



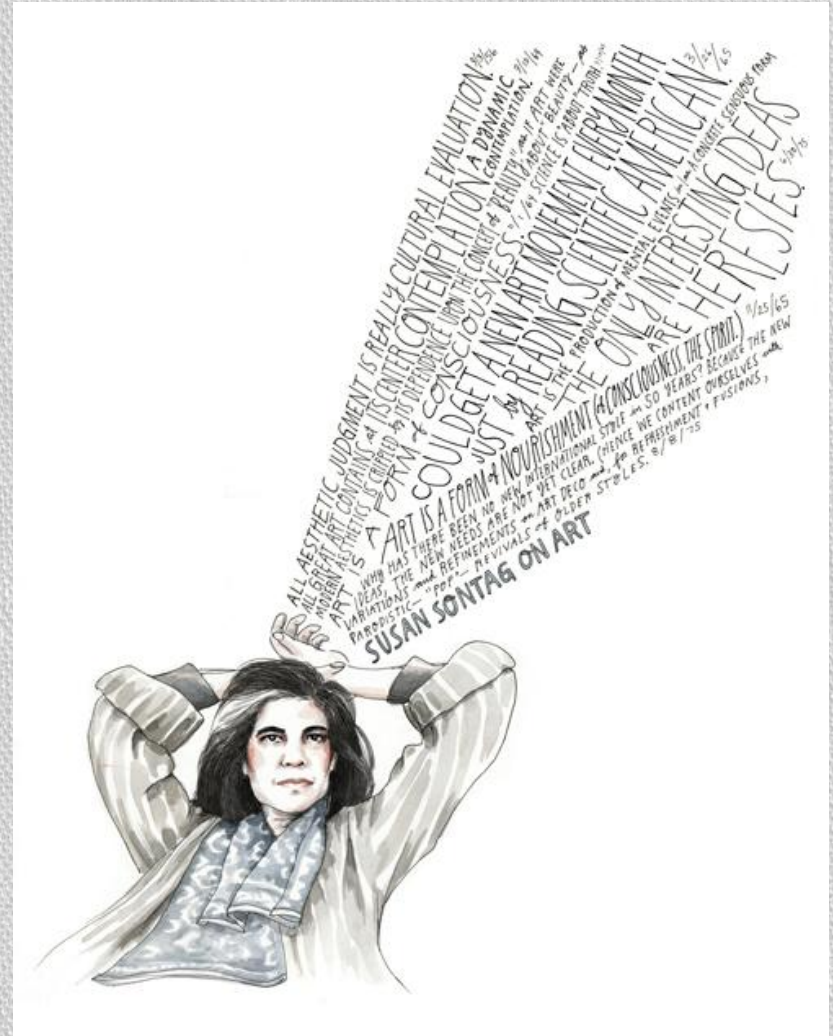
DISCOVERY

CREATIVE WRITING

Ms Taoube

HEART – THE CHARACTER CONFLICT

- What is the character's problem?
START HERE!
- Why does the character have this problem?
- Is it their fault they have this problem or another person's fault?
- What is the back story?
- How does the discovery or rediscovery make them feel?
- How will they be changed?
- How might the discovery reinforce/affirm their view of their world?
- What is the impact of the discovery?



Show, don't tell

❖ ANGER

- He said little but the tightness that formed around his thin lips told her that he would not let this pass.

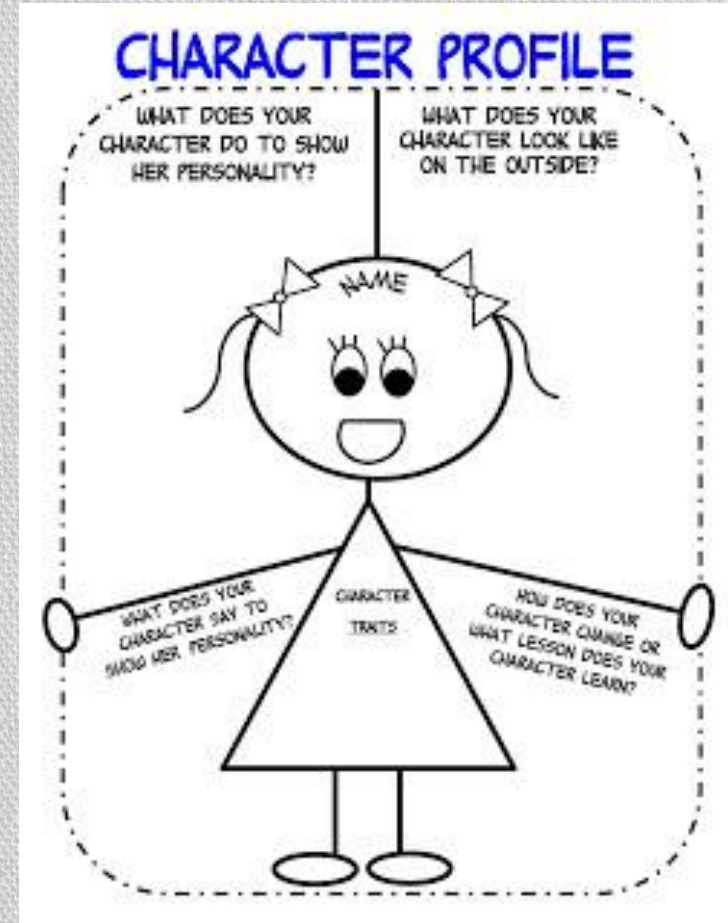
❖ ECSTASY

- She allowed the overwhelming wave, a mix of terror and crystallised joy, wash over and then, without warning, she let out a scream that would have earned her a stiff rebuke from her conservative mother.



CPR – Characters, Place and Relationships

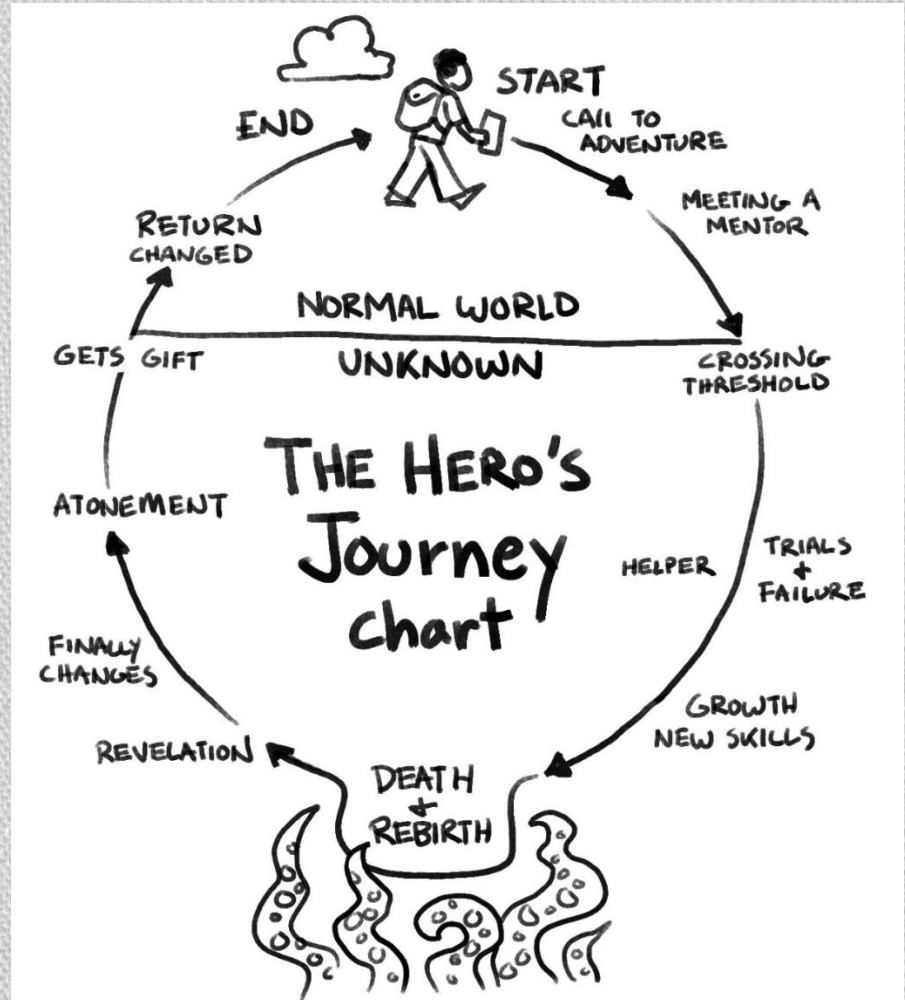
- ✓ **Character** – make sure we can see what they look like, how they move, what they believe, how they react to trivial and significant matters.
- ✓ **Place** – make sure the place is also symbolic. Does it reflect the character's materialistic, shallow world or is it evident that the character is alienated in this environment?
- ✓ **Relationships** – how does the character connect or disconnect from types of people? How do these connections add to the characterisation?



The Hero's Journey Structure - Narratives

The Hero:

- 1) Leaves the 'ordinary world'
- 2) Must overcome obstacles that become increasingly more difficult and challenging
- 3) Experiences a crisis point – belly of the beast
- 4) Will they overcome their greatest conflict?
- 5) What is their elixir/reward?
- 6) Returns to the ordinary world but they are no longer the same



Experimenting with Structure

<http://fiftywordstories.com/>

- 50 WORD SHORT STORIES

Ben loved his wife as much as he loved to travel. He spent two months in Bali and another month in Fiji.

When he came back, his keys didn't work but he was at the right house. Through the right window he saw the right woman with the wrong man.

<http://fiftywordstories.com/>

- **Polyphonic narratives** – more than one narrative voice
- **Flashbacks** – to help you create a sense of a backstory
- **Circular narratives** – start and return to the same spot BUT a difference/realisation has been acknowledged.
- **Frame narratives** – story within a story – may lead readers into one story from another
- **Epistolary** – written in a series of documents such as letters or newspaper clippings or diary entries

Structure Under Stress

- ❖ Boy is helping father clean garage the house after mother passes away from a disease. Father is distraught.
- ❖ Boy discovers a violin with his mother's initials engraved
- ❖ Father reveals mother gave up her violin 'gift' to be a mother and his wife.
- ❖ Boy remembers how he took his mother for granted.
- ❖ Practises every day in secret.
- ❖ Performs at the opening of a charity event named after his mother.



More 50 word short stories

To the lonely alarm-squawk of seagulls, Brendan stretched himself into alertness in the clear air of a July dawn.

In this locale he was known as a timid, quiet, and unadventurous bookworm, yet he pointed the prow of the small sailboat he had stolen towards the hazy coast of France.

He was sixteen that summer; she was younger.

He noticed her doing perfect cartwheels on the lawn. Arms stretched high, she circled in effortless arcs across the grass, orange sundress like a spinning sun pressed against her moving legs.

Now growing old, they remembered that bright morning they first met.

More 50 word short stories 2

He always played tough guy roles, flawed but sympathetic, and he was my idol when I was a teenager. So I'm out one day, wearing a dark turtleneck and tweed sports jacket just like Garfield's.

This kid approaches, looks me up and down, and snarls, "Murderer!"

He made my day.

The key gleamed in his calloused hand. Behind him, a childhood of broken promises and long struggles echoed the hallway.

Marcus held his breath and faced the door. Years of backbreaking construction for Uncle, and turning cheek to easy money, led to this defining moment: a place of his own.

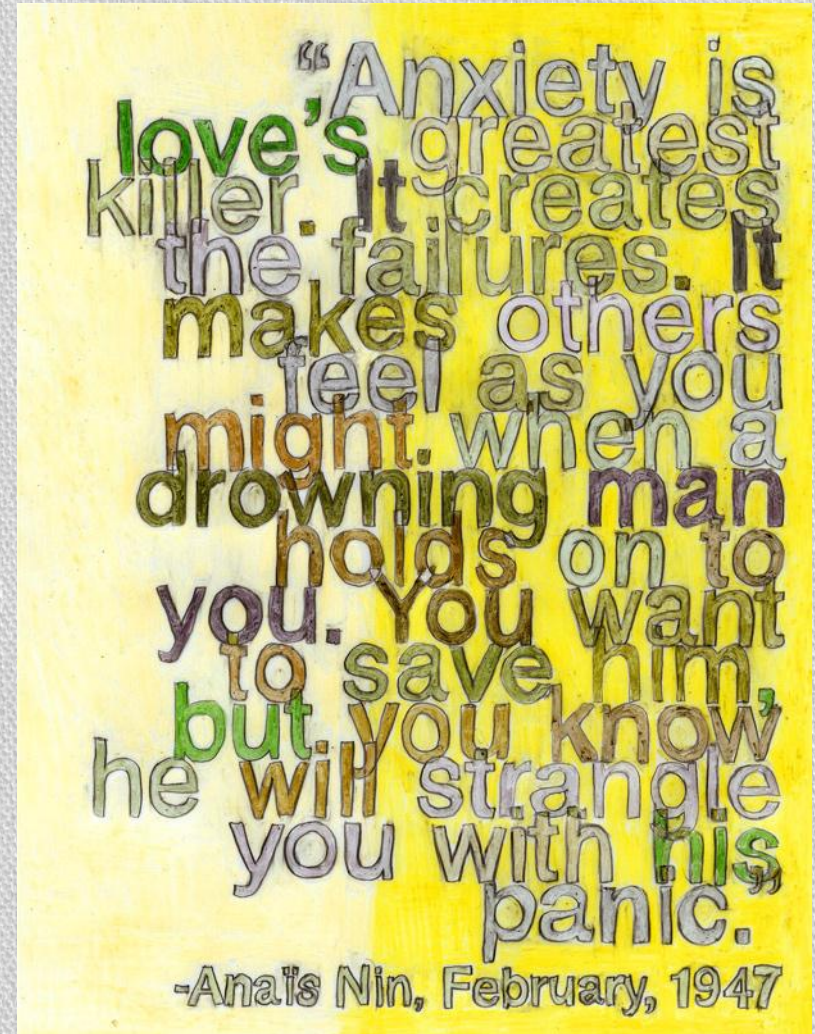
Verbs are the muscles of writing

- ...the carriage **dashed** through streets and **swept** round corners, with women **screaming** before it, and men **clutching** each other and clutching children out of its way. At last, **swooping** at a street corner by a fountain, one of its wheels came to a sickening little jolt, and there was a loud **cry** from a number of voices, and the horses **reared and plunged**.
- (From A Tale of Two Cities, by Charles Dickens)



Figurative Language and other

- Metaphor and extended metaphor
- Alliterative phrases
- Sensory imagery
- Contrast
- Varied sentence structure
- Foreshadowing
- Pathetic fallacy
- Symbolism
- Intertextuality
- Allusion
- Choice of narrative voice
- Transition of ideas
- Avoiding gaps and silences



Poor Writing

<http://www.creativejuicesbooks.com/creative-writing-tips-write-well.html>

- **Using passive verbs rather than active verbs**

✓ *Kathy broke the jar.*

X *The jar was broken by Kathy.*

✓ *Adam fired the rocket.*

X *The rocket was fired by Adam.*

Avoid vague words like *walk, laugh, pour*. Be creative. *The boy ambled, shuffled, swaggered; the villain scoffed, jeered, sneered; water gurgled, gushed, spurted out.*

Phrases like *there is, there was, it was* dilute your meaning:

There was a baby crying in the basket; it was the baby's cry that woke him up.

Cut out the verbiage: A baby was crying in the basket; the baby's cry woke him up.

GREAT WRITING

Mr Rochester flung me behind him: the lunatic sprang and grappled his throat viciously, and laid her teeth to his cheek: they struggled.

(From Jane Eyre, by Charlotte Bronte)

A few minutes later, Liesel's mother started leaving with the priest. She was thanking him for his performance of the ceremony. The girl, however, stayed. Her knees entered the ground. Her moment had arrived. Still in disbelief, she started to dig. He couldn't be dead. He couldn't be dead. He couldn't – Within seconds, snow was carved into her skin. Frozen blood was cracked across her hands. Somewhere in all the snow, she could see her broken heart, in two pieces. Each half was glowing, and beating under all that white. She only realised her mother had come back for her when she felt the boniness of a hand on her shoulder. She was being dragged away. A warm scream filled her throat.

When the dragging was done, the mother and the girl stood and breathed. There was something black and rectangular lodged in the snow. Only the girl saw it. She bent down and picked it up and held it firmly in her fingers. The book had silver writing on it.

The Book Thief

AWARD WINNING WRITING

“American movies, English books - remember how they all end?” Gamini asked that night. “The American or the Englishman gets on a plane and leaves. That's it. The camera leaves with him. He looks out of the window at Mombasa or Vietnam or Jakarta, someplace now he can look at through the clouds. The tired hero. A couple of words to the girl beside him. He's going home. So the war, to all purposes, is over. That's enough reality for the West. It's probably the history of the last two hundred years of Western political writing. Go home. Write a book. Hit the circuit.”

— ***Michael Ondaatje, Anil's Ghost***

PAST RESPONSES

Let's
read!



Creative Writing 2014 HSC

- Question 2 (15 marks)

Among Others ... is a collection of different pieces of writing about individuals finding their place in a community.

Compose a piece of writing which would be suitable for inclusion in this collection.

Use *ONE* of the sentences below as the first sentence of your imaginative writing.

If you don't have a capacity for solitude, you will always be lonely.

OR

My little world started to reveal itself to me.

OR

The gravel, small as peas, moved beneath their feet and from it a faint dust rose, the perfume of the town.

Why Anthology of Writing ?



Creative Writing Stimulus: Discoveries and Childhood



Questions create stories

- Who discovers these photographs?
- Who are the people in the photos?
- Are these discovered for the first time or rediscovered?
- What are these pictures worth? Do they tell a story within the story?
- Does the persona approach the photos with sadness or content?
- Does the persona feel bitterness towards the photos?
- Have the photos been doctored to distort a reality?
- How does the discovery/revelation transform the persona?

Creative Stimulus



I MISS HER

1. Would this occur at the beginning or end of your story?
2. Is 'her' a person or an object?
3. Does a person discover this on a wall and it leads them to contemplate on their sense of loss?
4. Why has the person written it here? Who do they hope will discover it?
5. Will someone write back on the wall until it becomes a community wall of grief?



Practise Writing

- Watch a short film TWICE and then turn it off and try to visualise the setting and describe.
- Observe a setting for 5 minutes and then write down everything you see, hear, smell, taste, touch, feel – write down as much sensory imagery as you can.
- Write a description of a character or setting and then ask someone to draw it based from your description. How close are they to your vision?
- Pick an object from your house and create a story from it.



Marking Guidelines

Criteria	Marks
<ul style="list-style-type: none"> • Composes skilfully an engaging piece of writing suitable for the collection <i>Among Others ...</i> using ONE of the statements provided as the first sentence • Skilfully explores (an) individual(s) finding their place in a community • Demonstrates skilful control of language and structure appropriate to audience, purpose, context and selected form 	13–15
<ul style="list-style-type: none"> • Composes effectively a piece of writing suitable for the collection <i>Among Others ...</i> using ONE of the statements provided as the first sentence • Effectively explores (an) individual(s) finding their place in a community • Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form 	10–12
<ul style="list-style-type: none"> • Composes a piece of writing suitable for the collection <i>Among Others ...</i> using ONE of the statements provided as the first sentence • Explores (an) individual(s) finding their place in a community • Demonstrates adequate control of language and structure appropriate to audience, purpose, context and selected form 	7–9
<ul style="list-style-type: none"> • Attempts to compose a piece of writing • Attempts to explore (an) individual(s) finding their place in a community • Demonstrates limited control of language and structure with limited appropriateness to audience, purpose, context and selected form 	4–6
<ul style="list-style-type: none"> • Attempts to compose a response • Demonstrates elementary control of language 	1–3

Comments from Marking Centre

Better candidates

- ✓ Addressed all parts of the question
- ✓ Insightfully explored a character and conflict
- ✓ Used language in a skilful manner
- ✓ Wrote a sustained narrative

Improvement

- ❑ Understand the mechanics and control of language
- ❑ Write credible and original narratives

Practise! Practise! Practise!



**TO Be Successful
YOU DON'T NEED
Beautiful Face
AND HEROIC BODY,
What YOU NEED IS
SKILFUL MIND AND
ABILITY TO Perform.**