



Being There

REALISM - SETTING DESCRIPTION

AS91101: WRITING PORTFOLIO - 6 CREDITS

2.4: PRODUCE A SELECTION OF CRAFTED AND CONTROLLED WRITING



Achievement	Achievement with Merit	Achievement with Excellence
<p>Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas.</p> <p>Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to create effects.</p>	<p>Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas convincingly.</p> <p>Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to create convincing effects.</p>	<p>Produce a selection of crafted and controlled writing which develops, sustains, and structures ideas effectively.</p> <p>Produce a selection of crafted and controlled writing using language features appropriate to audience and purpose to command attention.</p>



“Together, they would watch everything that was so carefully planned collapse, and they would smile at the beauty of destruction.”

Outline

You will write a **description about a place** in a single specific moment in time. Using student writing inspired by Dylan Thomas’s *Under Milk Wood* as a starting point, you will then choose your own scene and develop a description which evokes a sense of **being there**, of the place, its people, its sights and sounds. Your writing will be rich in imagery combining elements of **both poetry and prose**.

4. Develop an outline for your description. You could choose use or adapt these ideas or develop your own:

CHOOSE A TIME OF YEAR:

Winter

ESTABLISH A PLACE AND TIME OF DAY:

Morning in the township

POPULATE YOUR SCENE:

Children and family waking up getting ready for church

Joe working in the garage

MOVE TO A NEW TIME OF DAY IN THE SAME SCENE:

Later in the morning

Preparation

DEVELOP AN OUTLINE

1. Choose a location that you know or have known well.
2. Observe/research the scene carefully. Take notes on what you encounter. Record what may seem like small details, such as what particular people are doing or what parts of the scene looks like. It might be that the trees move in a certain way when the wind blows or the sun striking a building makes it look different.
3. You might go back to the scene at another time and record some more details. What has changed?

5. In class we will work collaboratively to:
 - a. Develop sensory detail and imagery
 - b. Experiment with syntax
 - c. Explore personification, second person viewpoint, imperative voice and direct address



The Final Piece

SIZE

Once your initial drafting is completed, the final piece should be written in the form of a setting description. While there is no specific word limit, making an effort to keep it to **500-800 words** will allow you to command your reader's attention.

CONDITIONS

The final piece will be written exclusively in class over **8 periods**. You must use your online journals to complete the writing and feedback may only be sought as part of the initial 4 period drafting process.

SCOPE

Develop a final draft of your description. It should develop ideas about the scene

1. Your writing should be crafted to create effects through its use of
 - imagery and other language devices such as alliteration
 - rhythm
 - present tense and direct address
2. It should be effectively structured with
 - an opening which sets the time and place
 - the introduction of characters into the scene
 - a moving on in time
3. It should use appropriate writing conventions accurately, including some complex sentence patterns.

ADVICE

You are advised to refer to examples of setting description that you have been exposed to as part of the preparation phase in order to refine your understanding of how such a piece can be constructed for effect. Structure and language use both apply here.

Seek feedback from your teacher in the early stages of your drafting in order to ensure you are on the right track.



Exemplar

Clear, appropriate and effective structure which follows the lifting of the mist and coldness from the early morning scene:
“wet sodden air hugging mist” to “moist melodic streaming mist” to “dwindling disappearing time-now-over mist.”

Writing is **controlled** and creates effects which **command attention**:
skilled use of premodified noun groups “ready-for-anything doors” and alliteration “slants of sun”, “moist melodic streaming.”

Develops and integrates ideas about the Sunday morning scene. Mature thought and perceptive observation evident:
“Where the tadpoles we captured would have grown into glazed green slippery little frogs.”

Writing conventions used accurately.

Tarras

It is winter, early morning in the little township, chilled and blackfrosted, the plants and bushes stiffly frozen, the football field icy, the trees carrying crystals of sharp ice up to the **wet sodden air-hugging mist.**

Listen. It is morning quietly roving the main road, the moist melodic streaming mist rising over the garage and the schoolhouse. It is grass shivering on the hill. Sunrise, dawn, the chorus of birds in the pinetrees.

It is Sunday morning. The **thin clear slants of sun** echo back onto the thick mist. In the silver windowed house, the parents sleep heavy while three blanketed children toss and turn. In the workshop of the garage, Joe is up and in his practical oil-stained overalls is working on that ute that the farmer needs today. Back in the house, the children now sit heavy-eyed around the wooden rectangular table.

And the toast burns as the jug boils.

"Hurry up kids, we'll be late," Mum shouts, sharp tongued. Washed and combed and brushed, families drive the short way to the little church on the hill. Past the swamp where the dragonflies shimmer and hover in the morning sunlight. **Where the captured tadpoles would have grown into glazed green slippery little frogs.**

Look. On the hill behind the house the pinetrees lift their heavy branches of sharp dense needles into the dwindling disappearing time-now-over mist. Down below in the township, the little general store opens its ready-for-anything doors to sell soap to biscuits, flour, tea towels, light bulbs and milk that will arrive later in the day carried for hours on the bus.

And soon you will be sitting on hard straight-backed wooden pews with no cushions. The tiny white wooden church echoing with the sound of morning hymns, streaming out into the frosty but now sunstreaked morning.