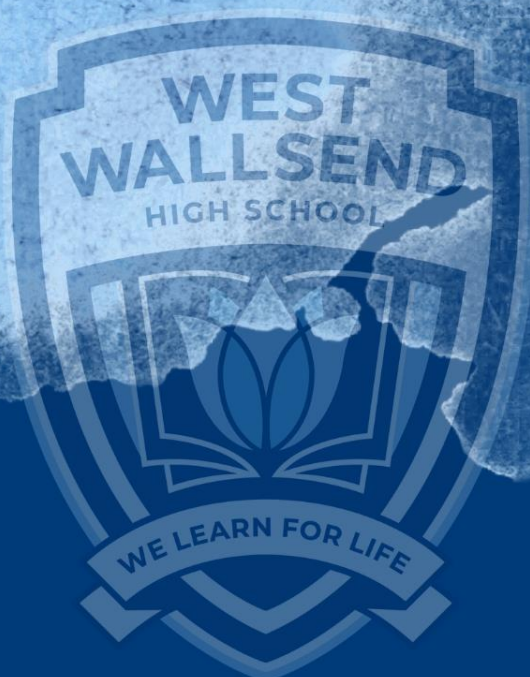


Learning from Home

Independent
Project-Based Learning

Project 1:
Imaginative Writing

Writing an original short story.



PROJECT-BASED LEARNING FROM HOME | PROJECT 1

Dear student,

Whilst you are unable to attend face-to-face classes, please follow the learning intentions outlined below to ensure that you can continue to learn independently at home.

- **PRIORITY 1: Complete upcoming or outstanding Assessment Tasks where possible.**

Whilst you aren't at school in person at present, it is important that you stay up to date with formal assessment tasks as best you can. These tasks are carefully designed so that your teachers can assess your strengths and weaknesses in their subject areas.

If you are not present at school on the due date of a take-home task, you can submit it on Moodle via Turnitin, or to your teacher via email. If you are not present at school on the day of an in-class assessment, you will complete this task when you return to school.

- **PRIORITY 2: Complete this project by working through each page of this booklet.**

You will be guided through the process required to write an original short story. It is important to complete each of the introductory tasks, as doing so will help you to understand the most important elements of a successful short story.

- **PRIORITY 3: Engage in wide reading of a text of your choice.**

It is a great idea to spend at least an hr each day reading. Any book you like is fine - reading helps improve your knowledge and understanding across the board, and is a great low-pressure way to learn from home.

If you don't have access to hard copy books at the moment, you can read e-books online through our school's eLibrary. To access this service:

1. Go to our school website
2. Under the 'useful links' tab there is a link to 'eLibrary'.
3. Click on the eLibrary link and log in using your student login details.
4. Start browsing for a title that interests you!

Note: You can also download the associated app from the app store on your phone 😊

It is recommended that you submit your completed project as evidence of your learning from home. You can do this by submitting a hard copy to Mrs Jones – Literacy & Numeracy Coordinator when you return to school, or by sending a digital copy via email to jacquelinejones24@det.nsw.edu.au.

If you have difficulty accessing or completing the work in this package, please contact Mrs Jones who will arrange some learning support suited to your needs.

Learning Support & Wellbeing Faculty



A GUIDE TO...

creative WRITING

NAME: _____

STEP 1:

THE SCOPE OF SHORT STORIES

The art of writing a short story lay in the author's ability to **capture a small but powerful moment in time**, and make their audience feel as though they are living it for themselves. The most effective way to do this is to **create a sensory experience** for the reader, appealing to their five senses to entice them in and keep them immersed in your story. However, this isn't always easy, so there are some boundaries of short story writing that beginners would do well to observe:

TIME You are not writing a novel; therefore you cannot be covering any great length of time. Often, the best short stories only capture minutes or at most 1 day of action. Any more than that and your establishment of setting, characterisation and action becomes superficial and will lack sufficient detail.

SETTING: If you are only covering a short time period, it makes sense then to limit the amount of locations (settings) in which the action of your short story takes place. Again, the more detailed your description of the setting is, the more engaged your reader will be. Limit your setting to a maximum of 3 locations. For best practice, try using just 1. You will find your description will be richer and your characters experiences will seem more natural.

CHARACTERS As you are covering a short period of time, in few places, it is best not to introduce too many characters. In a short story, limit your characters to a maximum of 2 or 3. This will give you the space you need to construct a detailed description of all facets of each character (appearance, personality, purpose in your story, emotions, relationships with other characters etc.) The more complex your description is, the more real and human your characters will appear to your audience. This is crucial to engaging your audience – they need to feel a connection to someone or something in your story in order to want to keep reading.

DO	DON'T
✓ Choose a powerful moment in time to depict	✗ Try to cover months or years in time.
✓ Limit the locations in your setting to 3 max, but make them deeply detailed.	✗ Send your characters all over the world/their town/to 5 different houses.
✓ Include a few deep and complex characters rather than a lot of shallow or underdeveloped characters.	✗ Introduce too many characters. Your reader will get distracted and won't be able to connect to the plight of your protagonist(s).

MY SCOPE

Use the space provided to map your own short story...

TIME

SETTING:

CHARACTERS

OVERVIEW OF STORYLINE

STEP 2: THE PROCESS OF CHARACTER DEVELOPMENT






YOUR CHARACTERS ARE THE PEOPLE WHO CARRY YOUR STORY FROM THE TIP OF YOUR PEN, TO THE MINDS OF YOUR AUDIENCE.

IT PAYS TO BUILD THEM

Before you start writing your short story, you need to know the past, present and future of your characters. Remember, there isn't space in your story to include a lot of characters, but it is important to make them **complex, interesting and as human as possible**. You need to **know everything** about your characters. This will let you pick and choose which details about them are released where as you write your story. You are in control of your characters experiences, so make them count.

Let's have a basic practice run...

CHARACTER 1	CHARACTER 2	CHARACTER 3
		
NAME: AGE: JOB: LOCATION: PERSONALITY:	NAME: AGE: JOB: LOCATION: PERSONALITY:	NAME: AGE: JOB: LOCATION: PERSONALITY:
APPEARANCE:	APPEARANCE:	APPEARANCE:

MAKING MY CHARACTER HUMAN

The goal is to make your readers *feel* something for your character. The more they care about them, the more emotion they'll invest in your story. And that's the secret.

1. COMMUNICATION STYLE: How does your character talk? Does she favor certain words or phrases that make her distinct and interesting? What about the sound of her voice? Much of our personality comes through our speech, so think about the way your character is going to talk. Her style of communication should be distinctive and unique.

2. HISTORY: Where does your character come from? Think out his childhood and adolescence. What events shaped his personality? What did his father do for a living? How about his mother? How many siblings does he have? Was it a loving family or an abusive, dysfunctional one? What events led him to the career choices he made? You may not need to provide all this background to your reader, but it's good to know as the writer. It helps give him substance in your mind as well.

3. APPEARANCE: What does she look like? This may be the least important ingredient to make your character a person to the reader, but you should still know it in your own mind. Not every character needs to be drop-dead gorgeous, by the way. Most people aren't.

4. RELATIONSHIPS: What kind of friends and family does he have? How does he relate to them? Is he very social or reclusive, or somewhere in between? People can be defined by the company they keep, so this can be a good way to define your character.

5. AMBITION: Just as this is the central letter of the acrostic, so too this concept is absolutely central to your character and plot. What is her passion in life? What goal is she trying to accomplish through your story? What is her unrecognized, internal need and how will she meet it?

6. CHARACTER DEFECT: Everyone has some personality trait that irritates his friends or family. Is he too self-centered? Too competitive? Too lazy? Too compliant? Too demanding of others? Don't go overboard on this. After all, you want your reader to like the character. But he'll feel more *real* if he has some flaw. This is usually connected to his unrecognized need (see Ambition) and often gets resolved through his character arch.

7. THOUGHTS: What kind of internal dialogue does your character have? How does she think through her problems and dilemmas? Is her internal voice the same as her external? If not, does this create internal conflict for her? In real life we don't have the benefit of knowing someone's innermost thoughts, but a story allows us to do just that, so use it to your advantage.

8. EVERYMAN-NESS: How relatable is your character? While James Bond is fun to watch on screen, most of us aren't uber-trained special agent-assassins so it's a little hard to relate to him on a personal level. On the other hand, Kurt Russell's character in the movie *Breakdown* was far more ordinary and relatable, creating a more visceral experience. Be careful not to make your character too elite or he may be too difficult to live vicariously through. And that, after all, is the key to suspense.

9. RESTRICTIONS: More than a personality flaw, what physical or mental weakness must your character overcome through her arch? After all, even Superman had Kryptonite. This helps humanize your character, making her more sympathetic and relatable.

Now, let's try again...

Go back to your scope.

Now write your characters' past, present and future in the space provided.

CHARACTER PROFILE

Using the 9 steps on the previous page, write the life story of your character.

CHARACTER PROFILE

Using the 9 steps on the previous page, write the life story of your character.

STEP 3:
The Art of...

WRITING

Read the following tips and use them to improve your writing. Refer back to these pages in the editing process of your creative writing.

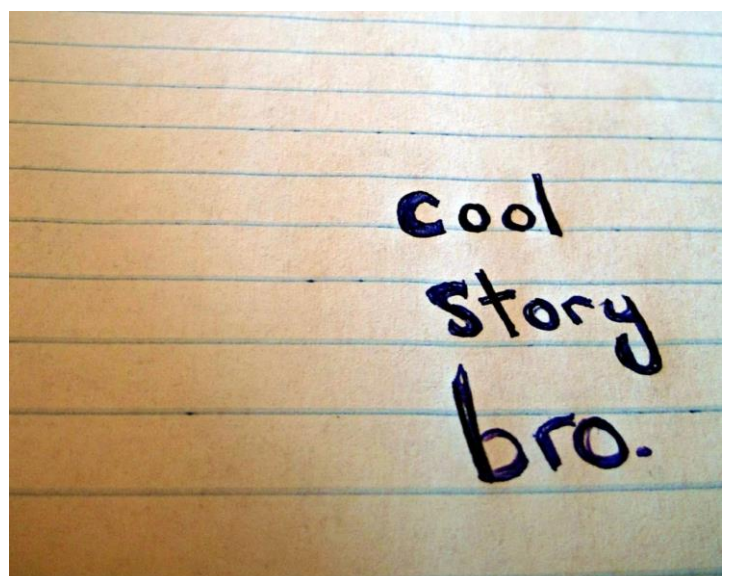
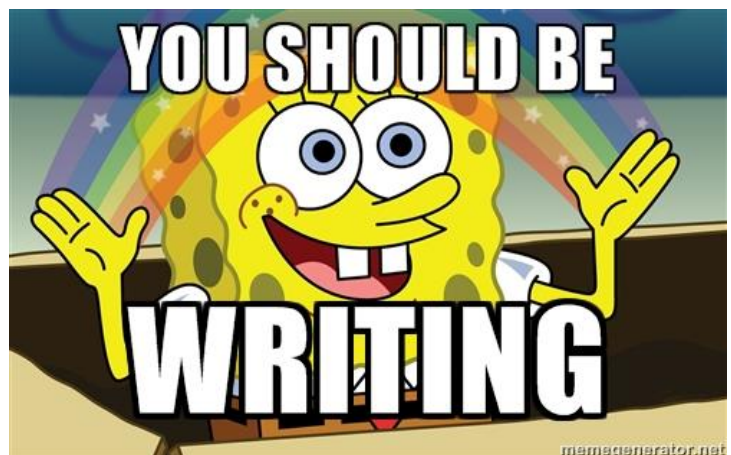
① — ② — ③ — ④ — ⑤
THIS SENTENCE HAS FIVE WORDS
BY GARY PROVOST

This sentence has five words.
Here are five more words. Five-word sentences are fine. But several together become monotonous. Listen to what is happening. The writing is getting boring. The sound of it drones. It's like a stuck record. The ear demands some variety.

Now listen.
I vary the sentence length, and I create music. Music. The writing sings. It has a pleasant rhythm, a lilt, a harmony. I use short sentences. And I use sentences of medium length.

And sometimes, when I am certain the reader is rested, I will engage him with a sentence of considerable length, a sentence that burns with energy and builds with all the impetus of a crescendo, the roll of the drums, the crash of the cymbals— sounds that say listen to this, it is important.

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words that describe someone's voice

breathy
adjective
with loud breathing noises

thin
adjective
a thin voice or sound is high and unpleasant to listen to

brittle
adjective
if you speak in a brittle voice, you sound as if you are about to cry

dead
adjective
if someone's eyes are dead, or if their voice is dead, they feel or show no emotion

appealing
adjective
an appealing look, voice etc shows that you want help, approval, or agreement

fruity
adjective
a fruity voice or laugh is deep and strong in a pleasant way

gruff
adjective
a gruff voice has a rough low sound

gravelly
adjective
a gravelly voice sounds low and rough

croaky
adjective
if someone's voice sounds croaky, they speak in a low rough voice that sounds as if they have a sore throat

disembodied
adjective
a disembodied voice comes from someone who you cannot see

small
adjective
a small voice or sound is quiet

hoarse
adjective
someone who is hoarse or has a hoarse voice speaks in a low rough voice

high-pitched
adjective
a high-pitched voice or sound is very high

adenoidal
adjective
if someone's voice is adenoidal, some of the sound seems to come through their nose

monotonous
adjective
a monotonous sound or voice is boring and unpleasant because it does not change in loudness or become higher or lower

guttural
adjective
a guttural sound is deep and made at the back of your throat

low
adjective
a low voice or sound is quiet and difficult to hear or deep sounding

nasal
adjective
someone with a nasal voice sounds as if they are speaking through their nose

husky
adjective
a husky voice is deep and sounds hoarse, often in an attractive way

flat
adjective
spoken in a voice that does not go up and down

honeyed
adjective
honeyed words sound very nice but you cannot trust the person who is speaking

penetrating
adjective
a penetrating voice or sound is so high or loud that it makes you slightly uncomfortable

raucous
adjective
a raucous voice or noise is loud and sounds rough

rough
adjective
a rough voice is not soft and is unpleasant to listen to

orotund
adjective
an orotund voice is loud and clear

grating
adjective
a grating voice, laugh, or sound is unpleasant and annoying

shrill
adjective
a shrill noise or voice is very loud, high, and unpleasant

smoky
adjective
a smoky voice or smoky eyes are sexually attractive in a slightly mysterious way

silvery
adjective
a silvery voice or sound is clear, light, and pleasant

singsong
adjective
if you speak in a singsong voice, your voice rises and falls in a musical way

ringing
adjective
a ringing sound or voice is very loud and clear

quietly
adverb
in a quiet voice

taut
adjective
used about something such as a voice or expression that shows someone is nervous or angry

strident
adjective
a strident voice or sound is loud and unpleasant

matter-of-fact
adjective
used about someone's behaviour or voice

plummy
adjective
a plummy voice or way of speaking is considered to be typical of an English person of a high social class. This word shows that you dislike people who speak like this.

strangled
adjective
a strangled sound is one that someone stops before they finish making it

tremulous
adjective
it is not steady, for example because you are afraid or excited

thick
adjective
if your voice is thick with an emotion, it sounds less clear than usual because of the emotion

wheezy
adjective
a wheezy noise sounds as if it is made by someone who has difficulty breathing

throaty
adjective
a throaty sound is low and seems to come from deep in your throat

tight
adjective
a tight voice or expression shows that you are nervous or annoyed

wobbly
adjective
if your voice is wobbly, it goes up and down, usually because you are frightened, not confident, or are going to cry

Source: <http://www.macmillandictionary.com/thesaurus-category/british/words-used-to-describe-someone-s-voice>



Said is dead

...but *how* did they say it?



45 Ways to avoid using the word 'very'

Avoid saying very:	Rather say:	Avoid saying very:	Rather say:
afraid	terrified	neat	immaculate
angry	furious	old	ancient
bad	atrocious	poor	destitute
beautiful	exquisite	pretty	beautiful
big	immense	quiet	silent
bright	dazzling	risky	perilous
capable	accomplished	roomy	spacious
clean	spotless	rude	vulgar
clever	brilliant	serious	solemn
cold	freezing	small	tiny
conventional	conservative	strong	unyielding
dirty	squalid	stupid	idiotic
dry	parched	tasty	delicious
eager	keen	thin	gaunt
fast	quick	tired	exhausted
fierce	ferocious	ugly	hideous
good	superb	valuable	precious
happy	jubilant	weak	feeble
hot	scalding	wet	soaked
hungry	ravenous	wicked	villainous
large	colossal	wise	sagacious
lively	vivacious	worried	anxious
loved	adored		

Normally?

stated
spoke
remarked
reported
added

As a question?

asked
inquired
requested
begged

As an answer?

answered
replied
responded
acknowledged
explained

Happily?

rejoiced
laughed
joked
giggled
sang

Angrily?

cheered
smirked
marveled
chimed
beamed

Loudly?

shouted
belted
yelled
screamed
exclaimed
boomed
called

Full of worry?

quaked
trembled
stammered
stuttered
gulped

Sadly?

cried
sobbed
groaned
bawled
whined

Quietly?

mumbled
muttered
whispered

Silently?

thought
wondered
pondered

Bossily?

commanded
ordered
dictated
insisted

MAKE IT BETTER!

Using what you've learned about quality creative writing so far, improve these sentences. The first two have been done for you.

1. She looked at her husband, hoping he was enjoying his meal.

The fragile woman's watery eyes searched her husband's face, desperately looking for any sign that her efforts at pouring her love onto a plate had been recognized.

2. The little boy ran through the field, chasing the lost dog.

The little boy hurtled through the tall grass, his chest aching with the effort of his sprint. Then, he stopped. He locked his eyes onto his target - the lost beagle from the neighbour's yard. All at once, his determined pursuit restarted, and he willed his two legs to carry him as fast as the little beagle's four.

3. The girl was reading her book by the fire, waiting for her parents to return home.

4. "I was only asking you," said her boyfriend.

5. "It's not my responsibility to clean up your mess," stated his sister.

6. The wind blew the leaves all the way up the driveway.

MY SHORT STORY

Now you should have a clear idea of what your story is about, and the best way to compose it. Use this space to complete your first draft of your short story.

REMEMBER: Details and description are KEY elements of all good stories!

Use all the tips in this booklet to produce the AMAZING story you are capable of!

