, in which the protagonist either defeats or succumbs to their antagonist.

1. See if you can map the plot from one of your own stories (or a story you have read). You could use icons to represent the key moments – we've included an example from *Chamber of Secrets* below.



2. Did the story fit the structure? If not, do you think this is a problem? Explain your comment on:
 - whether you think the story would have been better or worse had it followed the structure more closely
 - whether you think stories *should* try to follow Freytag's pyramid
 - whether you can think of a better way of breaking down a story structure

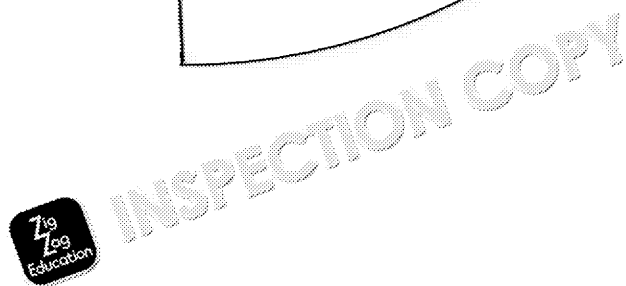
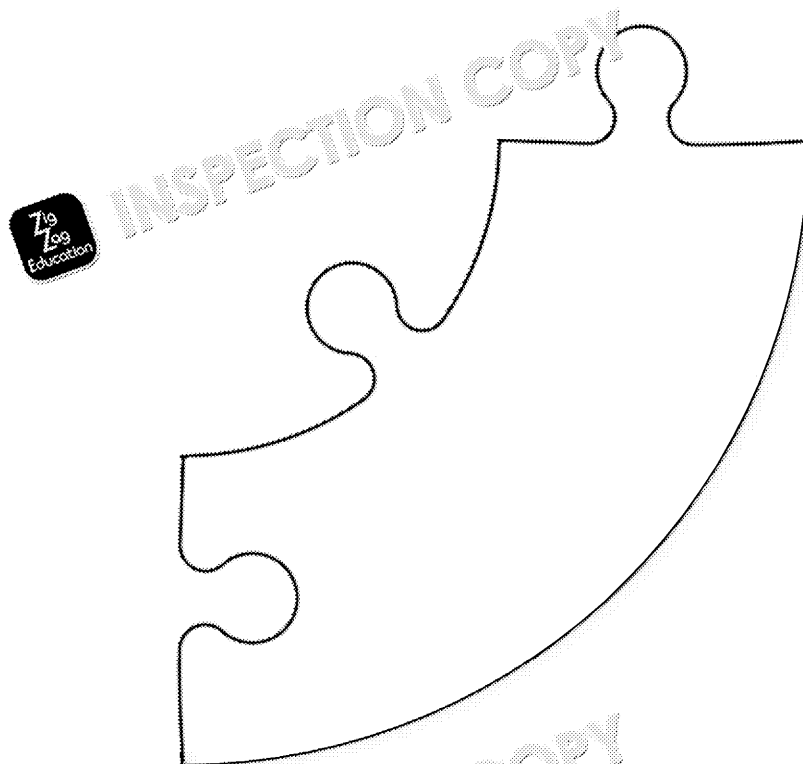
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3. Write down in the jigsaw piece below all the things you think are important about narrative structure. Keep this in a safe place – you'll need it again in the future.

You could write about tropes, climaxes, the three-act structure, etc.



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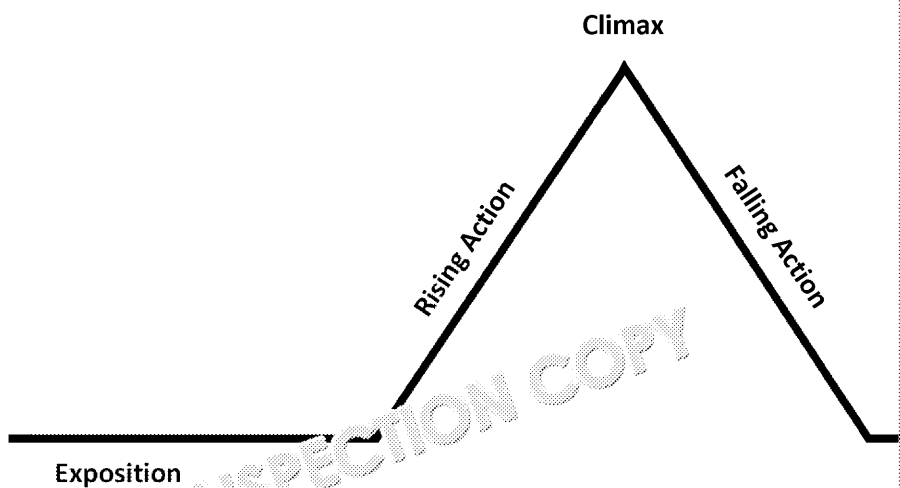




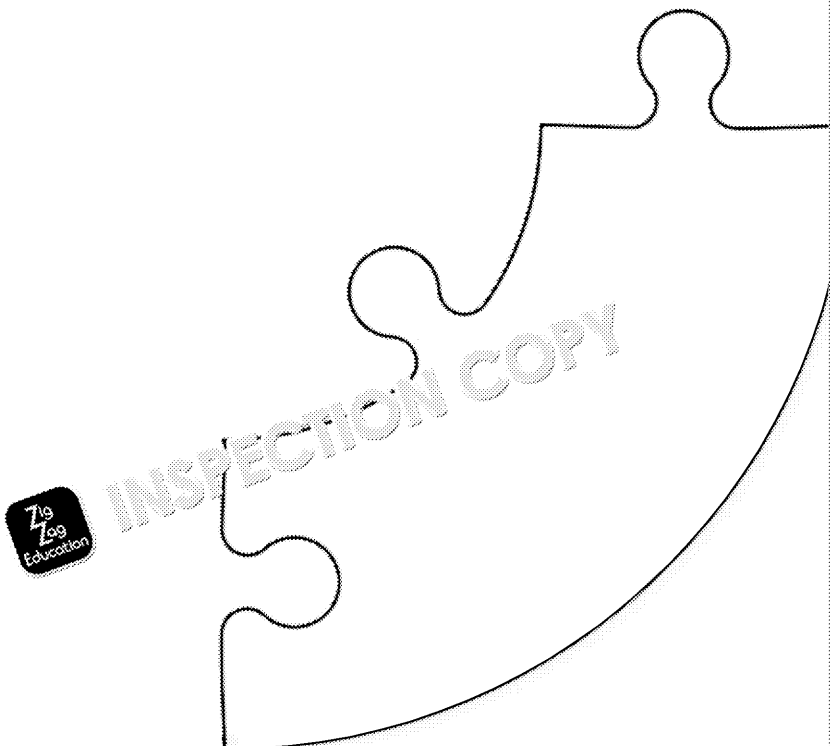
WORKSHEET 3.7

Hw Plot and Structure

- What do you think each of the five stages in Freytag's (1863) pyramid structure is?
 - Exposition.....
 - Rising Action.....
 - Climax.....
 - Falling.....
 - Resolution.....
- See if you can map the plot from one of your own stories (or a story you have read).



- Did the story you mapped fit the structure? If not, do you think this is a problem? Explain.
- Write down in the jigsaw piece below all the things you think are important to a story's structure. Keep this in a safe place – you'll need it again in the future.



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Lesson 4: Narrative Perspective

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Topic	Narrative Perspective		
Learning Objectives	Students should: <ol style="list-style-type: none"> be aware of the role of the narrator be able to use different techniques to create a narrative voice understand grammatical person and its uses 		
Assessment Objectives	<ul style="list-style-type: none"> Communicating clearly, effectively and imaginatively. Organising information and ideas, using structural and grammatical features to support coherence and cohesion of the text. 	AO6	<ul style="list-style-type: none"> Using sentence structures for a purpose

Starter (10 mins)	Ask the students to suggest some books, films or TV shows they enjoy. Write a story as though it was told from a different point of view. For example, what if the story was told from Ron's perspective? Or Voldemort's perspective? For example, tone, pace, structure. Why do they think these stories are told from that view that they are?
Lesson Body (30 mins)	<p>Additional resources required: Worksheets 4.1 to 4.3</p> <p>The body of the lesson should focus on narrative perspective in creative writing on three key areas of narrative perspective:</p> <ol style="list-style-type: none"> Point of View (exploring point of view and its effects) Narrators (and Unreliable Narrators) (understanding the role of the narrator) Stream of Consciousness (using stream of consciousness)
Plenary (10 mins)	<p>Additional resources required: A3 paper</p> <p>Get the students to make a poster for the 'narrator' (on A3 paper if possible). Drawing a 'narrator' in the centre, with different devices used by the narrator. Students should think back to the topics covered in the lesson for ideas for revision purposes.</p>
Homework	<p>Additional resources required: Worksheet 4.4 (Supportive) or Worksheet 4.5 (Challenging)</p> <p>The supportive homework worksheet is differentiated to support lower ability students. The challenging homework worksheet is intended to provide challenging activities for more able students.</p>

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WORKSHEET 4.1

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I Point of View

Narrative perspective is commonly understood to refer to point of view. But what is otherwise known as **grammatical person**? This is how we describe the relationship between the narrator and others.



Grammatical Person	Example
First Person	I am going home.
Second Person	You are going home.
Third Person	She is going home.

1. a. Identify the grammatical person in the following sentences.

Sentence	Grammatical Person
Owen tripped over the curb.	
She won the set.	
I found the stapler.	
We're getting married.	
You're running late.	
He crawled out from under the bed.	

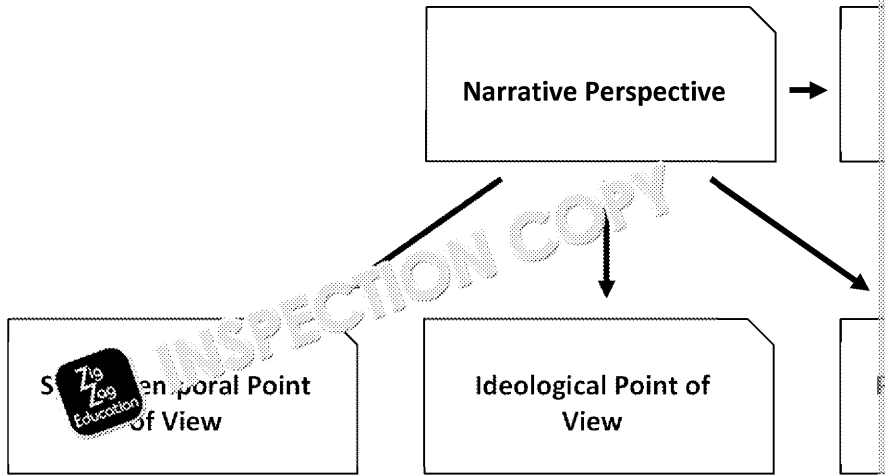
- b. Fill in the gap with the pronoun corresponding to the prescribed grammatical person.

Grammatical Person	Example
Second Person	_____ turn the page.
Third Person	_____ is the winner.
Second Person	_____ guys are the best.
First Person	Together, _____ can do it.
Third Person	_____ is my friend.
First Person	_____ is going to the store.

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Narrative perspective has some other meanings we need to explore.



Spatio-temporal point of view refers to time and space – where and when a story

Ideological point of view refers to the narrator’s (and possibly the writer’s) opinion. For example, does a character think all governments are corrupt? Does a character view the world through a religious filter? Does this influence the use of language?

Psychological point of view refers to the tendency for narrators to give insights into the minds of characters.

These different points of view, particularly psychological, are achieved through the use of language and speech.

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Speech and Thought Presentation

Presentation	Explanation	
Indirect Speech (IS)	When speech is presented with a reporting clause* with language suitable to the narrator.	John told his friends he was going home.
Free Indirect Speech (FIS)	When speech is presented without a reporting clause, with language that is suitable to both the narrator and the character.	That was the best time to go home. He had to go to his wife and...
Direct Speech (DS)	When speech is presented with a reporting clause, and the reported clause** is written between speech marks. The language within the reporting clause is suitable to the narrator, and the language used in the reported clause is suitable to the character.	'I'm going home'
Indirect Thought (IT)	When thought is presented with a reporting clause (e.g. wondered, thought), with language suitable to the narrator.	He thought about...
Free Indirect Thought (FIT)	When thought is presented without a reporting clause, with language that is suitable to both the narrator and the character.	He looked at his watch. It was time for him to go.
Direct Thought (DT)	When thought is presented with a reporting clause, and the reported clause is written between speech marks. The language within the reporting clause is suitable to the narrator, and the language used in the reported clause is suitable to the character.	'I want to go home'

* A **reporting clause** is sometimes referred to as a dialogue tag, for example *he said* or *she asked*. It is 'reporting' the speech or thought.

** A **reported clause** describes speech or thought that is enclosed in speech marks, for example *'What are you doing?'*

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2. a. Look at the examples below and decide what kind of speech or thought presentation is used. Explain your answers.

Example	Presentation
She wondered about his job.	
She looked around the crime scene. She saw the killer, who would she hide the weapon?	
'Is no one going to ask me how my day has been?' she asked.	
She thought long and hard. 'What do I do?'	

- b. Now let's have a go at putting some of these points of view into practice (350 words) in the third person (he/she/it/inner/they) in which you use speech and thought presentation.

You could use any of the following prompts, and then compare with other students to see how they affect the character's thoughts and speech.

- A couple has an argument in their kitchen.
- A couple has an argument on the bus.
- A couple has an argument at their friend's house.

Under the heading of third-person narration, we can also look closer at some

Third-person Narration	
Type	Explanation
Third Person Subjective (also known as Limited, or the Over-the-Shoulder Perspective)	When the inner thoughts and emotions (typically the main character) are relayed by the narrator. This is the most popular narrative voice.
Third Person Objective (also known as Dramatic, or the Camera-eye Perspective)	When the inner thoughts and emotions are relayed to the reader via the narrator.
Third Person Omniscient	When the narrator is all-seeing and all-knowing, and relays all the character's inner thoughts and emotions. This is a less popular narrative voice in the nineteenth century.

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3. Choose one of the third-person voices above that you wouldn't usually use. Write a 200-word story using that voice – you could rewrite your story from the last



2 Narrators (and Unreliable Narrators)

The narrator of a story can either be the voice of a character (in which case, your elements) or the author (in which case, your story might be told in the third person). It is through the narrator's choice of words that we see their actions.

- 1. Read the following extracts from different stories. What can you tell us about grammar, tense, person, narrative voice, and the reliability of the narrator.



He picked up the two heavy bags and carried them around the station to the up the tracks but could not see the train. Coming back, he walked through the waiting for the train were drinking. He drank an Anis at the bar and looked all waiting reasonably for the train. He went out through the bead curtain. She and smiled at him.

'Do you feel better?' he asked.
'I feel fine,' she said. 'There's nothing wrong with me. I feel fine.'

Hills Like White Elephants

He steadied his position with hands he didn't recognize as his own. Rough, big and dirty. They were not the hands of a businessman. They were not the hands met, or wanted to meet, yet they were his. His ring was missing, and its absence like a wet towel being wrung out. It had been ex-

When he was nearly thirty, his brother Jem got his arm badly broken at the and Jem's fear of never being able to play football were assuaged, he was about his left arm was somewhat shorter than his right; when he stood his hand at right angles to his body, his thumb parallel to his thigh. He could long as he could pass and punt.

When enough years had gone by to enable us to look back on them, we soon leading to his accident. I maintain that the Ewells started it all, but Jem, who said it started long before that. He said it began the summer Dill came to us idea of making Boo Radley come out.

Happy families are all alike; every unhappy family is unhappy in its own way

Everything was in confusion in the Oblonskys' house. The wife had discovered carrying on an intrigue with a French girl, who had been a governess in their announced to her husband that she could not go on living in the same house affairs had now lasted three days, and not only the husband and wife themselves of their family and household, were fully conscious of it. Every person in the was no sense in their living together, and that the stray people brought together had more in common with one another than they, the members of the family Oblonsky. The wife did not leave her own room, the husband had not been The carriage ran wild all over the house; the English governess quarrelled with wrote her friend asking her to look out for a new situation for her; the man day before just at dinner time; the kitchen-maid, and the coachman had given



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When I think of my wife, I always think of her head. The shape of it, to begin with, when I first saw her, it was the back of the head I saw, and there was something lovely about it. Like a shiny, hard corn kernel or a riverbed fossil. She had what the Victorians called a helmet-shaped head. You could imagine the skull quite easily. I'd know her head anywhere. I think of that, too: her mind. Her brain, all those coils, and her thoughts should be like fast, frantic centipedes. Like a child, I picture opening her skull, unspooling the brain through it, trying to catch and pin down her thoughts. What are you thinking? What are you thinking? I asked most often during our marriage, if not out loud, at least in my mind. What are you thinking? How do you think these questions storm cloud over every marriage? What are you thinking? How do you think these questions storm cloud over every marriage? What will we do?

2. a. Why might a narrator be unreliable? What reasons might they have?
- b. Write a short text in the first person (with at least two characters) where you are then going to rewrite the text from another character's point of view. Which of the narrators are both (or just one) of the narrators are!



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WORKSHEET 4.3


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3

Stream of Consciousness

Stream of consciousness is a narrative device used in fiction. It refers to a style of writing (often a character) conveys their fleeting and numerous emotions and ideas in a stream of conscious thought. There are differing levels of extremity in the stream of consciousness that are about to see.

1. a. Read the two extracts below.

 Help the world if all the women were her sort down on bathingsuits and I wanted her to wear them I suppose she was pious because no man I hope Ill never be like her a wonder she didnt want us to cover our faces with a welleducated woman certainly and her gabby talk about Mr Riordan he suppose he was glad to get shut of her and her dog smelling my fur and under my petticoats especially then still I like that in him polite to old women and beggars too hes not proud out of nothing but not always

Marley was dead: to begin with. There is no doubt whatever about that. The death was signed by the clergyman, the clerk, the undertaker, and the chief mourner, and Scrooge's name was good upon 'Change, for anything he chose to put there. Marley was as dead as a door-nail.

Mind! I don't mean to say that I know, of my own knowledge, what there is about a door-nail. I might have been inclined, myself, to regard a coffin-maker as a fool, for the simple reason that he is never in the hands of the ironmongery in the trade. But the wisdom of our ancestors is in the simile, and my hands shall not disturb it, or the Country's done so. You will therefore per- ceive that I emphatically, that Marley was as dead as a door-nail.

In your own words, how are they similar and different? Think in terms of style, tone and purpose.

- b. Which do you prefer, and why?
2. Get into groups of three or four. In turns, choose one of the following topics (with your own) and just start talking ... The aim is to speak for an entire 60 seconds in a stream of consciousness style – your thoughts and feelings as they come to you. But if you say 'ah', your turn stops and someone else tries.
- 'Miracles do happen.'
 - If the government collapsed...
 - What if everyone sees colour differently?
 - A platypus
 - Dream job
 - If I woke up with superpowers

3. Using the characters you created in worksheet 4.2, write a short stream of consciousness style text (in either third or first person). A starting point has been provided.

That was the worst day of [my/his/her] life.

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WORKSHEET 4.4

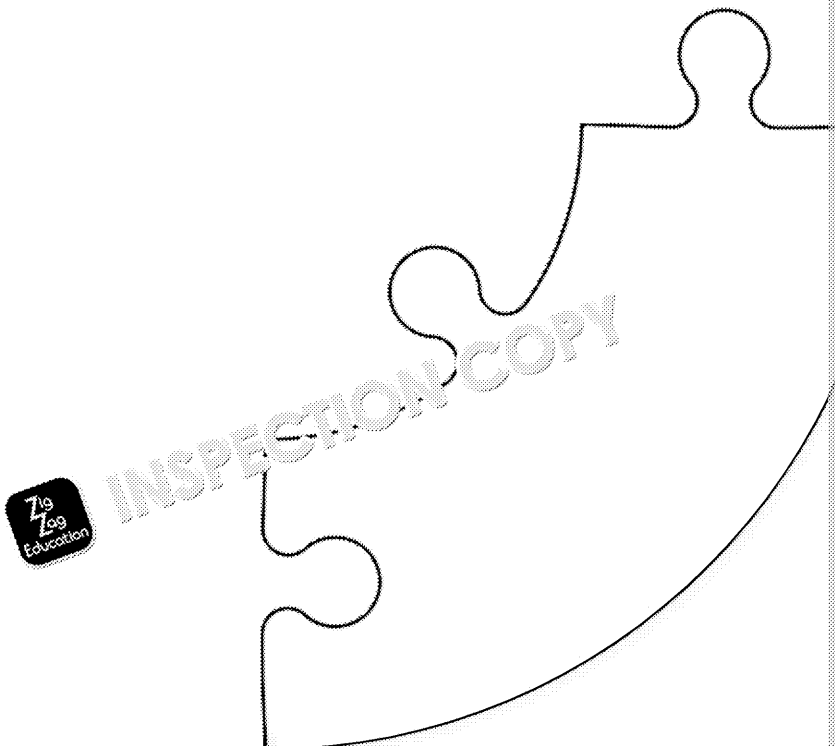
Hw Narrative Perspective

- Imagine a setting from the point of view of a bird. Now imagine the same setting from the point of view of a mouse. Finally, imagine the same setting from your own point of view. Describe the setting from each point of view in the space below – you should think about:
 - what can be seen from each point of view;
 - what one would notice in each point of view; for example, what's dangerous;
 - what one would be aware of from all points of view

Point of view	Description
Bird	
Mouse	
You	

- Write in the jigsaw piece below all the things you think are important in your narrative. Keep this in a safe place – you'll need it again in the future.

You could write about point of view, unreliable narrators and stream of consciousness.



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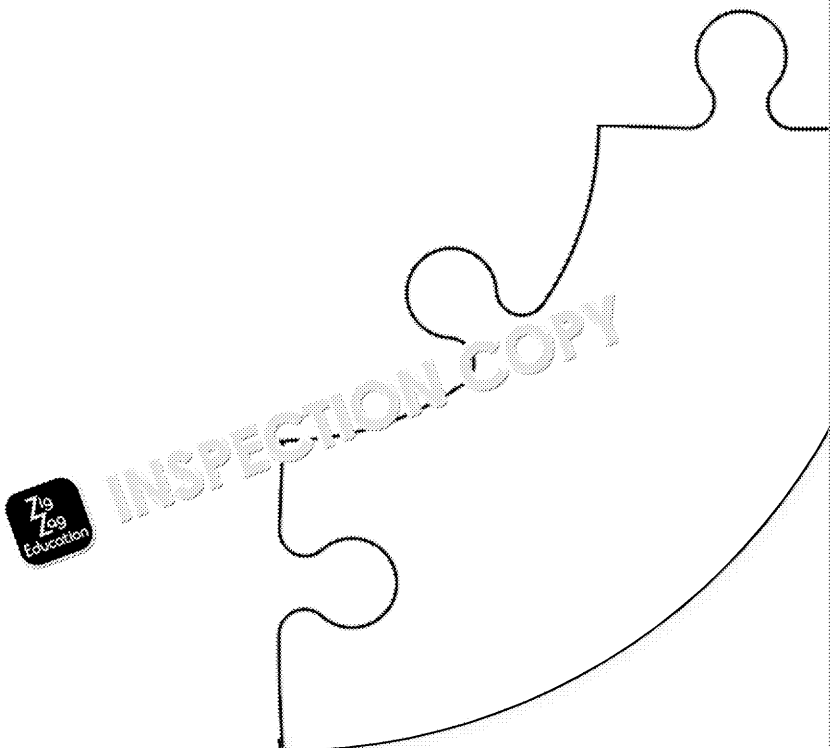
WORKSHEET 4.5

Hw Narrative Perspective

- Imagine a setting from the point of view of a bird. Now imagine the same setting from the point of view of a mouse. Finally, imagine the same setting from your own point of view. Describe the setting from each point of view in the space below.

Point of View	Description
 Bird	
Mouse	
Human	

- If you were writing a story where the bird ate the mouse, which perspective(s) would you use?
- Write down in the jigsaw piece below all the things you think are important from each perspective. Keep this in a safe place – you'll need it again in the future.



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Lesson 5: Genre

Topic	Genre		
Learning Objectives	Students should: <ol style="list-style-type: none"> 1. be able to identify texts from different genres 2. be able to write in different genres according to genre conventions 3. be able to write in different forms 		
Assessment Objectives	<ul style="list-style-type: none"> Communicating clearly, effectively and imaginatively. Selecting and adapting tone, style and register for different forms, purposes and audiences. 	A06	<ul style="list-style-type: none"> Using sentence structures for different purposes

Starter (10 mins)	<p>Additional resources required: sticky notes</p> <p>Divide the room into four groups. Each group should have a pad of sticky notes. Give each group the following genre headings, and ask the students to write down three points about that genre (whether that be conventions, examples, etc.). Students to present their notes on the board under the appropriate genre heading. Each student does the same.</p> <p>Action/Adventure Crime: Thrillers/Mysteries Fantasy/Sci-Fi Horror</p> <p>Once all the notes are on the board, pick out some examples and talk through them. Students will be able to refer back to this throughout the lesson for ideas.</p>
Lesson Body (30 mins)	<p>Additional resources required: Worksheets 5.1 to 5.4</p> <p>The body of the lesson should focus on genre and form in creative writing. The key areas of genre and form:</p> <ol style="list-style-type: none"> (1) Action and Adventure (exploring the genre) (2) Crime: Thrillers and Mysteries (exploring the genre) (3) Fantasy and Science Fiction (exploring the genre) (4) Horror (exploring the genre)
Plenary (10 mins)	<p>Additional resources required: Internet access</p> <p>Play some sounds to the class from the horror soundboard linked below. Ask students to write a descriptive horror text inspired by the sound. They could explore what the sound is to help them construct a setting.</p> <p>http://soundbible.com/tags-horror.html</p> <p>We recommend the tracks: The Bell, Strange Days, Monster Roar, Latent, Tornado Siren.</p>
Homework	<p>Additional resources required: Worksheet 5.5</p> <p>There is no differentiated copy for this homework.</p>

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WORKSHEET 5.1

What is genre? Genre is a term used to describe the categories we attribute to literature. We classify literature based on the conventions that they follow. These conventions include stylistic choices, function or salient features.

I Action and Adventure

Action/adventure stories are fast-paced, with lots of obstacles that gradually become more dangerous for the characters.

- 1 a. Fill in the details for an action/adventure story below. You can take your notes from the activity for this lesson.

<i>Setting</i>	<i>Characters</i>
<i>Character Arc</i>	

- b. Using your protagonist from activity 1a, write the first time they encounter a challenge. Use your planning above to support your writing.

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WORKSHEET 5.2

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2 Crime: Thrillers and Mysteries

1. a. A lot of crime fiction has a detective for a protagonist. Use the detective's most interesting detective (they can be male or female).

Name: _____

Specialty:  Arson / Drugs / Murder / Robbery / Serial Killers /

Key Flaw: Alcoholic / Adulterer /

Physical/Psychological Challenge: Amputee / Claustrophobic /

Nemesis: _____

Appearance

.....
.....
.....
.....

b. Crime fiction is only as good as the villain, so let's think about the antagonist.

- Are they a person, animal, or something more abstract like the environment?
- What is their motive, and how are they breaking the law? Remember to make sure their motive is in conflict with your protagonist's motive, otherwise they won't be a villain.
- What is their key flaw? As with your protagonist, your antagonist should have a flaw, otherwise, they won't fail (unless this is what you want to happen!).
- Does your protagonist know the antagonist on a more personal level? Are they friends, enemies, or related? How does this raise the stakes of the story?
- Where is their hideout? Is it in plain sight, or is it an underground lair?

c. Your detective meets his or her antagonist for the first time. Write this scene.



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WORKSHEET 5.3

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3 Fantasy and Science Fiction

1. Use the template below to create a captain's log entry on an abandoned space station.

You could explore what happened in the run up to the crew abandoning the station, or what happened (as though the captain didn't have an opportunity to do anything but what they had to evacuate!).

Log Entry 48282.1		
User: Cpt. S Hinchcliffe		
Ship ID:		
Subject:		
 <p style="text-align: center; opacity: 0.5; font-size: 2em;">INSPECTION COPY</p> 		

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Fantasy must be set in a fictional world where magic (in various forms) exists. But you can't write about it. This is because the existence of magic tends to sap the dramatic tension. The reader knows on some level that any obstacle could suddenly be removed with the magic (it doesn't literally have to be a magic wand, of course). In order to avoid this problem, you can do the following regarding magic.

2. Think about magic in your fantasy world, and how it works by or breaks the rules.
 - (a) Magic must have rules. For example, in the *Harry Potter* universe, they can summon existing items, such as food (*accio!*) from a distance but they cannot create things from nothing.
 - (b) Magic must have limitations. For example, in *The Lord of the Rings*, characters can only turn invisible with the One Ring – the magic is limited to a specific item.
 - (c) Magic must have a cost. Continuing with *The Lord of the Rings* example, the One Ring makes Frodo miserable, exhausted and short-tempered. Putting it on allows Sauron to see where he is.
 - (d) Magic must affect the world. For example, in *Game of Thrones*, owning a dragon is like owning a nuclear bomb. As you might expect, there is little a mere land army can do against a dragon, and hiding in a castle isn't enough to protect them from flames that can melt stone. In addition, in *Harry Potter*, wizards are a distinct 'class' and their social relationship with muggles (non-magic humans) is explored.
 - (e) Magic must be cool. OK, this one is a little more subjective. But there are many fantasy stories in which the only form of magic allows people to grow facial hair at a slightly faster rate than usual, because that's not a cool magic.
 - (f) Magic must help you tell your story. It has to have a purpose – otherwise, why are you writing fantasy?



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WORKSHEET 5.4

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4 Horror

1. a. What would be your worst nightmare? In the monster profile below, build a monster terrifying to you personally – what would you think about existing in the same world as this monster?

Monster Name:

Appearance: What does the monster look like?

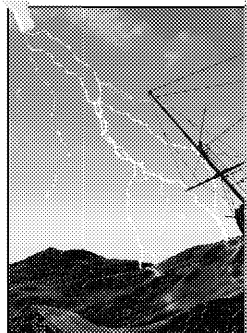
Location: Where does the monster live?

Goals: What does the monster want to achieve?

Victims: Who does the monster target?

Weakness: What is the monster's silver bullet?

- b. Equally important is setting. Look at the images below for inspiration, and use them to create the setting for your monster.



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- c. Write a short text from your own point of view, in which you first encounter the setting you have envisioned. Challenge: Leave your text on a cliffhanger.

Horror Trope checklist

You could use the horror trope checklist below to help you with your writing.

- The setting is isolated – a camp in the middle of a forest; a long road between buildings, etc.
- The protagonists are separated from each other – falling debris or obstacle paths; being knocked unconscious and waking up alone; deciding to split up.
- The tropes fall into the uncanny valley – this describes humanoid beings that make us feel uneasy or repulsed. For example, unnatural animalistic or slow and deliberate way; fixed, unchanging expression.
- Something unnatural or unexplained (potentially supernatural) happens – moves with impossible speed; poltergeists.
- The protagonists are turned against each other – just when your characters come together to survive, something is revealed that pushes them apart.
- Using real life events to contextualise the story, or make readers believe it.
- The protagonists reach safety, or so they think – the characters let their guard down and the antagonist to sneak up on them.
- Something innocent used in a creepy way – children's laughter, dolls, clown.
- A reflection on some element of religion – life after death, demons, punishment.
- If the antagonist is a creature they might have a harrowing backstory – perhaps illness, being abandoned or they were orphaned: something that gives a little motivation.



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WORKSHEET 5.5

Hw Genre

Flash fiction is fiction that is short in length. 'Short' is quite vague, and this is inter fiction varies, and the term itself could be used to describe stories from six words

- 1. a. **Six-word stories** are a real challenge in storytelling.

For sale: baby shoes, never worn is often thought to be one of the first six word stories created by Ernest Hemingway, but this is unsubstantiated.



Have a go at writing your own six-word stories. The trick is to tell a large the example provided above, the implication is that the baby has died or have pointed out that the parents might have simply bought the wrong

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Other forms of flash fiction include the **dribble** (using exactly 50 words 100 words). You can give these a try later on if you want, but in this next character limits rather than word limits.

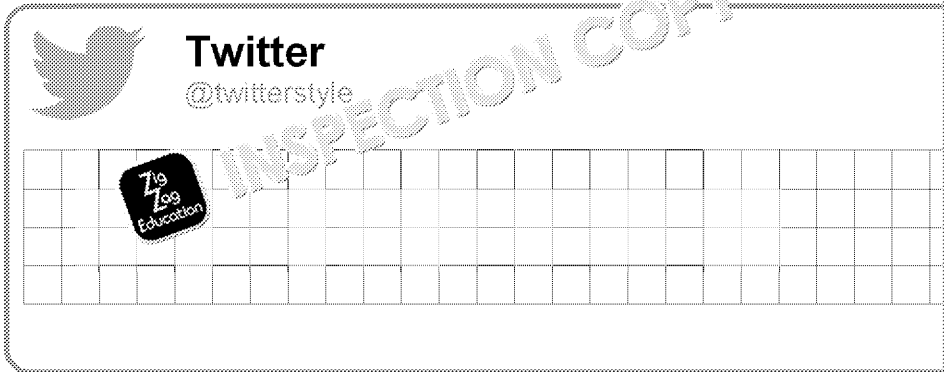
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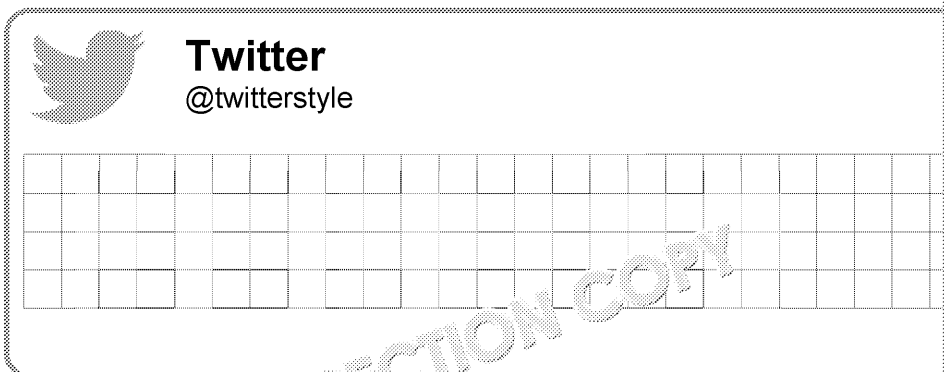


Twitterature is when we write stories using only 140 characters – this includes emojis. Twitterature doesn't have to relate to an electronic medium in any way (i.e. it can be a story you can tell in real life if you want), the name is only used to denote the character limit.

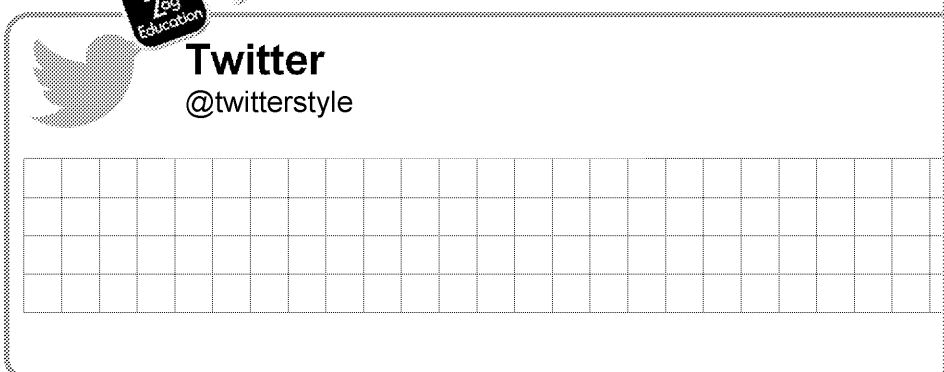
b. Have a go at writing your own pieces of twitterature.



This form is a template for a Twitter post. It features a Twitter bird icon on the left, followed by the text "Twitter" and "@twitterstyle". Below this is a small square icon with the text "Zig Zag Education". The main body of the form is a large grid of 140 small squares, intended for writing a tweet. A diagonal watermark "INSPECTION COPY" is overlaid across the grid.



This form is a template for a Twitter post, identical in layout to the first one. It includes a Twitter bird icon, the text "Twitter" and "@twitterstyle", and a "Zig Zag Education" icon. The main area is a 140-character grid for writing a tweet. A diagonal watermark "INSPECTION COPY" is overlaid across the grid.



This form is a template for a Twitter post, identical in layout to the previous ones. It includes a Twitter bird icon, the text "Twitter" and "@twitterstyle", and a "Zig Zag Education" icon. The main area is a 140-character grid for writing a tweet. A diagonal watermark "INSPECTION COPY" is overlaid across the grid.

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Lesson 6: Writing Descriptively

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Topic	Writing Descriptively		
Learning Objectives	Students should: <ol style="list-style-type: none"> 1. be able to use the senses and figurative language to give texture to writing 2. understand how to show, rather than tell 3. understand how to improve their writing 		
Assessment Objectives	<ul style="list-style-type: none"> • Communicating clearly, effectively and imaginatively. • Organising information and ideas. • Selecting and adapting tone, style and register for different forms, purposes and audiences. 	A06	<ul style="list-style-type: none"> • Using sentence structure and effective punctuation

Starter (10 mins)	<p>Additional resources required: waste paper and a wastepaper basket</p> <p>Separate the students into groups of five. Each group should have a pile of A4 paper and a wastepaper basket.</p> <p>Ask the class to identify whether the examples at the bottom of this page are metaphor, simile, personification, oxymoron, hyperbole, idioms or puns.</p> <p>After conferring with their group, students should write what they believe to be the correct answer on a separate sheet of A4, and, when all groups have done the same, hold their answer up for the class to see. The group that gets the correct answer then screws up the paper and puts it in the wastepaper basket at the front of the class. Award 1 point for each correct answer.</p> <ol style="list-style-type: none"> 1. You're flogging a dead horse. – metaphor 2. The engine coughed and spluttered. – personification 3. I could eat a horse by horse I'm so hungry! – hyperbole 4. The winter was cold as ice. – simile 5. The silence was deafening. – oxymoron 6. Let's not jump the gun. – idiom 7. The man was built like an ox. – simile 8. I went to a psychic to see my future. – pun 9. We need to act in haste. – idiom 10. The Round Table. – idiom 11. The wheels of justice. – idiom 12. It's raining cats and dogs. – idiom 13. The kettle screamed. – personification 14. I was so embarrassed. – idiom
Lesson Body (30 mins)	<p>Additional resources required: Worksheets 6.1 to 6.4</p> <p>The body of the lesson should focus on writing descriptively in creative writing. The lesson should cover the following areas of writing descriptively:</p> <ol style="list-style-type: none"> (1) Senses (using the senses to create vivid descriptions) (2) Figurative Language (using figurative language to create skilled descriptions) (3) Show, Don't Tell (understanding the skill of show, don't tell) (4) Theme and Motif (exploring theme through description)
Plenary (10 mins)	<p>Ask the students to name some of their favourite books, films or television shows. Write these on a board with 'theme' in the centre. Students should be able to identify theme(s) for each.</p> <p>Alternatively – for more of a challenge you could name common themes and ask the students to name a book, film or television show that explores this theme. Some themes you could use are:</p> <p>Betwixt and between, Survival, Death, Fate, Injustice, Corruption, War, Inner and Outer Conflict, Good versus evil.</p>
Homework	<p>Additional resources required: Worksheet 6.5 (Supportive) or Worksheet 6.6 (Challenging)</p> <p>The supportive homework worksheet is differentiated to support lower-ability students. The challenging worksheet is intended to provide challenging activities for middling and high-ability students.</p>

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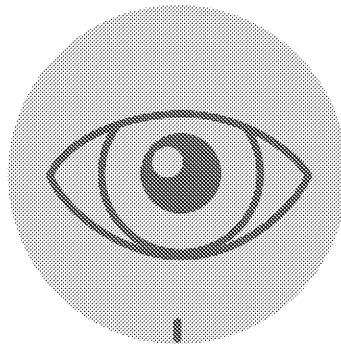
I Senses

- For each of the five senses below, write down as many relevant adjectives (or phrases) as you can think of. Some have been done for you to help get you started.



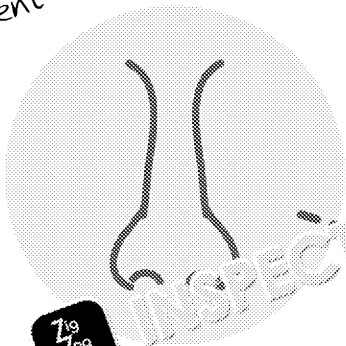
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Sight



Smell

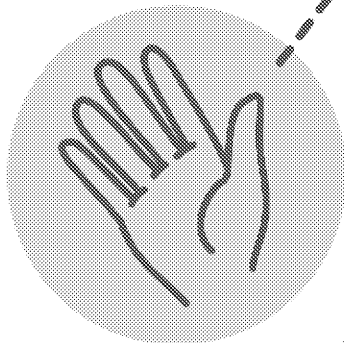
Pungent
Musty



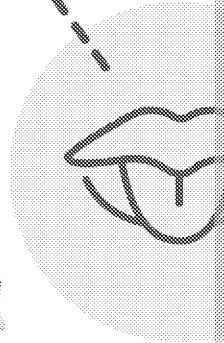
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Describing with the Senses

Touch



Taste






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2. a. Use the sense support grid below when you are writing a piece of fiction. Add prompts to the grid.

Sight 		What can your character see? What do they notice? What don't they see or notice? How does what they are seeing have significance to (a) the character (b) the writer (c) the audience? Can you describe what your character sees with metaphor or simile?
Touch 	Taste 	
What does your character touch? Are they touching it with their hands, cheek, feet, etc.? What is the texture and temperature? Is it rough, smooth, hot or cold? Is it sharp, blunt, hard or soft?	Can you explore taste when not writing about food? Is the taste bitter or sweet? Pleasant or unpleasant? Can taste be used to tell the readers something about the setting?	What can your character hear? Is it loud or soft? Does the sound mean something to the character or tell something about the setting? Can the sound be used to drive the plot or character?
Hearing		

- b. Close your eyes and imagine that you are in a familiar place – it could be your bedroom, your garden, etc. Describe this place in no more than 100 words using as many senses as possible.

- c. With the exception of sight, we often neglect to write about the other senses. As a challenge, write a response to the following prompt in which the point of view is first person.

The protagonist is exploring a deserted library.

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WORKSHEET 6.2

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2 Figurative Language

We're going to look at seven types of figurative language in this worksheet.

1. In the table below, provide an example for each of the defined terms.

Figurative Language	Definition	
 Simile	saying one thing is like or similar to another (usually using the word <i>like</i> or <i>as</i>)	
Metaphor	saying one thing <i>is</i> another to make a comparison between the two	
Personification	when something non-human is given human characteristics	
 Oxymoron	when two terms with contradictive meanings are used together	
Hyperbole	when something is exaggerated	
Idiom	a phrase whose meaning is not immediately obvious or denoted by the words used	
 Pun	a playful use of language, where the grammatical structure or semantics of a word are exploited to invoke new, unexpected or witty meanings	

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2. Fill in the gaps to complete the similes.

His eyes were like

She ran as fast as

The sky was as

The stars twinkled softly like

His hands were huge like

The woman crouched among the trees like

The leaves rattled like



3. Fill in the missing gaps in the table below to create your own examples of personification. The first row has been filled in for you.

Non-Human Entity	Human Characteristic	Example
The moon	A face	A cloud obscured the face of the moon.
A mouse		
	Danced	
The sky		
	Anger	



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WORKSHEET 6.3

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3 Show, Don't Tell

Show, don't tell is a phrase commonly used to discourage writers from simply telling the audience what is happening. It takes much more skill and is much more satisfying to write in a way that lets the audience see and feel the story. It also has the added effect of slowing down time, because you're given an opportunity to explore details of a scene and interpret them.

One way which is trickier than telling is by revealing a character's emotion through appearance. For example, if a character is angry – don't tell the reader that the character is angry, but describe their posture and expression, etc.

- 1. In the table below are some different emotions. Try writing a description of each emotion using the 'show, don't tell' technique.

Emotion	Show, Don't Tell
Disgust	
Joy	

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4 Theme and Motif

Theme is a dominant idea bound within a text, yet its application is usually subtle within a text. A motif is something symbolic that recurs throughout the text.

1. In pairs, choose a book, film or television series you both know well. Identify themes that you think are present in your chosen story, and then compare your findings. Did you both come up with similar themes? Discuss your reasoning.
2. Choose a theme from the list below (or come up with your own). Then think of a plot with this theme at the core. There are some prompt questions to support you.
 - Selfishness and greed
 - Coming of age and maturity
 - Knowledge versus beauty
 - Unquestionable faith
 - Oppression
 - Death and love
 - Corrupted Innocence
 - Fate
 - What is it about this theme that makes you want to explore it?
 - What other stories have used this theme or similar themes?
 - What transpired in those stories to construct this theme?
 - What character traits could you use to draw out your chosen theme?
 - What challenges could your character face to draw out your chosen theme?
3. Write a short story for one of the following prompts (or, if you prefer, the idea of your choice from question 2)
 - Theme: Revenge. A man is denied something he was promised, and seeks revenge.
 - Theme: Power and Corruption. A woman seeks to gain power at any cost.
 - Theme: Chaos vs Order. A champion of order meets a champion of chaos.
 - Theme: Destruction and Rebirth. A protagonist is self-destructive, but then is reborn.



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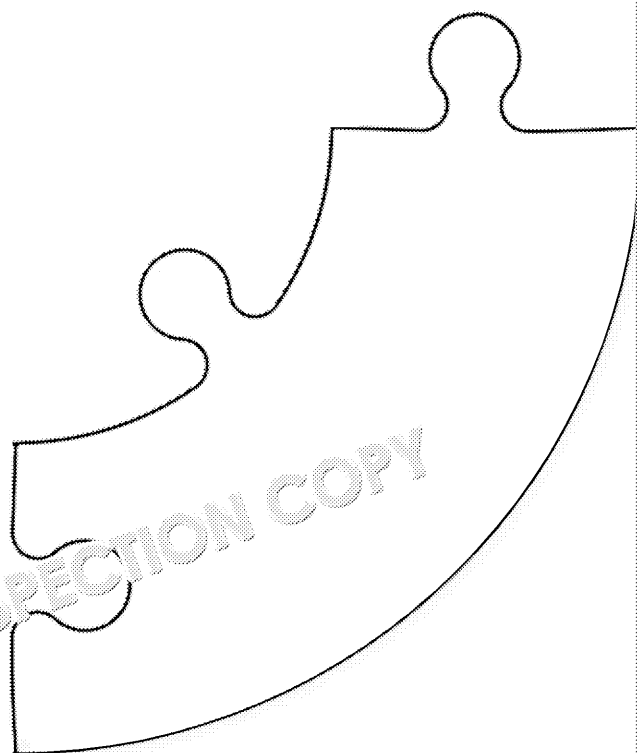
Hw Writing Descriptively

- In response to one of the writing prompts below, write a short (minimum 350 words) piece of writing using the following techniques:
 - Two types of figurative language (e.g. metaphor and simile, or personification)
 - At least four of the five senses
 - A theme of your choice

Zig Zag Education	Writing Prompts
	Whatever you write comes true. You have been detained in a secret government facility for the last ten years – until a security guard leaves one in your cell.
	The point of view character is a passenger who has just boarded a commercial flight. As the plane takes off, a voice is projected from the intercoms: 'Passengers, this is not your captain speaking.'
	A brilliant scientist has just perfected time travel. They travel into the past a long time before humans evolved. Everything is going well, until they hear a moan from the creatures of the past.

- Write down in the jigsaw piece below all the things you think are important to remember about your writing descriptively. Keep this in a safe place – you'll need it again in the future.

You could write about figurative language, theme, senses, etc.



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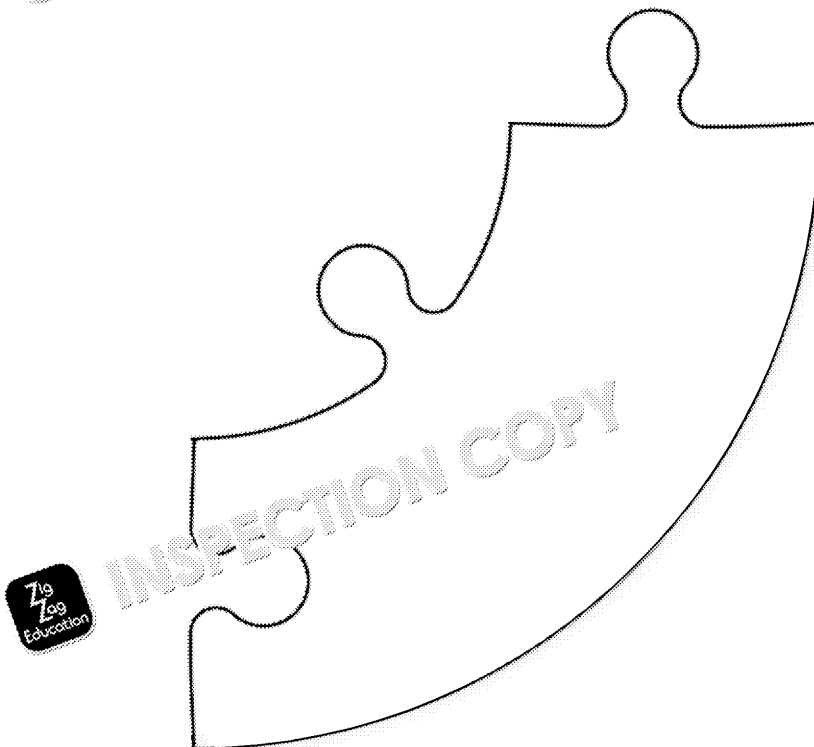
WORKSHEET 6.6

Hw Writing Descriptively

1. In response to one of the writing prompts below (or one of your own – a space for a short (minimum 350 words) story using the following techniques:
- Two types of figurative language (e.g. metaphor and simile, or personification)
 - At least three consecutive lines of dialogue without dialogue tags
 - A 'twist' of some kind (beats have to be big!)
 - At least four of the five senses
 - A point of view of your choice

Writing Prompts
Whatever you write comes true. You have been detained in a secret government facility for the last ten years – until a security guard leaves one in your cell.
The point of view character is a passenger who has just boarded a commercial flight. As the plane takes off, a voice is projected from the intercoms: 'Passengers, this is not your captain's cabin.'
A brilliant scientist has just perfected time travel. They travel into the past a long time before humans evolved. Everything is going well, until they hear a moan from the future.

2. Write down in the puzzle piece below all the things you think are important in your life. Keep this in a safe place – you'll need it again in the future.



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Lesson 7: Using Dialogue

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Topic	Using Dialogue		
Learning Objectives	Students should: <ol style="list-style-type: none"> understand the use of dialogue be able to write convincing dialogue be able to write dialogue as a means of exposition 		
Assessment Objective	AO5	<ul style="list-style-type: none"> Communicating clearly, effectively and imaginatively. Selecting and adapting tone, style and register for different forms, purposes and audiences. 	AO6 <ul style="list-style-type: none"> Using sentence structure and effective punctuation. Accurate spelling and punctuation.

Starter (5 mins)	<p>On the board, write 'What is the function of dialogue in fiction?' – open up the class for discussion.</p> <p>The responses might include: to convey information; to convey a character's intention; to establish the setting of space and time; to advance the plot; to describe something through a character's perspective.</p> <p>Look at some examples from popular books in the school library. Ask students to identify the function of dialogue in each example.</p>
Lesson Body (30 mins)	<p>Additional resources required: Worksheets 7.1 to 7.2</p> <p>The body of the lesson should focus on using dialogue in creative writing. The video below provides a range of examples of using dialogue:</p> <ol style="list-style-type: none"> Dialogue (writing fluid dialogue) Exposition (using dialogue to deliver exposition)
Plenary (15 mins)	<p>Additional resources required: Interactive Whiteboard</p> <p>Play some of the following tracks to your students. While each one is playing, ask students to identify the function of dialogue in the scene or entire conversations inspired by the music. You could get students to write a short scene where the music will be playing in a particular scene. You might need to play the music in the background.</p> <ul style="list-style-type: none"> Track 1: 'American Beauty' by Thomas Newman https://www.youtube.com/watch?v=K1111111111 (7 minutes 9 seconds) Track 2: 'Arrival of the Birds' by The Cinematic Orchestra https://www.youtube.com/watch?v=MqoANESQ4cQ (7 minutes 43 seconds) Track 3: 'Beartooth Point' by Chris Remo https://www.youtube.com/watch?v=K1111111111 (7 minutes 43 seconds) Track 4: 'Dumbledore's Farewell' by Nicholas Hooper https://www.youtube.com/watch?v=K1111111111 (7 minutes 23 seconds) Track 5: 'All Gone (No Escape)' by Gustavo Santaolalla https://www.youtube.com/watch?v=K1111111111 (7 minutes 53 seconds) Track 6: 'Exfiltration' by Chris Remo https://www.youtube.com/watch?v=K1111111111 (7 minutes 43 seconds) Track 7: 'Blood Theme' by Daniel Licht https://www.youtube.com/watch?v=K1111111111 (7 minutes 43 seconds) Track 8: 'Jack's Love Theme' by Murray Gold https://www.youtube.com/watch?v=K1111111111 (7 minutes 43 seconds)
Homework	<p>Additional resources required: Worksheet 7.3 (Supportive) or Worksheet 7.4 (Challenging)</p> <p>The supportive homework worksheet is differentiated to support lower-ability students. The challenging worksheet is intended to provide challenging activities for middling and high-ability students.</p>

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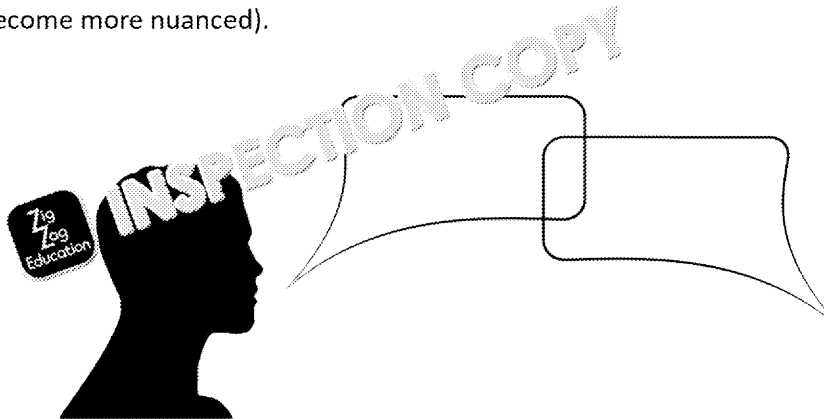




I Dialogue

First of all, what is dialogue? Dialogue refers to a conversation between multiple people (a one-sided dialogue would be a monologue). Dialogue has many purposes, from advancing the plot to revealing your characters. Writing good fictional conversations is the skill of creating something that really like real speech at all. Here are a few tips:

- Dialogue should be sparse and used where possible. Real speech is seldom to the point; the writer's characters stumble and repeat ourselves. Unless you are drawing attention to a character's awkward dialogue should avoid this.
- Dialogue should be interspersed with action. Real dialogue might take place over an hour, but that doesn't make for very interesting reading. Cut out the waffle of dialogue that you write, ask yourself, 'Is this advancing the plot, the character's development? If the answer is no, rework it.
- Avoid the info-dump. An info-dump is when we tell the reader everything we know about a character. It's lazy writing, leaves nothing for the reader to work out or interpret themselves. It's boring.
- Characters that are stereotypes will result in stereotypical dialogue. If you create original characters, their dialogue will reflect this (and vice versa – if you write interesting characters, their dialogue will become more nuanced).



1. a. Have a conversation with a partner. What features do you notice in a real conversation? Specifically on features of disfluency. Try to list at least five observations.
 - b. Would you use any of these features in fictional dialogue? Why or why not?

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There are also rules about how to punctuate dialogue. We've outlined them briefly below.

- Some publishers use inverted commas (') to enclose dialogue, others recommend double inverted commas ("). Both are acceptable, as long as they are consistent throughout.
- When ending a line of dialogue, use a comma inside the speech marks instead of a full stop, also using a reporting clause. For example:
 - 'It's raining outside,' said Tom. ('said Tom' is a reporting clause, so we use a comma)
 - 'It's raining outside.' (there is no reporting clause, so we use a full stop)
 - If we are ending dialogue with a question mark or exclamation mark:
 - 'Is it raining outside?' asked Tom. (or) 'Is it raining outside?' (no reporting clause)
 - 'It's raining outside!' said Tom. (or) 'It's raining outside!' (no reporting clause)
- (A) When the reporting clause is before the dialogue, the reporting clause ends with a full stop and the speech ends with a full stop inside the speech marks. (B) When the reporting clause is after the dialogue, the first part of speech ends with a comma inside the speech marks and the second part of speech ends with a full stop inside the speech marks.

(A) Tom said, 'It's raining outside.'

(B) 'It's raining outside,' said Tom. 'Nothing new there then.'
- Start dialogue on a new line. Also start dialogue on a new line when someone else speaks. For example:
 - 'It's raining outside,' said Tom.
 - 'It's always raining,' replied Joe.

2. Look at the following examples of dialogue. They have not been punctuated with speech marks.

I'm so busy with you right now she said

He turned and shouted Are you going to the party later

When life gives you lemons she said getting into her car make

I'm getting married today

3. Choose two of your favourite fictional characters – they don't even have to be from the same story – and write a short conversation (minimum 150 words) between these two characters.

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Dialogue tags (also known as a reporting clause; the speech enclosed in the speech marks) are the clauses that describe *how* a piece of dialogue is said. The most common and, for many writers including Stephen King, most effective dialogue tag is simply 'said'. This is an innocuous word that it doesn't draw attention to – the reader skims over it without thinking. It could be preferential to more florid dialogue tags, which may disrupt the flow and momentum of a scene. That being said, varying dialogue tags in a story does have its uses. Part of showing a wide vocabulary and creative use of language is using a variety of dialogue tags.

4. The following extract from *Wuthering Heights* doesn't have many dialogue tags like the existing ones. The text is written in the first person, from the perspective of Nelly Dean about a man called Mr. Heathcliff and his daughter-in-law.

'He had a son, it seems?'

'Yes, he had one—he is dead.'

'And that young lady, Mrs. Heathcliff, is his widow?'

'Yes.'

'Where did she come from originally?'

'Why, sir, she is my late master's daughter: Catherine Linton was her maiden name. I did wish Mr. Heathcliff would remove here, and then we might have been together.'

'What! Catherine Linton?' I exclaimed, astonished. But a minute's reflection convinced me of the ghostly Catherine. 'Then,' I continued, 'my predecessor's name was Linton?'

'It was.'

'And who is that Earnshaw: Hareton Earnshaw, who lives with Mr. Heathcliff?'

'No; he is the late Mr. Heathcliff's nephew.'

'The young lady's cousin, then?'

'Yes; and her husband was her cousin also: one on the mother's, the other on the father's side. He married Mr. Linton's sister.'

'I see the house at Wuthering Heights has "Earnshaw" carved over the front door: is it your family?'

'Very old, sir; and Hareton is the last of them, as our Miss Cathy is of us—I mean, if you been to Wuthering Heights? I beg pardon for asking; but I should like to know more.'

'Mrs. Heathcliff? She looked very well, and very handsome; yet, I think, not very young.'

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5. Look at the following script. It has very little action or description. Take the dialogue below, and adapt it into a scene in a story. You can cut and adapt the dialogue as you see fit.

DANIEL

I thought I was asking for disaster, renting a place without even having set foot inside. It is actually really good. Better than I dared hope.

JENNY

Wait till you've been living here a few days. You'll start seeing the cracks. The fridge will freeze your food if you store it on the top shelf. The rug is strategically covered with both red wine stains and what could be most of all, the only place you can get Wi-Fi in this room. The exact chair, and the light in the bathroom is broken so we perform our daily ablutions by candlelight.

DANIEL

Still doesn't sound too bad. Compared to the places I've lived, anyway. You say faulty fridge, I say it's a feature. You say strange rug, I say it's homely. You say bad Wi-Fi, I say it encourages people to talk to each other. The broken light, I say... it's a mood lighting.

Jenny gives Daniel a questioning look.

DANIEL

(shrugging) I work in marketing.

JENNY

Ah. Well, let me tell you something Daniel. Living in a dump by candle light is anything but romantic. Although they are scented. Oh and just before you start thinking we have an allergy to anything, it isn't beige, the landlord won't let us paint the walls so we're stuck with the Kristen Stevie living rooms.

DANIEL

I can get along with beige.

JENNY

I'm getting the sense that you're a glass half full kind of guy. Would that be a fair evaluation?

DANIEL

It depends what's in the glass.



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2 Exposition

Narrative exposition is the backstory of your characters, setting and plot. It lends story, and can be relayed to the reader in a number of ways (flashback is one way, but not the only one, and not always subtle), as is having a character reflect on pieces of media from your constructed world (e.g. a newspaper clipping or a TV advert). In this worksheet, we're going to explore narrative exposition through dialogue.

The first thing a writer should be wary of when writing exposition through dialogue is something that only the writer has knowledge of for the sole benefit of the reader. For example, if a character in a forensic science story says 'computational forensics is a thing', then they won't need to explain how computational forensics works. However, if the character says 'computational forensics is a thing' and then says 'however, the reader needs some information about computational forensics and how it works', then introducing another character who does *not* have this knowledge would be a more logical way of imparting the information to the reader.

For example, this interaction between Hagrid and Harry Potter works well because it relays this information. The reader learns as the character learns.

'Anyway, this – this wizard, about twenty years ago now, started lookin' fer things. Some were afraid, some just wanted a bit o' his power, 'cause he was getting powerful. Dark days, Harry. Didn't know who ter trust, didn't dare get friendly with strangers. Terrible things happened.'

Harry Potter and the Philosopher's Stone

Narrative exposition is most effectively achieved when the information is interspersed throughout the story. In the previous worksheet, we talked about avoiding the info-dump, which is when you tell the reader in one go. This is something that you should avoid.

- Choose one of the following prompts (or come up with your own) and write a short story response.
 - Context: An argument between two ex-lovers at the wedding of a mutual friend.
To exposit: That one of them had cheated on the other in the past.
 - Context: Two colleagues both thought the other was going to finish them off.
To exposit: That they have a history of confusing who is supposed to do what.
 - Context: An elf is trying to persuade her people to go to war with another group.
To exposit: The elf in question has shown a taste for unnecessary violence.

Exposition can also be relayed through the dialogue of characters who have an expertise in a particular area, such as characters with backgrounds in journalism, the law or the sciences.

- Write a section of a story in which the protagonist interacts with a journalist. Through this interaction we learn about the character's (or setting's) past.

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WORKSHEET 7.3

Hw Using Dialogue

1. Create a mind map of as many dialogue tags that you can think of below.

Think about different emotions and how they might influence the way someone says something. Use some sample lines of dialogue below and use what other words fit in place of 'said'.



2. a. Now try telling a complete story using **only** dialogue. You can use the dialogue from part (1). Below are three suggested writing prompts, but you are free to use your own.

Writing Prompts
An argument between a mother and her daughter – she snuck out of the house.
A parent confronts her child's killer in an organised jail visit.
Two people are stuck in a lift during a power cut.

- b. How could you improve your work/characters/dialogue? Identify up to three writing skills that you want to spend more time developing.



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WORKSHEET 7.4

Hw Using Dialogue

1. Create a mind map of as many dialogue tags that you can think of below.



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2. a. Now try telling a complete story using **only** dialogue. You can use the diagram in part (1).
b. Some writers suggest using as few dialogue tags as possible, as too many can clutter the interactions in a story.

Try removing the dialogue tags from the story you wrote in part (2a). Can you still tell the story? If not, does it matter? How can you edit your work so that it's easier to read (without adding dialogue tags)?



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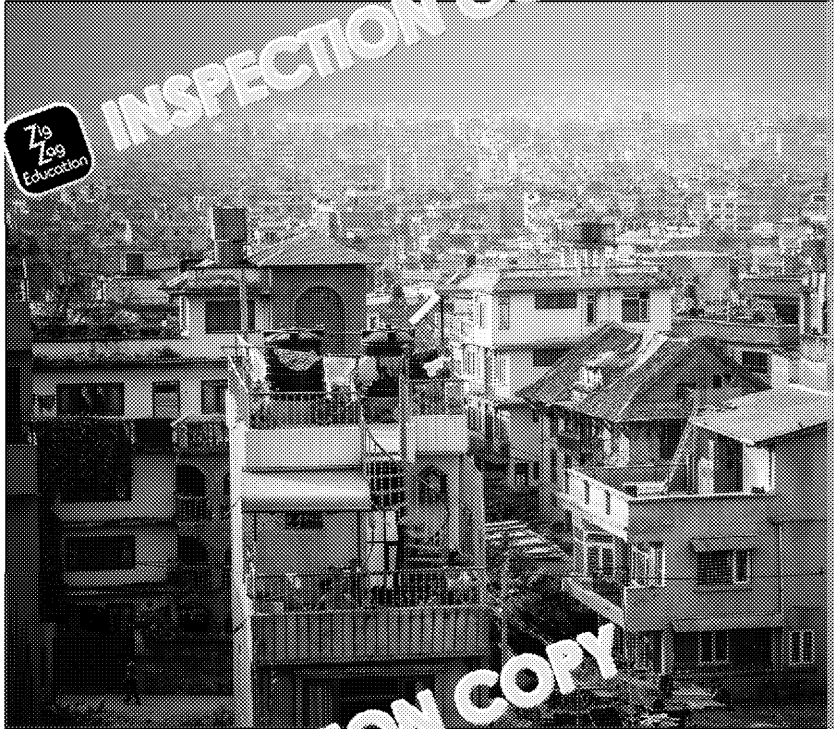
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Exam-Style Questions

This section of the resource includes various exam-style questions, which should be used in line with the Language exam specification.

[01] Write a description suggested by this image.



[02] Write about a time when you were lost. Your response could be real or imagined, provided it suits your response.



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[03] Write a description inspired by this image.



[04] *The Escapist*

Use this as a title for a short story. Your story should include:

- A clear point of view.
- A description of the setting.
- An exploration of what 'The Escapist' could refer to.

[05] *The Fugitive*

Use this as a title for a short story. Your story should include:

- A clear point of view.
- A description of the setting.
- An exploration of what 'The Fugitive' could refer to.

[06] Write a short story that begins with one of the following sentences.

- S/he'd never been so scared in her entire life.
- There was a gritty, southern wind the night of the heist.
- With some reluctance, s/he handed over the key.

[07] Write a short story that begins with one of the following sentences.

- The ground began to shake.
- S/he was too inquisitive for her/his own good.
- The fog was too thick to drive, so s/he decided to walk.

[08] Write an entry in your personal diary about your experience learning a new skill.

- The skill you learned.
- The people who helped you learn it.
- How the skill has helped you.

[09] Write an entry in your personal diary about a time you were thankful. You can write about:

- Who you were thankful for.
- What you were thankful to.
- Why it was important to you.

[10] Write about your favourite holiday.

[11] Write about a time you fell out with someone close to you.

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Answers

Worksheet	Question	Answer																		
Character																				
1.1	1	<p>Student response will vary depending on which story they choose. One example is:</p> <table border="1"> <thead> <tr> <th>Character Role</th> <th>Story 1</th> <th>Story 2</th> </tr> </thead> <tbody> <tr> <td>Protagonist</td> <td>Batman</td> <td>Frodo</td> </tr> <tr> <td>Antagonist</td> <td>Joker</td> <td>Sauron</td> </tr> <tr> <td>Deuteragonist (Sidekick)</td> <td>Robin</td> <td>Sam</td> </tr> <tr> <td>Deuteragonist (Mentor)</td> <td>Ra's al Ghul</td> <td>Gandalf</td> </tr> <tr> <td>Deuteragonist (Confidant)</td> <td>Alfred</td> <td>Sam</td> </tr> </tbody> </table>	Character Role	Story 1	Story 2	Protagonist	Batman	Frodo	Antagonist	Joker	Sauron	Deuteragonist (Sidekick)	Robin	Sam	Deuteragonist (Mentor)	Ra's al Ghul	Gandalf	Deuteragonist (Confidant)	Alfred	Sam
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Deuteragonist (Confidant)	Alfred	Sam																		
<p>Student response will vary depending on which story they choose. Using the examples:</p> <ul style="list-style-type: none"> While the examples provided should not be considered representative of all stories, roles, which is something you should encourage your students to challenge. Similarities – the mentor is a wise and old; the protagonists all have flaws (Batman is clumsy, Fu Panda is clumsy). Differences – the Joker is not often considered physically imposing, contrasted with the Fellowship. Alfred and Frodo have a close relationship with Frodo. 																				
1.2	2	a	Student response will vary depending on which numbers they choose.																	
		b	Student response will vary depending on which character/person they choose.																	
	3	Student response will vary depending on which name they chose.																		
	4	<p>Student response will vary depending on where they live/were born.</p> <p>Gentle – Ines (Hispanic), Jonah (Hebrew), Julia (Latin), Kevan (Celtic), Mildred (Anglo-Saxon) Kind – Adelaide (German), Esme (Anglo-Saxon), Ken (Japanese), Zacharich (Hebrew) Brave – Andor (English), Bernadette (French/Celtic), Evan (Celtic), Florence (Latin) Noble – Ada, Dreda (English), Edel (German), Esty (Latin) Wise – Alfred (English), Elwun (Hebrew), Zinerva (Russian) Generous – Akram (Hebrew), Maddock (Welsh), Richard (Teutonic) Loyal – Leal (Spanish), Leif (Hebrew), Truman (English), Warren (German) Trustworthy – Mamun (French), Mamun (Islamic), Rebecca (Hebrew), Yori (Japanese)</p>																		
1.3		Student responses will vary depending on their character.																		

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Worksheet	Question		Answer																																	
1.4	1																																			
	2	a	Student responses will vary depending on their character.																																	
		b																																		
3		Student response will vary.																																		
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b	Student response will vary depending on the ways they subvert stereotypes.																																			
2		Student response will vary depending on their character.																																		
1.6	1	a	Student response will vary, but some possible disposition ideas include: Haemophilia, an anxiety disorder, a short fuse, alcoholic, cannot talk to women, fear of [insert an																																	
		b	Student response will vary depending on the disposition they have chosen.																																	
		c	Student response will vary depending on the disposition they have chosen, and the challenge the																																	
1.7 1.8	1																																			
	2		Student response will vary depending on their character.																																	
	3																																			

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Worksheet	Question	Answer	
	4	Student response will vary but may include: Character roles: protagonist, antagonist, deuteragonist (mentors, sidekicks, confidant(e)s); ways details; common stereotypes and ways of subverting them; character arcs: dispositions, challenge	
	5	Student responses will vary depending on their character.	
	6		
	7	Student response will vary but may include: Character roles: protagonist, antagonist, deuteragonist (mentors, sidekicks, confidant(e)s); ways details; common stereotypes and ways of subverting them; character arcs: dispositions, challenge	
Setting			
2.1	1	a	
		b	
		c	See the example copy provided on page 26.
		d	
		e	
2.2	1	a	
		b	Student responses will vary.
		c	
	2	a	Student responses will vary.
		b	
	3	Student responses will vary.	
4			
2.3	1	a	Student responses will vary.
		b	Student response will vary, but one example is: Napoleon won the Battle of Waterloo, and the French Empire still exists today.
		c	Using the example from the previous question, the First World War and the Second World War are (the aggressor) because most of Germany was either in the French Empire or under their sister republic.
		d	Student responses will vary.
2.4 2.5	1	Student responses will vary.	
	2		
	3	a	Student response will vary.
		b	
	4	Student response will vary.	
5	Student response will vary but may include: World-building, alternate universes, escapes, alternative history.		

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Worksheet	Question	Answer	
Plot and Structure			
3.1	1	<p>Act One</p> <p>The Setup of your story is where you introduce your characters and setting. It must include an 'inciting incident', which is what will grab your audience's attention and kick-start the rest of the story.</p>	<p>Student response will vary, but <i>The Hobbit</i> – the inviting incident is Bilbo's arrival at Bilbo's house and inviting him to join the quest.</p>
		<p>Act Two</p> <p>The Confrontation of your story will be characterised by the protagonist being put in more and more difficult situations. They aren't well-equipped enough to solve the problems they face.</p>	<p>Bilbo's journey to Erebor, the lonely dwarf, the capture by Trolls, the escape, the journey to Rivendell, the capture by the wood-elves. Every time they have to escape wood-elves. Every time they have to escape by the skin of their teeth – and the way.</p>
		<p>Act Three</p> <p>The Resolution of your story will contain the 'climax'. This is the highest point of danger for your protagonist, and usually ends in the demise of the antagonist. The protagonist will walk away from the climax having changed.</p>	<p>The battle with Smaug or the Battle of the Five Armies will be the climax. Thorin dies, forgiving his fate and returning home with his share of the treasure.</p>
	2	a	
		b	Student responses will vary.
		c	
3.2	1	a	<p>Overcoming the Monster – the antagonist is going to destroy the protagonist / something of value to the protagonist.</p> <p>Rags to Riches – the poor protagonist gains all he or she desires, but loses it. By contrast, Riches to Rags – the rich protagonist loses everything.</p> <p>The Hero's Journey – The protagonist must complete a perilous journey in order to find something of value.</p> <p>The Quest – The protagonist goes on a perilous journey, but makes it home happy.</p> <p>Comedy – Always has a happy and upbeat ending. The story is driven forward by humour. The conflict results in humour.</p> <p>Tragedy – The protagonist falls from grace due to a flaw in their character. The conflict results in the protagonist realising their flaws, and grief.</p> <p>Rebirth – The protagonist falls from grace due to a flaw in their character. The conflict results in the protagonist realising their flaws, and grief.</p>

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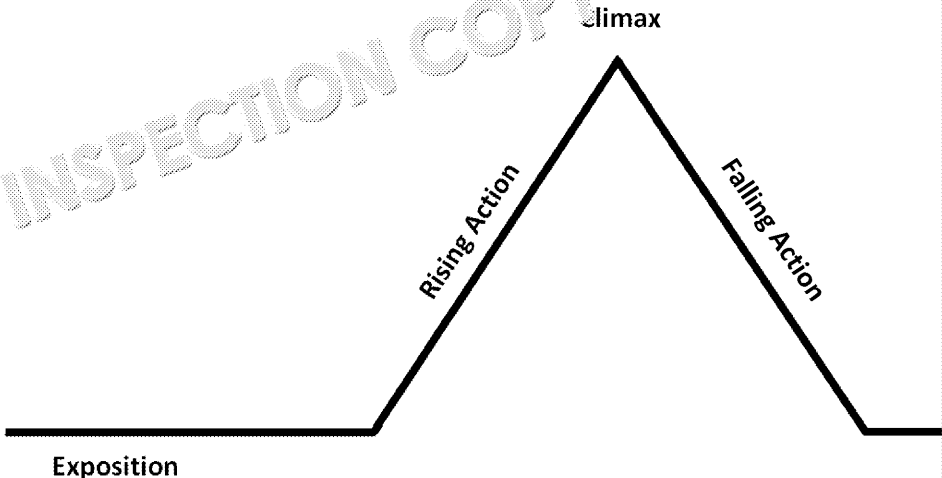


Worksheet	Question	Answer	
3.2	b	<p>Student response will vary, but may include:</p> <p>Overcoming the Monster <i>Jaws, Terminator</i></p> <p>Rags to Riches ‘Cinderella’</p> <p>The Quest <i>Indiana Jones and the Holy Grail, Crusade</i></p> <p>Voyage and Return <i>Narnia, P. L. Travers’s <i>Travels</i></i></p> <p>Comedy <i>Les Horreux, Jones’s Diary, Mr Bean</i></p> <p>Tragedy <i>Macbeth, Sweeney Todd, The Prestige</i></p> <p>Parody <i>A Christmas Carol</i></p>	
	c	<p>Student response will vary, but may include:</p> <p>The protagonist goes on a journey and makes it home again (voyage and return), but their journey is not without challenges.</p> <p>The protagonist takes on the monster (overcoming the monster), but can only defeat it by sacrificing something of value.</p> <p>The protagonist has a flaw in their character (tragedy), and yet wins despite this at the cost of many lives.</p>	
3.3	1	a	Student response will vary.
		b	Student response will vary, but may include: You could show a short snippet of the ‘ending’ at the beginning of the story, making the audience think they know how the story ends (when in fact there is a final twist to come).
		c	Student response will vary.
	2	Student response will vary.	
3.4	1	Student responses will vary.	
	2		
3.5	1	<p>Student response will vary, but may include reference to:</p> <p>In the first <i>Avengers</i> movie, the Incredible Hulk appears out of nowhere to fight the alien invasion.</p> <p>In <i>Lord of the Flies</i>, Ralph is about to be murdered by the other children when the captain of a ship arrives.</p>	
	2	<p>Student response will vary, but may include:</p> <p>The deduction may be triggered by something set up earlier in the story.</p> <p>Perhaps using the gadget comes at a cost to the protagonist (i.e. it isn’t perfect – perhaps it injures them).</p>	

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Worksheet	Question	Answer
3.6 3.7	1	<p>Student response will vary, but one example could be: Exposition (setting up the backstory, who Juliet fall in love); Climax (Romeo is banished from Verona); Falling Action (Juliet pretends to be dead). The Montagues and Capulets end their feud.)</p> 
	2	<p>Student response will vary. It is not necessarily a problem if stories do not fit a certain structure.</p>
	3	<p>Student response will vary but may include: Deus ex machina, climaxes, plot twists, narrative structures, tropes, three-act structure.</p>

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Worksheet	Question	Answer														
Narrative Perspective																
4.1	1	<table border="1"> <thead> <tr> <th>Sentence</th> <th>Grammatical Person</th> </tr> </thead> <tbody> <tr> <td>Owen tripped over the curb.</td> <td>Third Person</td> </tr> <tr> <td>She won the set.</td> <td>Third Person</td> </tr> <tr> <td>I found the table.</td> <td>First Person</td> </tr> <tr> <td>We're getting married.</td> <td>First Person</td> </tr> <tr> <td>You're running late.</td> <td>Second Person</td> </tr> <tr> <td>It crawled out from under the bed.</td> <td>Third Person</td> </tr> </tbody> </table>	Sentence	Grammatical Person	Owen tripped over the curb.	Third Person	She won the set.	Third Person	I found the table.	First Person	We're getting married.	First Person	You're running late.	Second Person	It crawled out from under the bed.	Third Person
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b	Student response will vary.															
3	Student response will vary.															

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Worksheet	Question	Answer
4.2	1	<p>Hills Like White Elephants – third person ('He picked up...' – grammatical person) objective ('She' voice), objective therefore reliable. However, what is particularly interesting about this text is its encouragement of the woman to have an abortion. The repetition of 'I feel fine' is telling in and of itself – achieves this through simple dialogue alone, which is interesting, and shows the power of minimalism and posture.</p> <p>Bertram Ember – third person subjective, disinterested enough to assume reliable.</p> <p>To Kill a Mockingbird – first person ('I remember my brother Jem...' – grammatical person), potentially unreliable when it comes to reliability. For broader context: the narrator is recalling memories of her childhood – the passage of time / rose-tinted-spectacles might influence her narration. In the extract, she also mentions her father – by her brother Jem, for example ('He said it began the summer...'). Also, her memories: it might be the case that the child's understanding of certain events is skewed by her perspective.</p> <p>Anna Karenina – third person omniscient, reliable yet heavily charged by the author's choice of voice.</p> <p>Gone Girl – first person ('When I think ...' – grammatical person), unreliable. For broader context: Nick is happy in their marriage. With this in mind, it's easy to see why taking Nick's narration at face value. Nick's narration is undoubtedly going to paint him in a better light than Amy's narration would (and do quite unsettling – Nick's fixation on her, his desire to 'unspool' her brain, and the last line etc).</p>
	2	<p>a Narrators may be unreliable because they have something to gain by telling the story in a certain way.</p> <p>b Student response will vary.</p>
4.3	1	<p>a Student responses will vary, but may include reference to: the first extract is not punctuated at all, whereas the second extract is punctuated in accordance with standard punctuation. The first extract is easier to follow – but this is likely because the speaker in the first extract, to replicate the sporadic nature of the speaker, is never identified and does not participate directly in the story who is a character within the story.</p> <p>b Student response will vary.</p>
	2	<p>a Student responses will vary.</p>
	3	<p>a Student responses will vary.</p>
4.4 4.5	1	<p>Student response will vary, but may include: Everything may look smaller to the bird, who is high in the air. On the other hand, everything may look larger to the mouse, who is on the ground. Explain what they are seeing in much simpler terms. However, the mouse and birds may be limited by their perspective (e.g. human nest, for example).</p>
	2	<p>Student response will vary, but may include: Point of view, grammatical person, types of narrative perspective, narrators, stream of consciousness, etc. Either of the two perspectives would work, depending on what the focus of the story was. For example, a story from the bird's perspective would be more down-focused, and a story from the human's perspective would be more up-focused. Are they sad? Intrigued? Scared? Indifferent? – what does their reaction tell us about the story?</p>
	3	<p>Student response will vary, but may include: Point of view, grammatical person, types of narrative perspective, narrators, stream of consciousness, etc.</p>

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Worksheet	Question	Answer								
Genre										
5.1	1	a								
		b								
5.2	1	a								
		b								
		c								
5.3	1	Student response will vary.								
	2									
5.4	1	a								
		b								
		c								
5.5	1	a								
		b								
Writing Descriptively										
6.1	1	Student response will vary. Examples include:								
		<table border="1"> <tr> <td>Sight</td> <td>Blinding; blinding; immense; motionless; shimmering; circular; wide; red; clean; grotesque</td> </tr> <tr> <td>Sound</td> <td>Loud; shrill; melodic; earsplitting; clamorous; tranquil; resonant; echoing; husky</td> </tr> <tr> <td>Taste</td> <td>Bitter; acidic; sour; bland; salty; mild; hot; juicy; sweet; strong; tangy; creamy; spicy</td> </tr> <tr> <td>Touch</td> <td>Breezy; gritty; rough; soft; sharp; sodden; sticky; metallic; uneven; bumpy.</td> </tr> <tr> <td>Smell</td> <td>Pungent; musty; fetid; fresh; sweaty; stinky; floral; repulsive; rotten; spicy; tart.</td> </tr> </table>	Sight	Blinding; blinding; immense; motionless; shimmering; circular; wide; red; clean; grotesque	Sound	Loud; shrill; melodic; earsplitting; clamorous; tranquil; resonant; echoing; husky	Taste	Bitter; acidic; sour; bland; salty; mild; hot; juicy; sweet; strong; tangy; creamy; spicy	Touch	Breezy; gritty; rough; soft; sharp; sodden; sticky; metallic; uneven; bumpy.
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2	a									
	b	Student response will vary.								
	c									

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Worksheet	Question	Answer																	
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2	<p>Student response will vary, but may include:</p> <p>His eyes were like... eggs.</p> <p>She ran as fast as... a cheetah.</p> <p>The sky was as... as flood.</p> <p>The stars twinkled softly like... gemstones.</p> <p>His hands were huge like... fists.</p> <p>The woman crouched... a predator in wait.</p> <p>The leaves... a thousand scurrying spiders.</p>																		
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6.4	1	<p>Student response will vary, but may include:</p> <ul style="list-style-type: none"> <i>Finding Nemo</i> – the themes are trust, family, perseverance. <i>Frozen</i> – som 																	

Worksheet	Question	Answer	
	2	Student response will vary depending on what theme they chose.	
	3	Student response will vary.	
6.5	1	Student response will vary.	
6.6	2	Student response will vary, but may include: The use of figurative language, show don't tell, the	
Using Dialogue			
7.1	1	a Student response will vary, but may include: False starts, interruptions and overlaps, hedging, fillers, etc.	
		b Student response will vary. Lots of professional authors use features like ellipsis, fillers/hedging, etc. when writing dialogue to make the character speaking.	
	2	There may be some minor variation – for example, some students may use single speech marks rather than double speech marks. 'I'm angry with you right now,' she said. He turned and shouted, 'Are you going to the party later?' 'When life gives you lemons,' she said, getting into her car, 'make lemonade.' 'I'm getting married today!'	
		3	
		4	Student response will vary.
5			
7.2	1		
	2	Student response will vary.	
7.3	1	Student response will vary, but may include: Admitted, fumed, drawled, muttered, denied, croaked, cried, replied, snarled, spat, told, threatened, etc.	
7.4	2	a Student response will vary.	
		b Student response will vary.	

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Appendix

The 'Keep Writing' Random Word List

Tunnel

Clue

Green

Awkward

Pencil

Dog

Smell

Iron

Bank

Phone

Sprint

Cliff

Briefcase

Jacket

Volume

Ash

Crown

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Critique Support Questions

Characters	
<p>Was the protagonist likeable? (Was the protagonist <i>supposed</i> to be likeable?) Why or why not?</p> <p>Could you sympathise with them? Were you rooting for them?</p> <p>Were his/her goals clear? Did you understand their intentions?</p> <p>Could you picture the protagonist? Does it matter if you couldn't?</p> <p>Was there anything clichéd about the protagonist?</p> <p>Was the antagonist effective?</p> <p>Did you understand their motivations? Did their motivations make sense?</p>	<p>Could you picture the setting? Too much or too little?</p> <p>Was there anything out of place? (For example, any analog phones in the 1920s?)</p> <p>Were you given a sense of atmosphere and taste?</p> <p>Did the characters interact with their environment? For example, characters shivering? Was the setting described?</p>
Plot	Miscellaneous
<p>Did you understand what was happening? Did you understand why it was happening?</p> <p>Was the plot logical?</p> <p>Was the structure easy to follow? Was it chronological or non-chronological?</p> <p>Was the plot clichéd? How could they make it less clichéd?</p> <p>Did the plot hold your attention?</p> <p>Were you gripped from the opening?</p> <p>Was there a lull in the story in the middle?</p> <p>Was the ending satisfying? Was it <i>supposed</i> to be satisfying?</p>	<p>Did the writer find a good balance of showing and telling?</p> <p>Was there too much exposition?</p> <p>Was there a good use of flashback?</p> <p>Did the sentences flow?</p> <p>Was the dialogue believable and driven?</p>

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Spelling Test

Harassment

Millennium

Perseverance

Calendar

Parallel

Fictitious

Restaurant

Manoeuvre

Aristocratic

Conscious

Eligible

Commissioner

Architecture

Conservative

Idiosyncratic

Susceptible

Gullible

Illegible

Yacht

For the show-offs: Antidisestablishmentarianism

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