

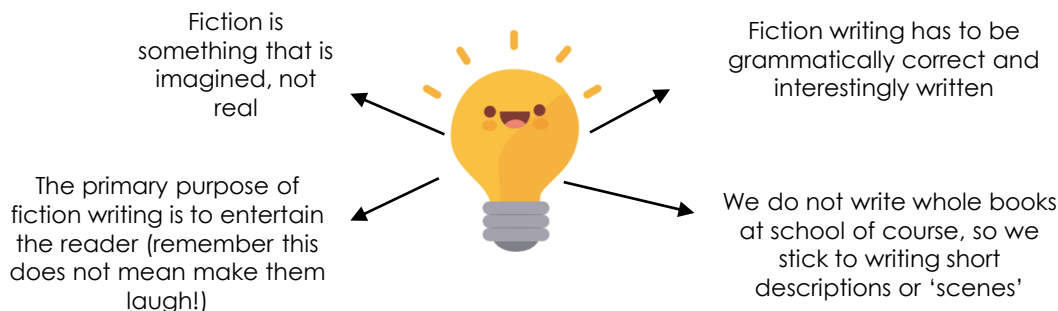


HOW TO WRITE ACCURATELY AND CREATIVELY



This booklet is designed to help you with the areas of your creative writing that you struggle with the most! You could use all of it to revise, or use the contents page to help you revise the bits more important for you.

What is fiction writing?



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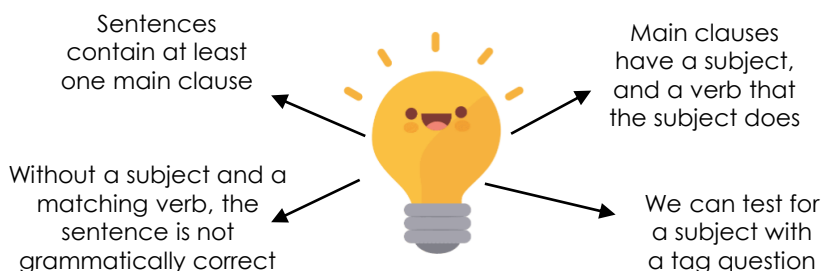
FOUNDATIONAL BASICS

Writing in correct, full sentences following grammatically correct rules is the most important thing to get right in your piece of writing. The four things examiners see people getting wrong the most are the below basics:

These four things are crucial to get right

1. Subject / verb agreement (main clauses)
2. Control of tenses
3. Control of run-on sentences
4. Comma splicing

SUBJECT VERB AGREEMENT



Finding the subject

The subject of the **main clause** is the person, place, thing or idea that the sentence is about. Every sentence must have a main clause.
You can test for the subject of the main clause by adding a **tag question on the end**

Tag questions look like the below. You must then find the thing the tag question refers back to. That is the subject of the main clause. Sometimes a sentence is just made up of one main clause.

The zoo is closed on Sundays - **isn't it?**

Arthur kicked the ball at Wendy - **didn't he?**

Indigo is the second to last colour of the rainbow - **isn't it?**

We carved the pumpkins last night - **didn't we?**

In **compound** sentences (which is a sentence where there are two main clauses joined with a conjunction), there will be two subjects and a verb they are doing.

Jenny went to the beach and **Ken** bought her an ice-cream

Harry loved going to the cinema but **his mum** just liked eating all the popcorn

CHECK IN TASK

Can you highlight the subjects of these sentences?

I can't wait to go to the cinema later.

He's really taken to running recently.

Lemons are very bitter.

The water cycle is an important part of Geography

What about in a piece of writing? Can we find the subjects in these more complicated sentences?

Yesterday, Jenny took her children to the beach. There was a man selling ice-cream on the sand and her daughter wanted a triple cone. The sun was beating down on them and Jenny thought the ice-cream would cool everybody down. She paid three pounds fifty for everyone to have one scoop each.

FOUNDATIONAL BASICS

SUBJECT VERB AGREEMENT

Finding the verb

Once we have found the subject of a sentence, we need to check that there is a **verb or doing word** that the **subject** is doing.

Remember, our verbs are sometimes **obvious doing words** like:

- Running
- Walking
- Thinking
- Guessing
- Typing
- Wanting
- Playing

Or **hidden**. Hidden verbs, or auxiliary verbs, are versions of:

- To be
- To do
- To have

In all their **tenses**. For example, the verb **to be** has many tense variations:
Am, are, is, was, were

So the verbs in our earlier sentences are

The zoo **is** closed on Sundays

Arthur **kicked** the ball at Wendy

Indigo **is** the second to last colour of the rainbow

We **carved** the pumpkins last night

CHECK IN TASK

Can you highlight the verbs of these sentences?

I can't wait to go to the cinema later.

He's really taken to running recently.

Lemons are very bitter.

The water cycle is an important part of Geography

What about in a piece of writing? Can we find the verbs in these more complicated sentences?

Yesterday, Jenny took her children to the beach. There was a man selling ice-cream on the sand and her daughter wanted a triple cone. The sun was beating down on them and Jenny thought the ice-cream would cool everybody down. She paid three pounds fifty for everyone to have one scoop each.

SUMMARISE YOUR LEARNING

Fill the gaps:

1. Every main clause has a _____ and a _____
2. The _____ of the main clause is the person, place, thing or idea that the sentence is about.
3. The verb of the sentence is the _____
4. Sometimes the verbs are physically being done, such as the verbs _____, _____ and _____
5. Whereas sometimes the verbs are auxiliary verbs, like _____, _____ and _____

FOUNDATIONAL BASICS

SUBJECT VERB AGREEMENT

Matching the subject and the verb

If this explanation does not work for you, there is more if you follow the links below:

<https://www.bbc.co.uk/bitesize/articles/znfbf82#z66jtcw>

<https://lemongrad.com/subject-verb-agreement-rules/>

For a sentence to be grammatically correct, we have to make sure that the subject of the sentence has a verb to do!

Sometimes, a verb in a sentence is **not** being done by the subject. For example, in the sentence below, the subject is 'I' and the verb is '**panic**', but the phone is also 'ringing'.

Sometimes, when the phone rings, I panic.

For a sentence to be correct, the **subject** has to have a **matching verb** in the same tense. This is called 'agreement'.

For example, these do not have an agreeing subject and verb:

1. Walking down the street (no subject)
2. Closed the door (no subject)
3. Penelope and Jerome both (no verb)

The only time that a sentence doesn't need a **subject** is when it is an **imperative** (a command). For example, in the below sentences:

1. Go over there
2. Talk to the man
3. Answer the phone

CHECK IN TASK

Can you find the verb(s) in each of these sentences that matches the subject?
(Start by finding the subject, then find what they are doing)

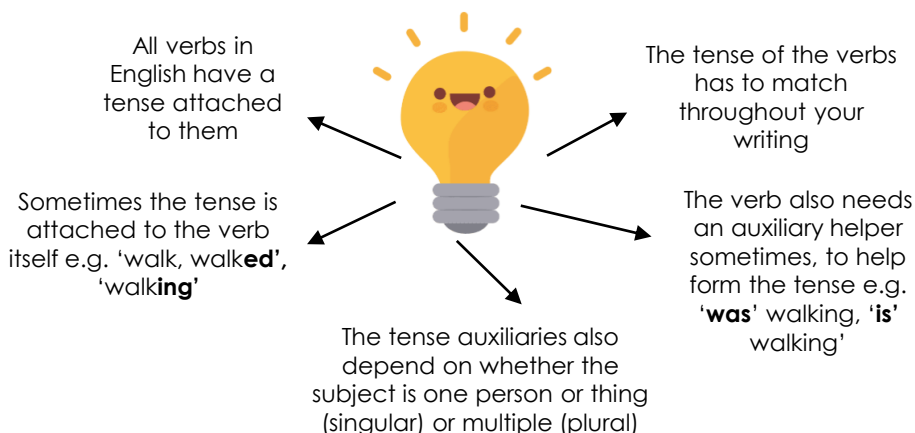
1. I didn't even know it was raining
2. Jam is really hard to make
3. My phone case is broken
4. You can type so fast
5. Angus is my dog
6. Poppy is hungry but Joe is not

Can you find each matching subject and verb in these more complex sentences?

It's important to check the weather before leaving the house. Today, I forgot to check the weather and I got caught in a snowstorm. I was wearing my sandals! My feet were freezing cold and when I got home I had to warm them up by having a bath. I will never again leave the house without first checking the weather. I have learned an important lesson.

FOUNDATIONAL BASICS

TENSE CONTROL



When writing your verbs, you need to make sure they are in the right tense by adding EITHER additional letters to the verb itself, or adding the correct auxiliary verb, depending on when the action takes place.

Every verb has an infinitive form – a form without a tense that starts with 'to'. For example: 'to walk', 'to run', 'to swim', 'to be', 'to present'
And from there we add our tenses.

Past tense: Shakespeare has **presented** Macbeth as violent and evil

Present tense: Shakespeare **presents** Macbeth as violent and evil

Future tense: Shakespeare **will present** Macbeth as violent and evil

Past tense	Present tense
Add +ed on the end of a verb if the thing happened in the past Walked, worked, liked, guessed, dressed	Use the infinitive form if you personally do the thing (first person) I work, I run, I walk, I swim
Some past tense verbs are irregular: Swam, ran	Use is , am or has been if the thing is happening right now I am working, he has been working here along time
Use was or had I was running, I had been running	Put an 's' on the end if someone else is doing the thing (third person) He writes, he works, he loves

The future tense is really tricky, because technically it does not exist in the same way that some languages have it. We have to build it using the four strategies below.

The future tense (things that haven't happened yet!)	
Use modal verbs: <i>Would, could, should, will, shall, may, might</i> We will go, we would be going,	Will/won't + be + ing form I will be working I won't be going
Will/won't + have + ed form I will have finished by then I won't have qualified by that time	Will/won't + have + been + ing form He won't have been driving It will have been raining

FOUNDATIONAL BASICS

TENSE CONTROL

Auxiliary verbs:

As discussed, or auxiliary verbs, are versions of to be, to do and to have – and these tricky verbs are what constructs the tense for us in English. We need them, to tell us when the verb is done when the verb by itself does not do the trick.

Present tense (happening now)	
Singular (one person or thing)	Plural (more than one person or thing)
I am	we are
you are	you are
she, he, it is	they are

When you're using the **past tense**, for things that have already happened, the verbs 'was' and 'were' can be used.

Past tense (happened already)	
Singular (one person or thing)	Plural (more than one person or thing)
I was	we were
you were	you were
she, he, it was	they were



Some people get this wrong by using a past tense auxiliary with a present tense verb, or a plural auxiliary for a singular such as:

She were walking to the shops (past tense with present tense verb)

I were wanting to talk to you about that (past tense with present tense verb)

We was walking to the shops (plural subject, singular verb)

They was being silly yesterday (plural subject, singular verb)

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The future tense (things that haven't happened yet!)	
Use modal verbs: <i>Would, could, should, will, shall, may, might</i> We will go, we would be going, we might go.	Will/won't + be + ing form I will be working I won't be going
Will/won't + have + ed form I will have finished by then I won't have qualified by that time	Will/won't + have + been + ing form He won't have been driving It will have been raining

FOUNDATIONAL BASICS

TENSE CONTROL

CHECK IN TASK

Control the following tenses by annotating with the right verbs and auxiliaries – the incorrect parts are in bold.

I **were** going to the shops yesterday when I **seen** someone running past and then they **shove** past me and knocked me over!

The city **were** crumbling slowly around us and it was sad to watch as everything **smashes** around us

There is no point worrying about things that aren't going to **happening** any time soon

Shakespeare **present** Macbeth as a violent, evil character

CHECK IN TASK

Fill in the correct answer, if you were describing a woman doing the things:

Infinitive	Past tense	Present tense	Future tense
To run	She ran	She runs	She will run
To walk			
To be			
To present			
To explore			

SUMMARISE YOUR LEARNING

Fill the gaps:

- Every _____ has a tense
- These can be _____ to the verb itself, such as _____ or _____
- Or the _____ verb helps to construct the tense too
- The verb of the sentence is the _____
- Whether the subject is _____ or _____ also influences the tense of the auxiliary we use.
- If we want to build the future tense, we can use _____ verbs like would, could, should, may and might
- If we want to construct the past tense of a verb, we add the letters _____ on the end
- If we want to say that someone is doing something in the present tense, and that person is not us, we add an '____' on the end.

FOUNDATIONAL BASICS

RUN-ON SENTENCES

Run-on sentences are where we've joined too many clauses together. They happen when we don't know how to use a comma properly.



Run-on sentences lose us marks because they are not grammatically correct.

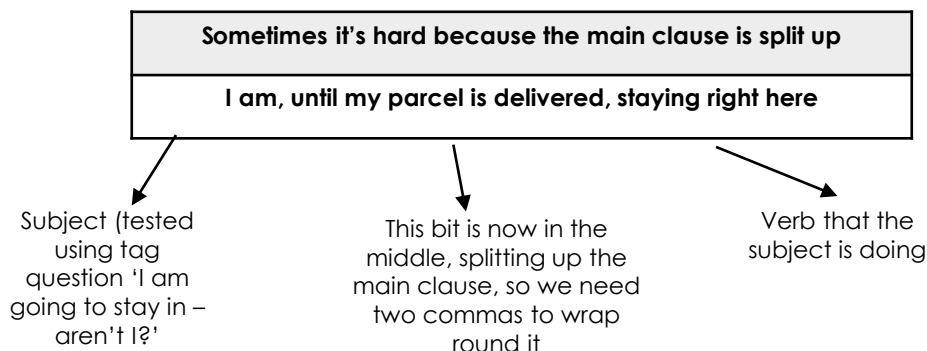
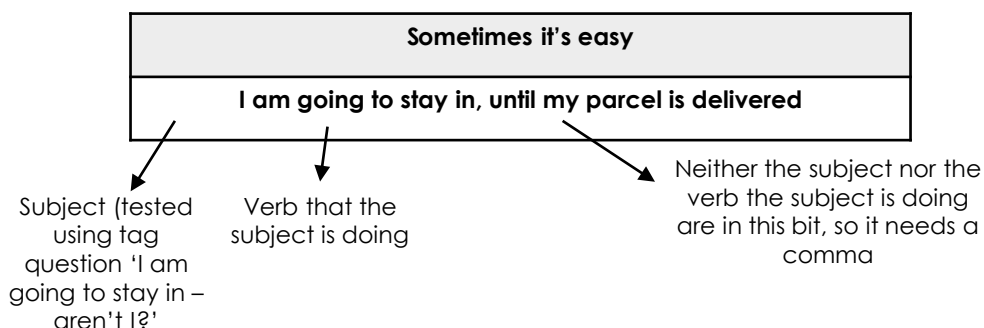
We can test for run-on sentences by finding the main clause using the subject verb agreement test.

Using commas

The only time we use a comma is to separate subordinate clauses from main clauses. Commas wrap around or introduce clauses that don't contain either a subject or a verb.

To know when to use one, we have to be able to identify the main clause and subordinate clauses in a sentence.

If you don't know what subject, verb agreement is – please go back to the first section of this booklet.



FOUNDATIONAL BASICS

RUN-ON SENTENCES

Comma splicing

Because commas are only used to join a subordinate to a main clause, they cannot be used to join two main clauses together. If they are, this is called comma splicing.



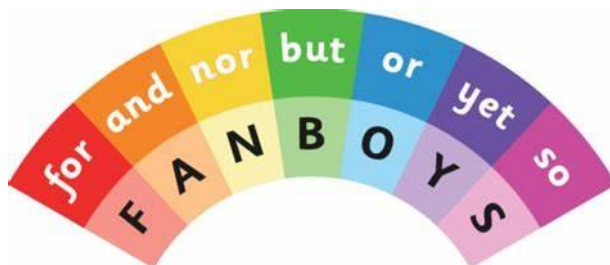
I want to go to the shops, I need milk

I am going to pass my English, I need it for college

There is a party on Saturday, it is at my house

We know the above is wrong because there is a subject and a verb on both sides.

To properly join main clauses, we have just three correct options to avoid the comma splice.



Put a semi-colon in instead, as these act as conjunctions

Use a FANBOYS conjunction

Don't join them at all – put a full stop in and split them up

CHECK IN TASK

Can you annotate these and fix them?

I want to go to the shops, I need milk

I am going to pass my English, I need it for college

There is a party on Saturday, it is at my house

FOUNDATIONAL BASICS

RUN-ON SENTENCES

Run on sentences happen when we incorrectly use a comma to join a main clause to another main clause, rather than a subordinate clause.

SUBORDINATE CLAUSES

These are usually introduced by a subordinating conjunction – these are the conjunctions that are not part of FANBOYS

Although, because, though, after, before, when, in order to, since, so that, as

But sometimes the conjunction is missing so this is not always a true test. The true test for a subordinate clause is whether it does not have either a verb or a subject (or sometimes even both).

Where is the subordinate clause in each of these sentences?

Start by finding the main clause first by finding the subject of the sentence and the verb the subject does. Then, find the subordinate clause

CHECK IN TASK

I love jam on toast, though only with butter underneath	Arthur wants to go home, to play his PlayStation all night
Oranges are delicious, especially ones from warm climates	Keith owns three houses because he inherited them from his grandmother
Shakespeare presents Macbeth as a violent character, in order to show that power corrupts us	Ice and snow, because of the danger caused, make me really miserable.

REMEMBER:

The subordinate clause can be anywhere in the sentence, and a sentence might have three or four subordinate clauses in and still be grammatically correct. The main rule is that if the main clause is split up, in any way at all, commas go around the clause that splits them to avoid run-ons.

SENTENCE EXPANSION

FOUNDATIONAL EXPANSION

Sentence expansion:

Often we run out of things to say about one specific item or thing. Sentence expansion can help us, particularly of our **sentence foundation** i.e. the main clause

Step one:

Expand the sentence you are working with by asking the following of it:

- 1. When? (adverbs)
- 2. How?
- 3. Where? (prepositions)
- 4. Why?

These don't have to be in any order

The main clause '**We carved the pumpkin**' becomes...

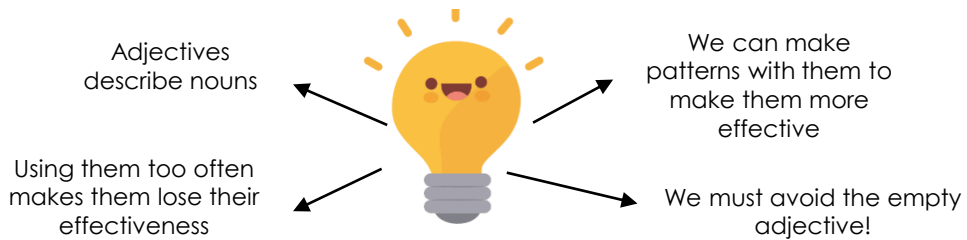
Last night, we used our sharpest knives and carved our pumpkins on the kitchen table because we wanted to get ready for Halloween.

Can you expand the following sentences using when, how where, why?

The sun beamed	
We ran through the woods	
Lorna swam in the sea	

CHECK IN TASK

SENTENCE EXPANSION USING ADJECTIVES



THE EMPTY ADJECTIVE

This is where we describe a noun in a way that does not give us much information at all – it is generic.



The room was so stunning, so gorgeous, so beautiful



The dog was so cute



The room was filled with **ornate** glass windows, **golden** beams of light shining through them like the rays of an angel.



The dog's huge, orb-like eyes made him difficult to resist

Rather than describing the room or the dog as something generic that doesn't give us more information about either noun, we have described each thing using additional details **paired** with adjectives, to show our reader what it is we mean.

CHECK IN TASK

Can you rewrite these sentences so that the empty adjective is removed and replaced?	
The lion was scary	
The teacher was nice	
Her baby was cute	

SENTENCE EXPANSION

USING ADJECTIVES

We also need to be conscious of where we put our adjectives. If we always just put them right before or right after the noun, we are going to sound repetitive. We have learned some adjective placements that work well. Below is a reminder of these:

THE TRIPLE ADJECTIVE + COLON

This type of sentence starts with three adjectives, then a colon, then introduces the main clause.



1. Three adjectives that all mean the same thing

2. Colon to begin main clause

Silent, still, serene: the library was a haven.

Bonus points if your adjectives are alliterative and your main clause is a metaphor or simile

3. Main clause (noun + verb)

Write your own triple adjective + colon about...

A huge house	A bowl of soup	A cosy kitchen

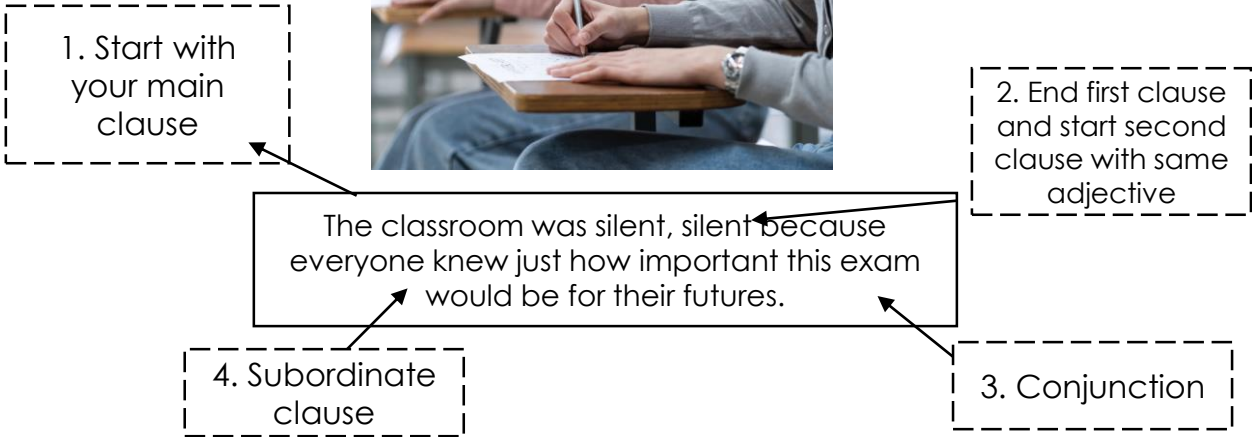
SENTENCE EXPANSION

USING ADJECTIVES

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THE ADJECTIVE ADJECTIVE SENTENCE

This type of sentence starts with the main clause, then repeats the same adjective twice before a subordinate clause



Write your own adjective adjective sentence about...

A quiet village	A beautiful flower	A fast river

SENTENCE EXPANSION

USING ADJECTIVES

We also need to be conscious of where we put our adjectives. If we always just put them right before or right after the noun, we are going to sound repetitive. We have learned some adjective placements that work well. Below is a reminder of these:

THE NOUN PHRASE X3 + colon

A noun phrase is an adjective + a noun; we can use this combination to describe



1. All three noun phrases
(adjective + noun)
communicate the same
idea

Empty tables, overturned chairs, old
newspapers: the house was clearly long
abandoned.

2. A colon to
introduce the
main clause

3. The main
clause

Write your own noun phrase x 3 + colon sentence about...

A haunted house	A greenhouse	Inside a school bag

VARYING SENTENCES

SENTENCE FRONTING

Fronting refers to moving a subordinate clause to the **front of** a sentence.

Fronted adverb	<u>Slowly and silently</u> , the fog descended.
Fronted adjective	<u>Amazed</u> , she took the envelope
Fronted verb	<u>Skipping with glee</u> , the girl finally felt free
Fronted preposition	<u>Below the beaming sun</u> , the flowers wilted.
Fronted simile	<u>Like a bruise</u> , the clouds purpled the sky.

Below is a description of a cosy kitchen – but the start of every sentence is 'the'. Can you annotate and add some fronting?

CHECK IN TASK

The kitchen is a warm haven, radiating comfort and charm. The countertops are a delightful array of nice clutter, filled with jars of spices, bowls of fresh fruit, and a scattering of baking utensils. The air is filled with the inviting aroma of a steaming pie, its golden crust glistening and tempting on the countertop. The shelves are lined with vintage cookbooks, their pages worn from years of cherished recipes. The wooden cabinets, painted in soft pastel hues, add to the cosy ambiance of the room. The sunlight streams through the windows, casting a gentle glow on the abundance of culinary delights. The scene is completed by a vase of wildflowers, adding a touch of natural beauty to this heart-warming space

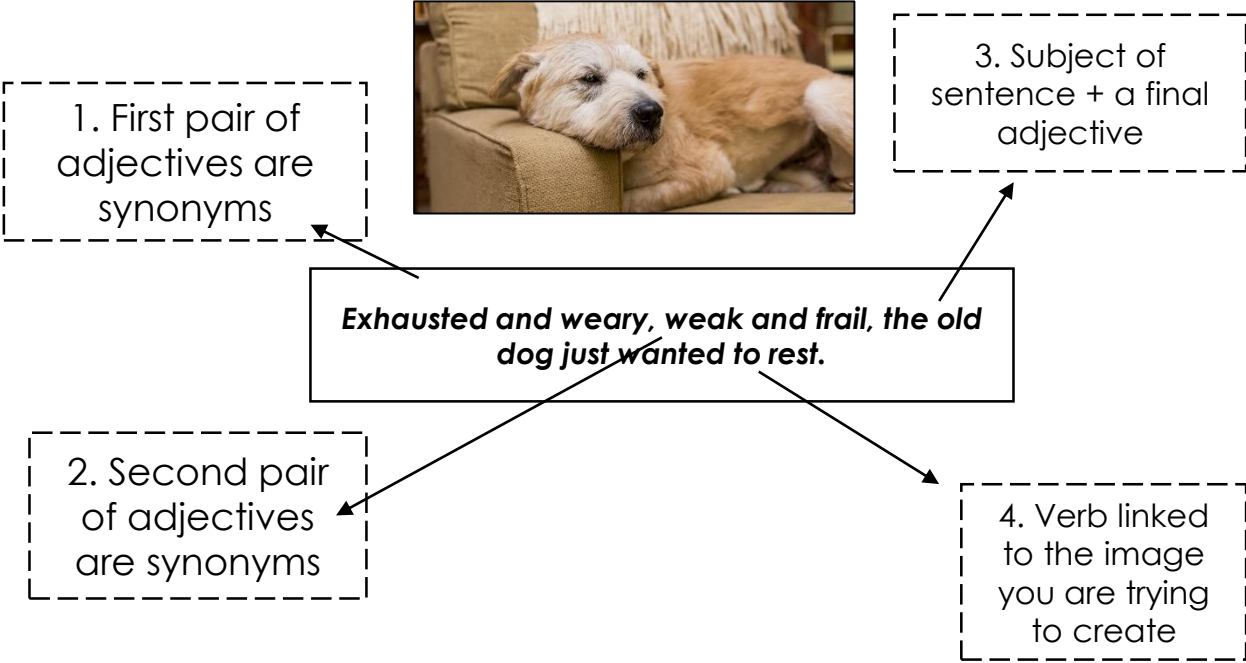
VARYPING SENTENCES

SENTENCE PATTERNING

Once we master grammatically correct sentences, we can start organising our sentences in a way that makes our writing interesting. One way of doing this is with sentence patterning. We have learned many sentence patterns, here are some reminders of the main ones using an old dog to describe!

THE PAIR OF PAIRS

This sentence type uses pairs of adjectives as fronting



WRITE YOUR OWN PAIR OF PAIRS ABOUT...

CHECK IN TASK

The sea	A cosy jumper	A delicious meal

VARYING SENTENCES

SENTENCE PATTERNING

THE NO, NO, NO, ONLY SENTENCE

This sentence type uses four nouns, the first three contrasting the final one, to describe.



1. All three nouns mean the same thing

2. The third 'no' is followed by 'at all'

No energy, no vitality, no liveliness at all, only pure exhaustion

4. Last word is a noun that contrasts the first three.

3. Final clause ends with 'only'

WRITE YOUR OWN NO, NO, NO, ONLY ABOUT...

CHECK IN TASK

A quiet street	A loud canteen	A cute kitten

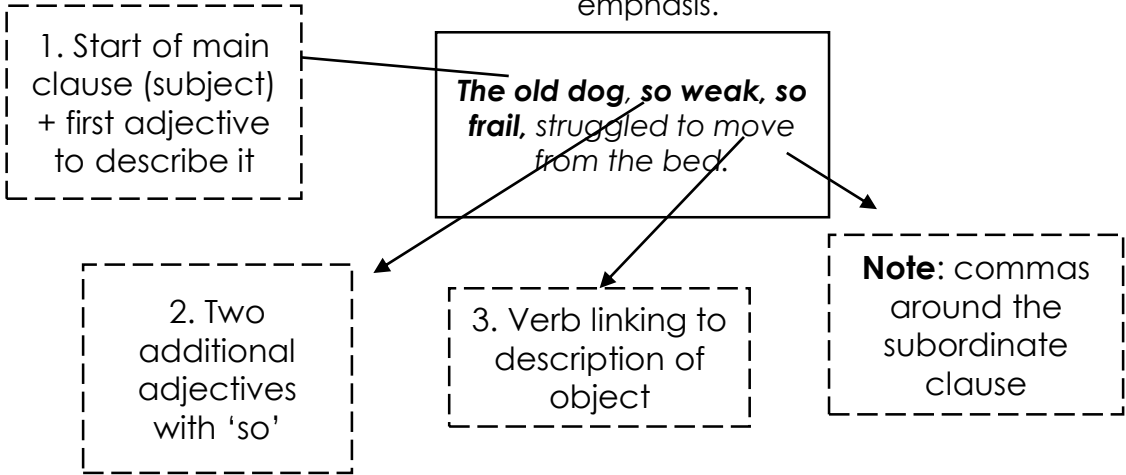
VARYING SENTENCES

SENTENCE PATTERNING



THE SO, SO SENTENCE

This sentence type takes the main clause and inserts two adjectives in the middle of it as a subordinate clause, using 'so' before both adjectives for emphasis.



WRITE YOUR OWN SO, SO SENTENCE
ABOUT...

CHECK IN TASK

A difficult exam	A good book	A strange figure

VARYING SENTENCES

SENTENCE PATTERNING

There are many other sentences types that we have learned for **creative writing**. Here is a list of all of them in one place. You have also learned some for non-fiction writing, but this list is the ones that are appropriate for fiction.

Sentence Type	Example
Adjective, adjective	The town was silent, silent because of the people taken away much too soon.
Appositive phrases	First to discover the news was Adam's father, Mr Appleton.
As if end	The fire raged in the distance, as if a thousand meteors were exploding at once.
Comma sandwich	The monster, which nobody had ever seen, roared in the distance
Comparative more more	The closer he got to the chapel, the eerie green glow became more fearful, more powerful, more overwhelming
Every + object + verb	Every snowflake cascaded down elegantly, leaving nothing untouched.
Fronted adjective	Amazed, she took the envelope.
Fronted adverb	Arguably, this is going to be the most important factor in our success.
Fronted conjunction	Before she turned to leave, she had one more question to ask.
Fronted preposition	Beneath the overhanging branches of a tall tree, the children played contentedly.
Fronted simile	Like a bruise, the clouds purpled the sky
Fronted verb	Lifting her head, she knew what she must do.
No, no, no, only	No joy, no hope, no love, only misery.
Noun phrase x3 + colon	Empty tables, overturned chairs, old newspapers; the house was clearly long abandoned.
Once, was made	The once silent town was made chaotic by the influx of new visitors.
Pair of pairs	Exhausted and tired, cold and hungry, they didn't know how much more they could take.
Show three tell 1	Legs twitching, hands wringing, palms sweating: his anxiety was overwhelming.
Simile start	Like a bruise, the purple clouds scudded across the darkening sky
So so sentence	The chuch was so tall, so imposing, it dominated the skyline.
The semi colon split	The birds had disappeared; there wasn't even space for the smallest creature to dwell
The writer's aside	But - and dear reader you might find this hard to believe -I tried hard to stay calm.
Triple adjective + colon	Amazed, confused, thrilled: she turned to face her mother
Weather + verb	A bolt of lighting struck the ground, searching for its prey.
With a + action	With a smile, he turned and left.

USING METAPHOR

A metaphor is using one thing to stand in the place of another thing

Metaphor is hard to use but makes our writing less blunt

A metaphor uses a tenor, a vehicle and a ground to describe something

Similes, symbolism, motifs, pathetic fallacy etc. are all examples of using metaphor



TENOR, VEHICLE, GROUND

To create a good metaphor, our tenor, vehicle and ground have to match

Tenor =
Subject of the simile

Vehicle =
Language used to describe the tenor

Ground = the relationship between the tenor and vehicle

Both of these are similes, but one is good and the other isn't

The tree stood tall, **like a proud soldier standing guard**

The tree stood tall, **like Blackpool Tower.**



Soldiers stand proud and tall, like trees
Soldiers are associated with strength, like trees
Blackpool tower is a man-made structure, unlike trees
Blackpool tower is not a reference point for all people, unlike soldiers.

All of these things mean a soldier is a better vehicle for a tall tree than Blackpool Tower

The clouds spread across the sky **like a bruise**

The clouds spread across the sky **like candyfloss**



Bruises are natural like clouds but unlike candyfloss
Bruises spread across the skin, unlike candyfloss
Bruises are a deep purple colour, more like clouds than candyfloss

All of these things make a bruise a better vehicle to describe clouds than candyfloss, even though candyfloss would technically work fine

USING METAPHOR

TENOR, VEHICLE, GROUND

THE SIMILE PHRASE

This sentence type uses a multi-word simile as a subordinate clause before the main clause of a sentence



1. Start with two adjectives

Tall and proud, **like a soldier stood sentinel**, the tree loomed over the meadow.

2. Insert your simile phrase (not just 'like a soldier' but 'like a soldier stood sentinel' – multiple words)

3. Main clause

Practice matching your tenor, vehicle and ground carefully, writing three simile phrase sentences then explaining the ground you have created

CHECK IN TASK



Write a simile to describe a river

What is the ground?

Write a simile to describe a lion

What is the ground?

Write a simile to describe a rollercoaster

What is the ground?

USING METAPHOR

TENOR, VEHICLE, GROUND

Here are some similes with good grounds that you could learn and use for yourself.

The clouds The clouds purpled the sky like a fresh bruise	The rain The rain fell softly, like whispers from the heavens.	The sun The sunset glowed like the embers of a dying fire
The light Light shone in rays through the window, like liquid gold	Leaves The leaves, like graceful ballerinas, danced in the breeze	Laughter Her laughter bubbled like champagne in crystal glasses.
The wind The wind howled through the trees like a wolf mourning the moon	Snow Snow blanketed the ground like a patchwork quilt or The snow covered the trees like powdered sugar	A smile Her smile was as bright as sunlight breaking through storm clouds.
The road The road stretched ahead like a ribbon unravelling into the horizon.	The stars The stars scattered across the night sky like spilled sugar	The air The air was thick and heavy, like wading through syrup
Heartbeat Her heart pounded in her chest like a drum calling soldiers to battle	Silence The silence spread between them like an endless, frozen lake	The moon The moon hung low in the sky like a lantern guiding lost travellers
Lights The city lights twinkled in the distance like a thousand tiny fireflies	Memories The memory clung to her mind like a cobweb in an abandoned attic	Hurt feelings His words stung like nettles against bare skin
Nice smells The smell wrapped around her like a warm embrace	Fog The fog crept over the fields like a ghostly tide	Dew The morning dew sparkled on the grass like scattered diamonds
Thoughts His thoughts raced like a flock of startled birds	A house The old house stood on the hill like a sentinel watching over the valley	Fire The flames waved and flickered, like dancers swaying to an unheard melody

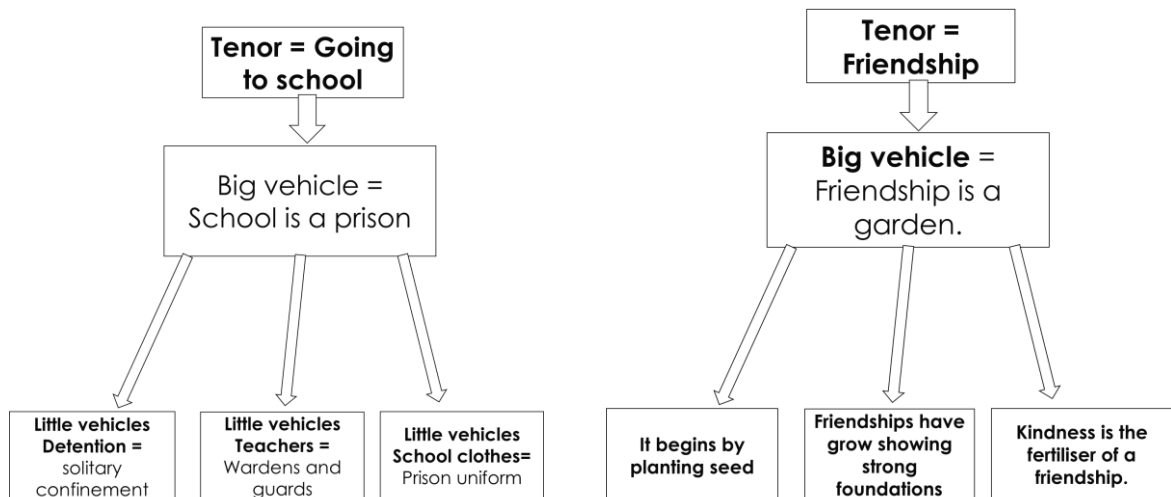
USING METAPHOR

EXTENDED METAPHORS

A metaphor directly compares two unlike things e.g. school is a prison

An **extended metaphor** uses a metaphor with a **central image** or **big vehicle** throughout a text.

We do this, by using words and comparisons that are associated with that **central image** (in this case, prison)



The description below uses an extended metaphor of art to describe a beautiful field.

The field was a vast **canvas**, stretching endlessly under the sky's watchful gaze. Each blade of grass a meticulous **brushstroke**, collectively **painting** a **masterpiece** of green and gold. The wind was an **artist's hand**, gently sweeping across the expanse, creating waves of movement and life. Wildflowers gave vibrant **splashes of colour**, like a **painter's playful dabs of paint**. Illuminating like a spotlight, the sun cast its warm glow, highlighting every **contour** and **shadow**, making the colours dance and shimmer. High in the sky, birds were wandering minstrels, their songs weaving a **tapestry** above our head. In the twilight, the field transformed into a serene twilight **portrait**, the colours softening, and the world quieting, capturing the beauty of a moment frozen in time.

USING METAPHOR

EXTENDED METAPHORS

The extended metaphor should combine with our sentence types. When we use our sentence types, the components of them should match whatever extended metaphor we are trying to achieve

The field was a vast **canvas**, stretching endlessly under the sky's watchful gaze. Each blade of grass a meticulous **brushstroke**, collectively **painting a masterpiece** of green and gold. The wind was an **artist's hand**, gently sweeping across the expanse, creating waves of movement and life. Wildflowers gave vibrant **splashes of colour**, like a **painter's playful dabs of paint**. Illuminating like a spotlight, the sun cast its warm glow, highlighting every **contour** and **shadow**, making the colours dance and shimmer. High in the sky, birds were wandering minstrels, their songs weaving a **tapestry** above our head. In the twilight, the field transformed into a serene twilight **portrait**, the colours softening, and the world quieting, capturing the beauty of a moment frozen in time.

Rewrite the above extended metaphor paragraph but with each sentence aim to use one of our sentence types and label as you go.

Simile start

CHECK IN TASK

Like a vast canvas, the field stretched out endlessly beneath the sky's watchful gaze.

CREATING A PIECE

We are aiming to write between 1-2 pages of A4 for our final pieces

We should not be aiming to write a full story with a beginning, middle and end- we cannot achieve this in 1-2 sides



We must think of our piece as like an episode – a brief flash moment in time

We can create a character and a setting for our piece, and one thing should happen in it

CREATING A CHARACTER

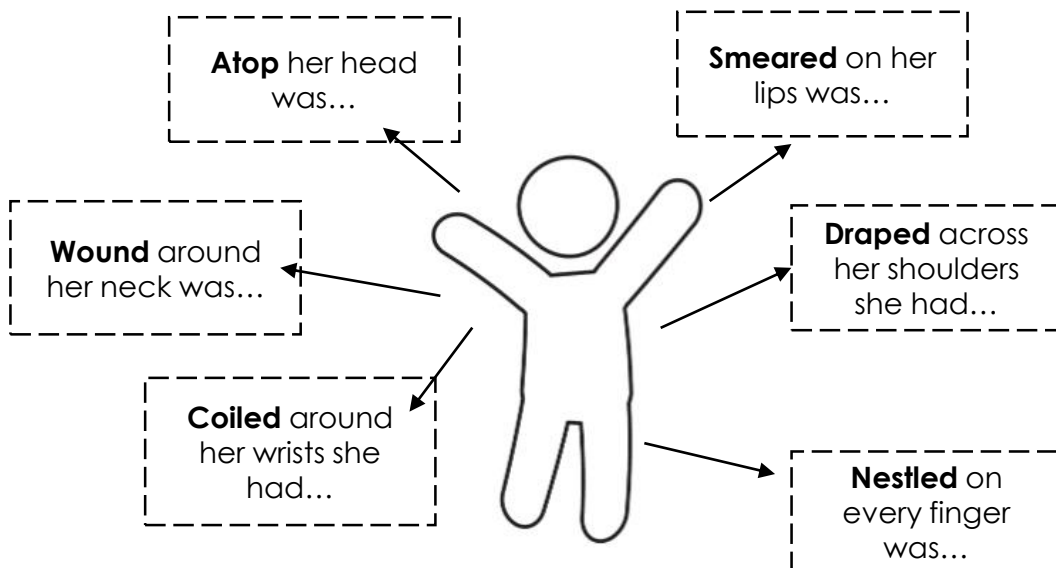
Your writing is likely to contain a character you need to describe, particularly if you are writing in third person, which we recommend. We describe characters using all of the strategies outlined in this booklet, but there is further advice too.

We are trying to avoid:

*She was tall and thin, and wearing a black Adidas top and leggings and bright white trainers. **It just isn't memorable. Everyone looks like that!***

We should make our characters unusual and memorable by describing their physical traits and clothing.

We can start with either a **preposition** or a **verb** to describe three or four interesting things



CREATING A PIECE

CREATING MOVEMENT



Once you have created your character, you need to think of what they will be doing in this episode. They need to do something – but not something overly dramatic, and we don't want anything silly like zombies or guns.

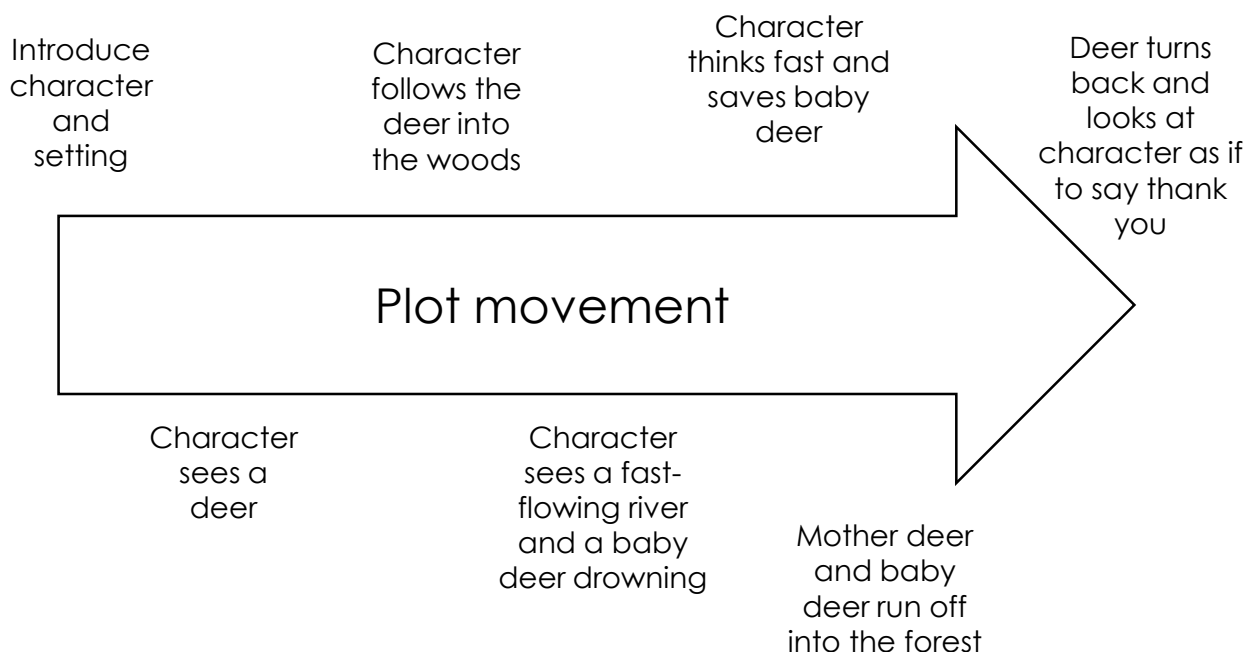
Sometimes you will have an image to springboard you – but other times you might not. Either way, you need to come up with a small plot for your piece.

You should plan for 3-4 mini-moments.

Your character can do something, or notice something being done.

Do not aim to take on too much!

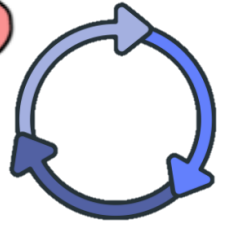
You should plan your piece before you begin. One way of planning is using a timeline with four key points on:



CREATING A PIECE

CYCLICAL ENDINGS

A cyclical structure is a pattern where the story ends in a way that returns to the beginning, creating a sense of a loop or cycle.



We can do this by:

Repeating the same sentence/word

Returning to the same theme

Returning to the same place

End with a similar event as beginning

Repeating same image: weather etc

Repeating the same symbol

For example:

Opening

In the soft, pre-dawn light, the garden pond lay still, its surface a perfect mirror reflecting the pale hues of the awakening sky. The surrounding reeds whispered in the gentle breeze, and a pair of ducks glided silently across the water, leaving ripples that spread like delicate threads on a tapestry. A solitary water lily, its petals tightly closed, awaited the warmth of the sun to bloom. Mrs. Anderson, with her morning cup of tea in hand, stood by the edge, her reflection mingling with the pond's tranquil surface. This serene moment, where nature held its breath, captured the calm before the day's inevitable hustle.

Ending

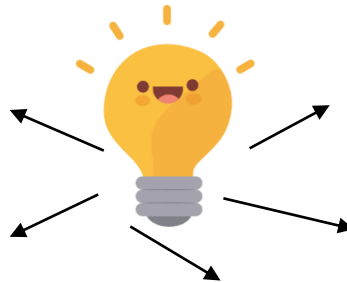
As dusk settled in, the garden pond once again mirrored the sky, now painted with the deep oranges and purples of the setting sun. The reeds rustled softly, and the ducks, now nestled by the water's edge, stirred slightly in their sleep. The water lily, having bloomed fully during the day, now began to close its petals, retreating into itself with the fading light. Mrs. Anderson stood by the pond, her evening cup of tea in hand, watching as her reflection blended with the twilight's gentle hues. This tranquil moment, where the day's end mirrored its beginning, captured the continuous, unchanging cycle of nature and the peaceful closure of another day.

CREATING A PIECE

CONSISTENT TONE

The tone of the piece is the feeling or attitude communicated by your writing

In our pieces, we are aiming to create a mature tone always, and another consistent tone of your choosing



Our tone is created by the verbs we use a lot of the time – but also the adjectives, adverbs and metaphors

Often, examiners find that the tone is the thing that stops people getting the highest marks

We want our tone to sound like that of a professional writer of books!

When we choose our verbs, they need to match the tone of what we are doing.
For example

To describe fog you **would** use the verbs:

Blanketed
Enveloped
Crept
Obscured
Swirled
Hovered
Settled

Because fog is slow and spooky

To describe hailstone you **wouldn't** use:

Floated
Whispered
Danced
Glided
Swirled
Drifted
Coasted

Because hailstone is loud and aggressive

Sometimes the lengths of sentences create our tone too. For a panicked, scary tone we need shorter, simple sentences. For a calm, peaceful tone we need longer sentences with more subordinate clauses.

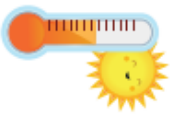
The below extract's tone is off. We want it to be a peaceful sunset. Can you spot the errors and fix them?

CHECK IN TASK

The sun had set, leaving the sky smeared with streaks of orange and pink. The moon was high in the sky, throwing a silver radiance over the choppy sea. The waves viciously splattered against the shore. It created a noise of soft whispers and strong splashes.

I stood on the beach. It was still warm from the day. I was taking in the peace and harmony of the night. I felt content. The sand was freezing beneath my feet, and the salty sea air filled my lungs. The only sound was the occasional shriek of a seagull. It broke the silence like a big drum in an orchestra.

Finally, please remember you are measured on your vocabulary. We don't want a crazy word salad where every single word is high-level – sometimes a lower level word is actually the right choice. However, it is about being *specific*. If you want to say someone is a 'good person' – that is specific, they are morally good. If you want to say the meal was 'good', we avoid that, because we could be more specific and say it was delectable! Here are some examples of more specific words to describe things with:

 Light Radiant Resplendent Effulgent	 Dark Murky Sombre Tenebrous	 Warm Welcoming Comforting Radiant	 Hot Stifling Sultry Oppressive	 Cold Bitter Piercing Gelid
 Busy Vibrant Pulsating Frenetic	 Empty Barren Desolate Uninhabited	 Beauty Radiant Ethereal Alluring	 Ugliness Abhorrent Unattractive Repulsive	 Lots of Abundant Myriad Copious
 Order Pattern Synchronised Alignment	 Chaos Disorder Unruly Pandemonium	 Heaven Idyllic Rapture Paradise	 Hell Abyss Anguish Perdition	 Peaceful Serene Tranquil Halcyon
 Harmony Unity Synergy Congruence	 Conflict Discord Opposition Rebellion	 Life Existence Exuberant Bountiful	 Death Demise Ephemeral Inescapable	 Moved Danced Transcended Propelled
 Reality Truth Authentic Veracity	 Illusion Surreal Fantastic Diaphanous	 Nature Environment Landscape Rural	 Society Civilisation Conurbation Metropolis	 Dishonest Corruption Distortion Venality
 Innocence Virtue Purity Naivety	 Green Emerald Jade Chartreuse	 Blue Azure Cerulean Sapphire	 Black Ebony Coal Obsidian	 Red Crimson Scarlet Ruby



Put it together and what have you got?

EXAMPLE ONE:

It had been such a peaceful town. Colourful houses lined the shore like tall, stately chess pieces standing guard against the biting sea.

On a calm day, the sea was merely a friendly neighbour; a beautiful, calming presence that waved languidly to and fro in the wind. On a stormy day, it was violent. Often, waves could grow up to ten feet tall – so impressive, so imposing. It was generally known that the shoreline was to be avoided on such days, and the townspeople regarded the sea with awe and reverence so great that in their minds it was a majestic King or a stately nobleman. For years, it had been the unwritten rule that nobody, not even the strongest swimmer or the most experienced sailor, would approach the shoreline on a stormy day. That is, until they built the train tracks.

Now, every hour on the hour, rain or shine, the train cars rattled through. Despite being beaten and hounded by the waves, the passengers hardly even seemed to care. Like the strong tendrils of the kraken itself, the water seemed to reach up with grasping hands to beat the train away but it was no use. The train was like clockwork. As if the roaring of the waves were not loud enough before, the mechanical click and clank of the train on the tracks was enough to wake the dead. Those once idyllic houses were made hellish. The once beautiful shoreline that attracted visitors from miles around was made unusable. The once perfect town was now something from a nightmare – and a very loud nightmare at that.

Battering and pounding, beating and hammering: the sea was relentless. Each day, from one of the colourful houses, emerged an elderly gentleman. Grey, sparse hair; wrinkled red nose; thick, jam-jar glasses; the man had lived every day of his life in this town and despite the misery the trains caused him, he refused to leave. At five past eight each morning, clutching a cup of steaming tea, the man stood on his front doorstep, shaking his head and muttering about the state of things these days. The very teeth in his head felt as though they rattled with every passing train, and yet, here he was still. There was nothing, not even this, which could have made him leave his beautiful, sky-blue home. He loved every inch of the place, but he loved the high, arched windows the most. That had been why he had bought it all those years ago, and no good-for-nothing train line was going to make him give up his high, arched windows. With dismay, mingled with a vague sense of finality, he watched the waves erupt over the tops of the carriages, he watched the rattling of the carts and heard the impertinent honking of the train driver's horn. Shaking his head mildly, he muttered something inaudible over the noise, and made his way back inside. It had been such a peaceful town, he thought, until they build those train tracks.



EXAMPLE TWO:

Beneath the sprawling arms of an ancient forest, sunlight streamed through the canopy of leaves like liquid gold, dappling the mossy floor. The air was alive with the rustle of tiny animal paws, and the faint scent of pine mingled with the sweetness of wildflowers. Trees, tall and proud as sentinels, stood guard over this untouched world.

Through this woodland haven walked a young traveller, with eyes darker than they should be, clad in a patchwork coat of mismatched, colourful fabrics. The coat shimmered: autumnal golds, emerald greens, and sky blues. Atop his head sat a wide-brimmed hat, and framing those dark eyes, a pair of thick, round glasses. Saddled with a heavy backpack, he needed a moment of rest, and beneath this calm canopy seemed the ideal place. Throwing the heavy load down on the floor, he wrestled from within the bag a metal canteen, and took a thirsty gulp, wiping the droplets from around his mouth.

Pausing, the traveller caught sight of a deer partially hidden among the ferns. Its coat glowed like burnished copper in the sun, and its dark eyes were deep pools of quiet wisdom. As the traveller took a careful step forward, the deer turned and slipped deeper into the trees. Drawn by curiosity and wonder, the traveller followed, brushing past fragrant bushes and ducking under low branches, forgetting his exhaustion and his thirst altogether.

The deer led him to the edge of a fast-flowing river. Its waters roared like a wild beast, frothing and crashing against jagged rocks. There, caught in the torrent, was a tiny fawn struggling to stay afloat. Its bleats pierced the air, frantic and desperate.

Heart pounding, the traveller sprang into action. Kneeling at the river's edge, he reached out, their fingers brushing the icy water. With a swift, sure motion, they grasped the fawn by its scruff and hoisted it to safety. The small creature trembled but quickly found its footing, scampering to the waiting doe.

The mother deer nuzzled her baby before turning her gaze to the traveller. Her dark eyes glistened with gratitude, and for a fleeting moment, she lingered, as if to say thank you. Then, the pair vanished into the forest, their forms blending with the golden light filtering through the trees.

Alone once more, the traveller watched the sunlight shift, bathing the forest floor in warm, dappled patterns. Just like the gentle glow of the deer's gaze, the forest seemed to hum with quiet acknowledgment, returning the traveller once more to a thoughtful, restful silence.