

LO: I can plan a traditional ghost story.



Today we are planning our ghost stories.

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How can we build tension in our build up?

A good ghost story needs to build up **TENSION**. Something has to happen to move the action forward towards a **CLIMAX**.

Read the following extract and then answer the questions at the end.

Margaret's uneasy sleep was disturbed by a tapping noise which seemed to penetrate her dream. She tossed from side to side before her tired eyes finally opened and adjusted to the darkness of her new room. She sat up in the strange four poster bed, and listened. At first she thought it was part of her dream but just as she turned her pillow round ready to resume her sleep, she heard it again. This time it was louder than before.

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What could our climax be?

<u>protagonist</u> sees something	What is it? What does she / he do about it? Why?
<u>protagonist</u> hears something	What is it? What does she / he do about it? Why?
<u>protagonist</u> finds something	What is it? What does it do? What does protagonist do about / with it? Why?
<u>ghostly</u> figure appears	Who is it? Why? What do they want? What can protagonist do about it?
<u>protagonist</u> is attacked	By whom / what? Why? How can she / he resolve this?

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What could our ending be?

‡ THE ACTION IS OVER BUT THE PROTAGONIST IS HAUNTED BY THE MEMORY

But that's not the worst. The worst is that sometimes I'm convinced she's still out there, and I'll see her again. I can't get rid of the idea that some Halloween night when I look out past the little witches and clowns and spacemen on our porch, she'll be there too: standing halfway down the path in her pale raincoat under a bat-black umbrella, waiting for me.

The door clicked open and the shuffling footsteps crossed the dusty floor. This is it, I thought and closed my eyes.

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My Main Characters

LQ: Can I plan a ghost story?

Climax:

Build up:

Ending:

Opening:

The form is a white rectangular area on a light green background. It contains a central question 'LQ: Can I plan a ghost story?' in black text. To the left of this question is a box labeled 'My Main Characters' with a vertical line inside. Below the central question are four rounded rectangular boxes, each with a label: 'Climax:' at the top right, 'Build up:' on the left, 'Ending:' at the bottom right, and 'Opening:' at the bottom left. Lines connect the 'Climax' box to the 'Build up' and 'Ending' boxes, and the 'Build up' box to the 'Opening' box, suggesting a flow of the story's events.

Things we need to think about:

character names

what the characters do

time adverbials

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Today we are going to start our stories, working on our opening and build up.

We need to include:

setting description (opening)

character description (opening/ build up)

building tension- small sinister clues (throughout)

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Rewrite this text so that it is dark and menacing.

I entered the room and closed the door behind me. The room was big with bay windows and there were lots of dark corners. The blinds were drawn as were the curtains but I could hear the wind and rain outside. The bedside lamp was lit and there was a fire in the grate. Two large mirrors were hung high on the walls and on a wooden shelf stood two large brass candlesticks. I could hear the ticking of the grandfather clock

NOT VERY FRIGHTENING, IS IT?

Using the five elements of setting, as well as the word banks which you added to, re-write the extract to create a more frightening atmosphere. Try to take away any description which seems ordinary, and add description which makes the atmosphere more menacing. You can add details of your own if you wish.

How did you change the atmosphere of this setting?

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character description

Vyvyan's dress did nothing to render him less scary. A beige burn mask (or a right elastic hood designed to suggest a burn mask) covered his enormous head. His eyes were visible through the mask's eyeholes; they were too small for his head, as glassy-yellow as an alley cat's, and so phlegmy that their continuous discharge had left umber-orange tear tracks on either side of his monstrous nose. His lips showed through an oblong cut-out like a pair of helically twisted wisps of liquorice, black and oddly glossy.

Which words or phrases are used here to create revulsion in the reader?
Which words suggest that this character is to be feared?

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Things to consider:

cohesion between paragraphs (time and place adverbials?)

Please only continue if you are **not** coming in to school at all. If you are coming in you can bring your writing on a paper to school (only you will handle this paper).

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Today we are continuing our ghost stories. By the end of this session we should have written our climax and ending.

We need to use dialogue to move our story forward.

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When writing dialogue, remember:

- To make sure that the dialogue reveals something about the **CHARACTER'S PERSONALITY**;
- To make sure that you consider not only **WHAT** is said, but **HOW** it is said;
- To use dialogue **SPARINGLY** and only where it is **APPROPRIATE**.

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"What now?" [whispered](#) Laura.

"I don't know, but I'm not going to stay here and become lunch for one, that's for sure," Dawn muttered determinedly.

The vampire arose from his chair at the end of the room. "I can assure you, my dear, I have no intention of turning anyone into lunch, as you so charmingly put it. I do, however [have plans](#) for you both." As he smiled, the girls saw the glistening points of the demon's teeth.

"And then you'll let us go?" asked Laura, her voice almost pleading.

"Of course he won't let us go!" scoffed Dawn. "Are you really that stupid?"

"Oh, but I will, my dears," the vampire seemed to glide across the room as he spoke, his voice almost entrancing them, "the last thing I want to do is hurt either of you."

"And if we refuse to go along with your 'plans', what then?" demanded Dawn.

"Dawn, don't make things worse..." Laura begged.

"Things can't get much worse, or hadn't you noticed!" retorted her friend.

"If you should become difficult," the vampire breathed, "then I should have to become less ... accommodating."

How does this dialogue tell us more about the characters?

How does this dialogue move the story on?

We can use dialogue to build tension before the climax!

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Look back at your plan before writing your climax.

Expand and add detail.

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<u>ghostly</u> figure appears	Who is it? Why? What do they want? What can protagonist do about it?
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ENDINGS

There are many ways to end a short story but the most popular and effective ways usually:

- > Tie up all the loose ends in the story
- > Answer all the questions in the reader's mind
- > Bring a resolution to the problem
- > Often offer a surprise, something the reader did not know about
- > Have a 'twist in the tale'
- > May be a line of dialogue
- > Can be a cliff-hanger, whereby the writer gives some hint in the final line that the danger is not over but will return ...

LO: I can evaluate and edit my writing.

Stand behind your table and read your story aloud.

If you spot any mistakes or areas of improvement, edit as you go along.

Now think of one thing you really like about your story. Did you use powerful verbs? Build tension with little clues? Use show not tell language?

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Feature	Colour code/evidence	Self-evaluation	
		Part achieved	Fully achieved
An effective setting description			
Dialogue that shows character			
Descriptive vocabulary that builds tension			
Cohesive paragraphs			
Use of a semi colon/dash			

Complete your evaluation sheet.

LO:I can publish my writing.

5.7.19

Today we will publish our writing.

Consider how you want to present your story.

You could include a diagram or too to add interest to your story but you must do the writing first.