

Character and Setting Overview

Characterisation and setting are usual components of effective narrative writing, although different types of stories may only focus on one aspect. Some stories may be character driven (e.g. *Pippi Longstocking* by Astrid Lindgren) and the setting may be very sketchy or undeveloped. Picture books may use the written text to develop character and the visuals become part of the story (visual literacy) adding to the imagery and developing the sense of the setting (e.g. *The Crime of the Agent Mariner* by Pia Santaklaus).

The effective elaboration of character in narratives involves the explanation and elaboration of both their internal elements such as temperament, motives and attitudes, as well as the external elements of appearance and characteristics.

Other stories, which attempt to build atmosphere and suspense, may focus on setting the scene (e.g. the Wild West genre). Many stories have a balance of both components (e.g. *The River Sai* by Rebecca Edwards).

Skill Focus: Developing characters in narratives

STAGES 1–2

Strategy

Identifying characters, their links to the story and both their physical and emotional connections in the story

Activities to support the strategy

Guided

Exploring substantive communication and deep knowledge (QTF)

Read a picture book with students.

During and after reading, students discuss the characters. The teacher writes their descriptions on the board. Discuss their physical appearance, their personalities, the way they acted and the problems they encountered, caused or helped to solve in the narrative. Use open ended questions to develop a deeper discussion of the text, for example:

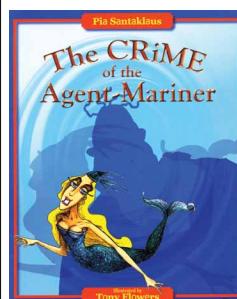
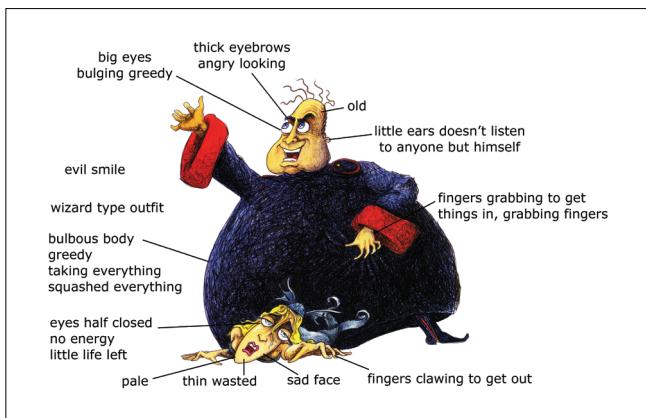
What makes you feel the character acted that way? (motives)

What characters did you like or dislike? (engaging with text)

Why? Why not?

Exploring metalanguage for character building (QTF)

Students list the elements that were used in the picture book to describe and build the character. Provide blown up pictures of the characters and write a labelled profile as the characters are described as in the example shown.



K–6 Outcomes

- WS1.9: Writes elementary texts and elementary descriptions of familiar people and things
- WS2.9: Writes fuller descriptions of people, places and things
- RS2.5 Infers the nature of character

Item & Stimulus

Writing task criterion 4
Character and Setting

The Box

Today you are going to write a narrative or story. The idea for your story is "The Box". What is inside the box? How did it get there? Is it new? Perhaps it is old? The box might reveal a message or something that was hidden. What happens in your story if the box is opened?
Think about:

- the characters and where they are
- the complication or problem to be solved
- how it ends

Remember to:

- plan your story before you start writing
- use capital letters and full stops
- pay attention to the words you choose,
- your spelling and punctuation, and paragraphs
- shade and edit your writing when you have finished.



Reading

Year 3 Q: 30 and 35

Year 5 Q: 20, 22 and 23

Year 7 Q: 7, 8 and 9

Item Descriptor

Developing characterisation and a sense of time, place and atmosphere

Statements of Learning for English (p. 18)

When students write stories they have the opportunity to:

- introduce characters and provide a brief description of setting
- include brief descriptions of familiar characters, places and things.

Other links

www.lego.com

www.flowersink.com.au

Compare the illustrations of other characters by focusing on:

- the descriptive language
- the visual representation of the characters
- how the physical representation supports their personality (such as sneaky, cheeky, sad, shy).

Independent

Exploring deep understanding (QTF)

Students can describe and illustrate a character from a shared book experience using the framework discussed in the guided component of the lesson. This can involve labelling and writing a description of the character's physical appearance and their personality.

Use this proforma (or similar) on A3 paper for the students to complete their task.

Who were the main characters in the story?			
Name	Name	Name	Name
Draw and label the character	Draw and label the character	Draw and label the character	Draw and label the character
What did they do in the story?			
How did they feel?			

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Understanding characters and conflicts in narratives

Who were the main characters in the story?			
Name	Name	Name	Name
What does the character look like?			
How does the character behave? (personality and reactions to events)	How does the character behave? (personality and reactions to events)	How does the character behave? (personality and reactions to events)	How does the character behave? (personality and reactions to events)

What problems or conflicts did they encounter?			
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Guided

Exploring deep understanding (QTF)

The teacher takes small groups to guide them through the following website:

www.lego.com

This website allows students to create a character suited to a chosen setting and develop events that include problems and resolutions. This will require students to work in pairs. Talking through the activities aims to develop students' descriptive oral language.

The proforma *Understanding characters and conflicts in narratives* is useful to guide their description building.

Pairs of students have an allocated time to develop their characters on the website. Students can print their characters from the website and

- write a description of them
- describe the setting they chose for them to 'live in'.

Skill Focus: Developing characters in narratives

STAGE 2

Strategy

Creating character profiles as a class to develop a deeper knowledge about the characters

Activities to support the strategy

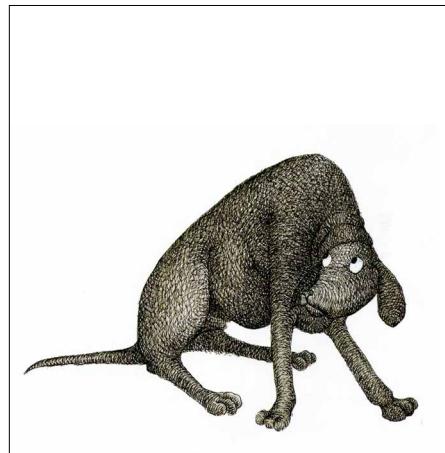
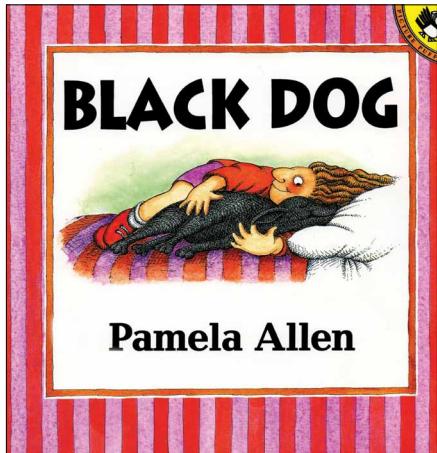
Modelled

Exploring metalanguage (QTF)

The teacher describes the illustrations on the book cover using language such as:

I can see how the illustrator has used line to create the fur of the dog and the shapes of the trees.

The words say he is feeling sad and the mouth of the dog is going downwards looking sad.



K–6 Outcome

WS2.9: Writes fuller descriptions of people, places and things

Item & Stimulus

Writing task criterion 4
Character and Setting

The Box

Today you are going to write a narrative or story. The title of your story is "The Box". What is inside the box? How did it get there? Is it valuable? Perhaps it is alive! The box might reveal a message or something that will change the world! What happens if the box is opened?

Think about:

- the characters and where they are
- the complication or problem to be solved
- how the story will end.
- Remember to:
- plan your story before you start
- write in sentences
- pay attention to the words you choose, your spelling and punctuation, and paragraphs
- check and edit your writing when you have finished.

Item Descriptor

Developing characterisation and a sense of time, place and atmosphere

Statements of Learning for English (p. 18)

When students write stories they have the opportunity to:

- introduce characters and provide a brief description of setting
- include brief descriptions of familiar characters, places and things.

Guided

Shared book experience: *Black Dog* by Pamela Allen explores character in terms of personality and physical appearance.

Exploring deep knowledge (QTF)

Discuss what students know about dogs in terms of:

- behaviour
- appearance
- personality.

Enlarge several pictures of the dog from the picture book and discuss the mood represented in the pictures. Draw students' attention to line, colour and shape.

Read the picture book with students, connecting the visual pictures to the meaning in the words.

Also discuss the feelings of the girl in relation to the dog and how the illustrator shows these feelings compared with how the writer tells the feelings in the words.

Exploring higher-order thinking (QTF)

Ask students to carefully observe the visual emotions of the characters and their feelings from different perspectives using Edward De Bono's red thinking hat.

The open ended questions would focus on:

- feelings
- hunches
- emotions
- intuition.

In the picture book *My Cat Maisie* by Pamela Allen, this would mean asking questions such as:

How do you think the boy is feeling?

How do you think the cat is feeling?

How would you feel if you were in the position of the boy/the cat?

What is your hunch about what will happen to the boy/the cat in the narrative?

Discuss the characters and record students' descriptions using the metalanguage in the matrix.

Character		
What does the character look like? Illustrate and label (appearance)	How does the character act? (personality)	What does the character do? (behaviour)

Independent

Exploring deep understanding using a framework as a guide (QTF)

Students illustrate their own pet and write a description using the matrix framework as a guide.



The following text is a published piece. This was the third draft of the student's work.

Planning Sheet

<p>What does he look like?</p> <p>Buddy</p> <ul style="list-style-type: none">thick, soft, silky black fur and white patcheslike velvetlong pointy snout pointed endlong pointy tongue to matchlong skinny legs stringy long-limbed lankylong thin tail leansharp teeth chews things with them
<p>What is his personality like?</p> <ul style="list-style-type: none">excitablenervouslovingbusy
<p>What does he do?</p> <ul style="list-style-type: none">jumps up on youlicks mechews ribbly bites at my ear - everythinggobbles down raw chickenbarks a lot - loud scarysneaks outdigs holes jumps fences sniffs everyone

Published Piece

This is my dog Buddy. He has short black and white patchy fur. His fur is so soft that it feels like velvet when you run your hands across his back. He has a pointy muzzle and a pointed end that stops with a wet, black nose. Buddy's tongue is long, soft and wet. It is the same shape as his muzzle and curls around when it touches his sharp teeth.

Buddy is an excitable dog and jumps up on you when you say hello. He is very nervous too and has a loud scary bark. He loves a pat and is very loving. He pats you back by licking you and nibbling on your ear. That is gross! Buddy sneaks out because he loves to explore. He will dig holes, jump fences, chew holes in wire just to get out. Now onto chewing. He is a busy dog and chews his toys, washing on the line, trampoline mats, chairs, shoes and anything yukky. I love my dog Buddy.

Skill Focus: Developing characterisation and representation of personalities in characters

STAGE 2 Supporting ESL Students

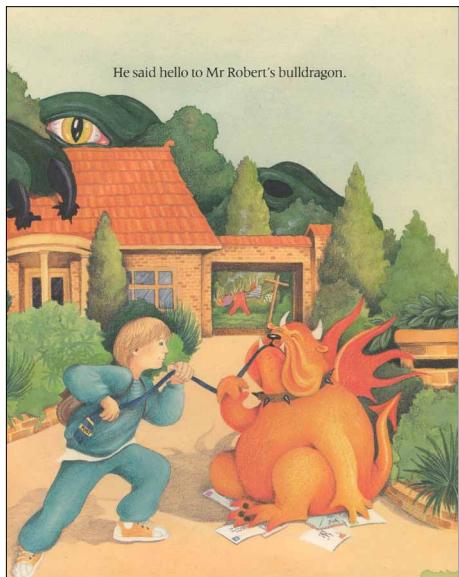
Strategy

Comparing character types in different narratives using a character profile

Activities to support the strategy

Modelled

The teacher reads *Teacher-Eater* by Paul Jennings, which portrays different dragon characters, to the class.



The teacher asks:

What animals do the dragons remind you of?

How do the words and illustrations influence the way we see the character?

Other picture books which could be used:

Herb, the Vegetarian Dragon by Jules Bass

Emily and the Dragon by Lyn Lee

The Paperbag Princess by Robert Munsch

The teacher and students discuss and record a character profile.

The profile includes:

- actions
- thoughts
- feelings.

ESL Scales

- 3.11.12: Selects suitable descriptive words to enhance effectiveness of writing
- 4.3.8: Employs a small range of vocabulary to describe shades of meaning
- 4.10.6: Creates mood and feeling by use of appropriate words
- 5.10.6: Uses fitting detail in description

Item & Stimulus

Writing task criterion 4
Character and Setting

The Box

Today you are going to write a narrative or story. The idea for your story is 'The Box'. Who made it? Where did it come from? Is it valuable? Perhaps it is alive! The box might reveal a message or something that makes you happy. What happens in your story if the box is opened?
Think about:

- the characters and where they are
- a situation or problem to be solved
- how the story will end

Remember to:

- plan what you are going to write!
- write in sentences
- pay attention to the words you choose, your punctuation and spelling
- check and edit your writing when you have finished.



Item Descriptor

Developing characterisation and a sense of time, place and atmosphere

Statements of Learning for English (p. 18)

When students write stories they have the opportunity to:

- introduce characters and provide a brief description of setting
- include brief descriptions of familiar characters, places and things.

Character: Dragon

Size	Colour	Attributes	Personality
large	emerald green	scaly	fire-breathing
enormous	golden	sharp	monstrous
huge	ruby red	revolting	troublesome
gigantic	charcoal grey	rotting	vicious
massive	coal black	mouldy	defiant
colossal		shiny	vile
		horrifying	freakish
		stinking	dreadful
			wicked
			revolting

Guided



Students brainstorm other characters that they may expect to see in a story with dragons (character relationships). Use pictures of a variety of characters to assist description. Students brainstorm where these characters would live (setting). Students brainstorm what dragons would do (actions). Students orally construct phrases describing dragons using the attribute table above. For example:

- The enormous, emerald green, vicious dragon ...
- The gigantic, coal black, fire-breathing dragon ...

Students then complete a group of sentences by using the profile table.

Complete the following sentences using the profile table.

- _____ kidnapped the princess.
- _____ flew to the castle.
- _____ attacked the village.
- _____ let out an ear-piercing roar.
- _____ the top of the trees.

Independent

Exploring deep understanding (QTF)

Students write a descriptive passage describing their dragon using the character profile for support.

Students write a paragraph detailing a dragon's actions and its corresponding thoughts and feelings.

Exploring student engagement (QTF)

Arrange students into groups. Provide a list of the specialised roles of each person in the group such as:

- recorder
- using thesaurus to find other describing words
- reporter
- resources (collecting, handing in).

In pairs or groups, students use the table to complete sentences about the dragon to build a picture of:

- the feelings and emotions of the character (emotional thought)
- the thoughts of the character (rational thought).

Complete the following sentences adding how the dragon felt, what it did and what it thought.

- The friendly dragon felt _____ as it fled from _____.
- It thought _____.
- The wicked dragon felt _____ as it destroyed _____.
- It thought _____.
- The evil dragon felt _____ as it _____.
- It thought _____.
- The harmless dragon felt _____ as it rescued _____.
- It thought _____.

Skill Focus: Identifying characters in narratives

STAGE 3–4

Strategy

Identifying characters and both their physical and emotional connections in the story

Activities to support the strategy

Independent

Exploring higher-order thinking (QTF)

After reading either a class novel from a novel study, or a novel of their choice, students are asked to analyse the characters in the text in terms of which characters had the:

- most impact on the story
- most impact to them personally.

Title of the text:

Purpose of the text:

Describe the main character of the story:

(Include motives, physical and emotional traits)

What is the age of the character?

What is the setting of the story?

What descriptions in the setting set the mood and link it to the main character?

Is the main character introduced in the setting?

What influence did the character have on other characters/events and the resolution?

Describe the relationship of the character to the event or problem.

What reactions did he have to characters and events in the narrative?

What were the values and beliefs of the character? Were they openly explained or hidden from the reader?

How relevant is the theme

- to you personally?
- to your age group?
- to your community?

K–6 Outcomes

- RS3.7 Infers the motivation of a character
- WS3.9: Writes more involved literary texts

KLA Outcomes

- English 4.6.10: Students learn about the structures and features of imaginative texts including characterisation setting, tension and climax, chronology and time, narrative voice, effective beginnings and endings
- English 4.7.9: Students learn to make predictions, infer and interpret texts

Item & Stimulus

Writing task criterion 4
Character and Setting

The Box

Today you are going to write a narrative or story. The idea for your story is "The Box". What is inside the box? How did it get there? Is it safe? Is it valuable? What would happen if the box might reveal a message or something that was hidden? What happens in your story if the box is opened?

- the characters and where they are
- what happened before the box was opened
- how the story will end

Remember to:

- plan your writing before you start
- write in sentences
- pay attention to the words you choose, your spelling and punctuation, and paragraphs
- shade and edit your writing when you have finished.

Reading

- Year 5 Q: 34 and 35
Year 7 Q: 12, 24, 26, 27, 28, 29 and 42
Year 9 Q: 8, 10, 11, 12, 13 and 38

Item Descriptor

The development of characterisation and a sense of time, place and atmosphere

Statements of Learning for English (pp. 21–22)

When students interpret imaginative texts, they have the opportunity to infer characters' qualities, motives and actions.

When students write imaginative texts, they have the opportunity to provide a description of a setting and characters.

Skill Focus: Building vocabulary to develop setting

STAGES: 3–4 Supporting ESL Students

Strategy

Deconstructing visual text to build descriptive language using the following categories:

- parts of the picture
- colours
- shapes
- textures and materials
- sounds
- smell
- 'looks like'

Activities to support the strategy

Modelled

Discuss a variety of pictures of a haunted house. Discuss the components in the setting. Discuss any cartoons (film and comic) that use the haunted house as a setting. Discuss what is common in all the settings. Develop a word bank of descriptive phrases emphasising those that evoke atmosphere using the categories above to guide the students.

For example:

- cracked creaky stairs
- light as brilliant as lightning flashing
- broken ancient clock that hung at the highest point of the haunted house
- dark mossy tombstones leant to the right like an old grandpa
- twisted turrets and tall towers
- spiral staircase
- dilapidated walls
- rafters
- columns
- pillars
- covered in dust
- spider webs – swayed or hung or draped or dangled
- crumbling mortar
- weather-beaten shingles
- twisted chimneys
- tangle of trees
- sun's nervous fingers
- ivy covered columns
- low brooding porch
- ghostly mist curled eerily from a rusty grate
- a room that had never been seen by the world
- stained glass windows
- cobwebbed arches
- silent shadow
- forbidding front door yawned open
- secluded corner
- a narrow window stood ajar
- huge iron padlock
- winter, bare and lifeless
- bare wooden floor
- dim interior

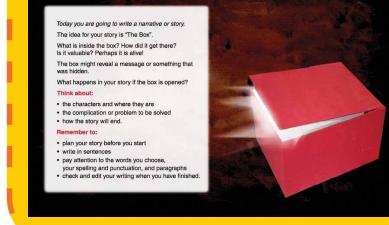
ESL Scales

- 3.11.12: Select suitable descriptive words to enhance effectiveness in writing
- 5.10.6: Uses fitting detail in descriptions and stories
- 5.11.14: Uses a range of adjectival expressions for descriptive purposes

Item & Stimulus

Writing task criterion 4
Character and Setting

The Box



Today you are going to write a narrative or story. The idea for your story is "The Box". What is inside the box? How did it get there? Is it safe? Is it dangerous? The box might reveal a message or something that links to your story. What happens in your story if the box is opened?

Think about:

- the characters and where they are
- the problem and how it needs to be solved
- how the story will end

Remember to:

- start with a setting you know
- write in sentences

pay attention to the words you choose,

your punctuation and paragraphs.

check and edit your writing when you have finished.

Item Descriptor

Building vocabulary to develop a sense of character and setting.

Statements of Learning for English (p. 22)

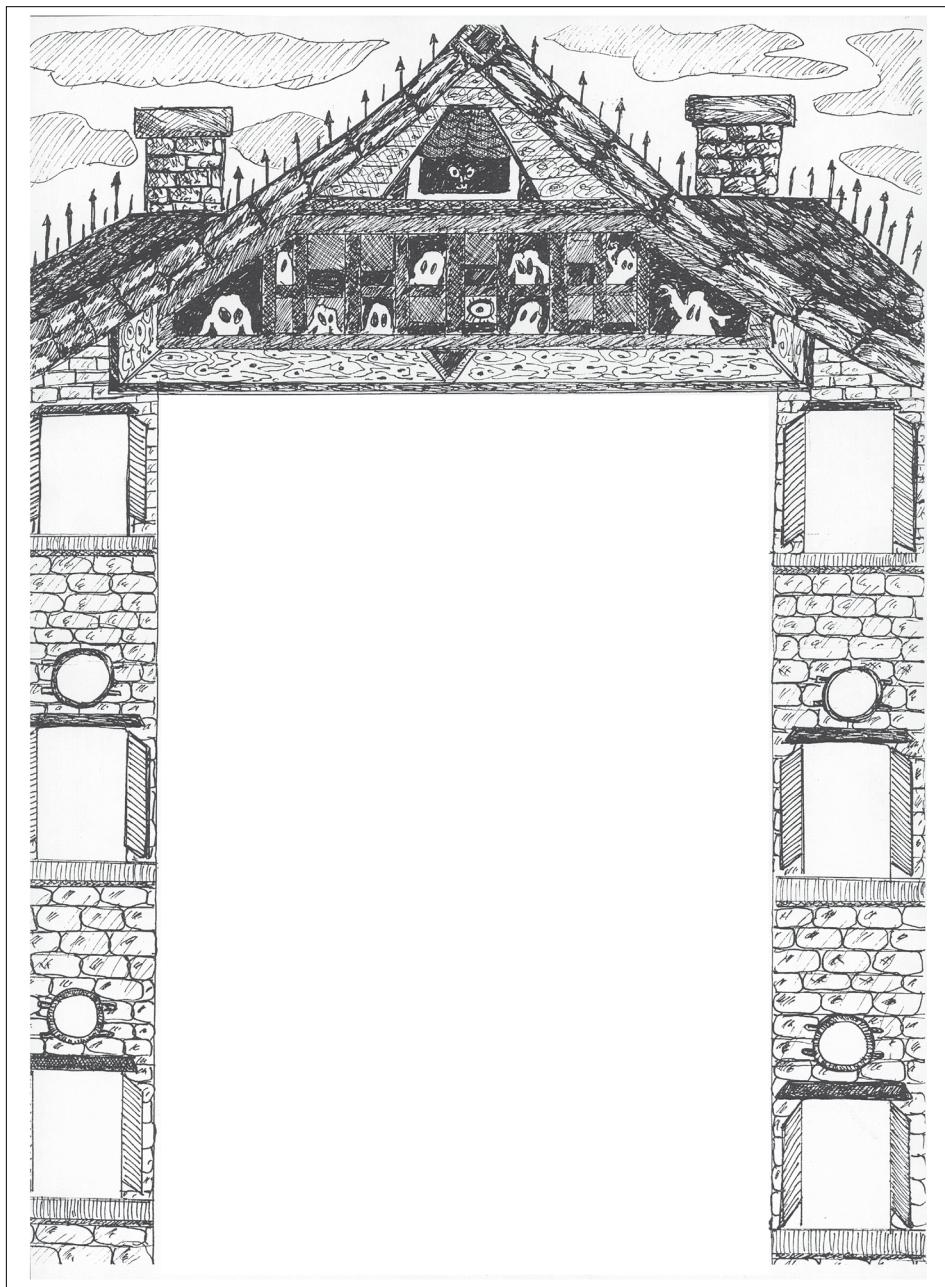
When students write imaginative texts, they have the opportunity to provide a description of a setting and characters.

Students have the opportunity to draw on their knowledge of texts and language to use adjectives, verbs and visual techniques to represent people, places, events and things in a chosen way.

- intricately detailed

Guided

The teacher supplies an A3 size picture of a haunted house. Students are given descriptive phrases on cardboard and together they label it.



Using the attribute table below, students orally construct phrases describing the features of a haunted house.

Size	Texture	Colour	Attributes	Objects
large	rough	coal black	ancient	windows
palatial	weather-beaten	ghostly grey	forbidding	walls
megalithic	dusty	brown-stained	deadly silent	doors
enormous	crumbling	blood red	twisted	roof
tiny	bare		ghostly	porch
compact	cobwebbed		eerie	tower
poky	mossy			staircase turrets padlock arches

Complete the following sentence cloze using the attribute table.

1. The _____, _____, _____ doors were opened wide.
2. The _____, _____, _____ walls looked ominous.
3. Bats perched high on the _____, _____, _____ roof.
4. The wind blew the curtains from the _____, _____, _____ windows.
5. The door was tightly locked by a _____, _____, _____ padlock.

Story script from 2008 NAPLAN.

WRITING	20224890	WRITING	20224890
FOUND - the story of the Tristan Stone. I always liked the way Hampterton Cemetery looked in autumn- the golden groves of glorified soldiers, loved ones and lost ones, and the flowers, leaning gracefully against the headstones. They were jewels in a sea of gold. The Gnarls Tree, as it was called, grew high on the hill at the centre of the cemetery. It twisted and swayed mysteriously at the slightest breeze; it was my favourite place to just 'hang out' high in those shaded branches of the Gnarls Tree. But as I stood, staring at the men with their shovels, at my weeping relatives, and the deep dark tunnel leading to my gleaming coffin, I detected the ground I walked on. It all started one sunny summer afternoon, as my friends and I navigated around the maze of tombstones, searching for a clear path to the Gnarls Tree. I saw my great-grandfather's tombstone, under the shade of a gum tree. Someone had replaced the flowers and had rearranged the marble stones around the perimeter. I swung my bag from my shoulders, grateful the weight of my school books had been removed. 'What are you doing?' shouted. Note as he ran up to join me as I walked towards the grave. The flowers under my great grandfather's name were sitting on a stone. 'It was black and shiny, but as I went to pick it up, a shiver ran down my spine.' 'Woah, that's beautiful.' exclaimed Eloise. 'Yes.' I replied.	It was smooth and cold. Suddenly, it burst into flames in my hand. I screamed and dropped it but it did not fall. Instead, it flew to my chest and burnt me inside. I felt like I was on fire. Heat and pain spread to my toes, to my fingertips... Then it was gone. I heard rain falling and hitting the ground, yet when I opened my eyes, it was still the dry, dry summer. It had been minutes before. My friends were slaving at the ground, at my feet. 'Hey guys, what's wrong?' I asked but they did not respond. 'Guys?' They continued to stare. I looked down at what they were staring at and screamed. My body looked fine, but my eyes were large and scared. I bent down and felt the stone from the ground. On one of its smooth sides, Tristan Stone was carved elaborately. The stone weighs my pocket down, even now, as they fill in my grave. Its cold black surface mocks my emotions and my fear of the future. I wonder whether my mother heard the dull thump as the stone hit my coffin, or if she turned around, somehow hoping I was alive, standing there behind her. Her face was filled with pain. I wish that stone had never been found.		
PLEASE DO NOT WRITE IN THIS AREA		PLEASE DO NOT WRITE IN THIS AREA	

Read the text through with students. On the second read, students highlight the language that is used to describe the setting.

WRITING	20224890	WRITING	20224890
<p>FOUND - the story of the Tristan Stone.</p> <p>I always liked the way Hampterton Cemetery looked in autumn - the golden graves of glorified soldiers, loved ones and lost ones, and the flowers, leaning gracefully against the headstones. They were were in a sea of gold. The Gnarl's Tree, as it was called, grew high on the hill at the centre of the cemetery. It twisted and swayed mysteriously at the slightest breeze. It was my favourite place to just 'hang out', high in those shaded branches of the Gnarl's Tree.</p> <p>But as I stood, staring at the men with their shovels at my weeping relatives, and the deep dark tunnel leading to my gleaming coffin, I detected the ground I walked on.</p> <p>It all started one sunny summer afternoon, as my friends and I rambled around the maze of tombstones, searching for a clear path to the Gnarl's Tree. I saw my great-grandfather's tombstone, under the shade of a gum tree. Someone had replaced the flowers, and had rearranged the marble stones around the perimeter. I swung my bag from my shoulders, grateful the weight of my school books had been removed.</p> <p>'What are you doing?' shouted Nute as he ran up to join me as I walked towards the grave. The flowers under my great grandfather's name were sitting on a stone.</p> <p>It was black and shiny, but as I went to pick it up, a shiver ran down my spine.</p> <p>'Wow, that's beautiful!' exclaimed Eloise.</p> <p>'Yes.' I replied.</p>	<p>PLEASE DO NOT WRITE IN THIS AREA</p>	<p>It was smooth and cold. Suddenly, it burst into flames in my hand. I screamed and dropped it but it did not fall. Instead it flew to my chest and burnt me inside. I felt like I was on fire. Heat and pain spread to my toes, to my fingertips...</p> <p>Then it was gone. I heard rain falling and hitting the ground, yet when I opened my eyes, it was still the dry, dry summer. It had been minutes before. My friends were staring at the ground, at my feet.</p> <p>'Hey guys, what's wrong?' I asked but they did not respond.</p> <p>'Guys?' They continued to stare. I looked down at what they were staring at and screamed. My body looked fine, but my eyes were large and scared. I bent down and fetched the stone from the ground. On one of its smooth sides, 'Tristan Stone' was carved elaborately.</p> <p>The stone weighs my pocket down, even now, as they fill in my grave. Its cold black surface mocks my emotions, and my fear of the future.</p> <p>I wonder whether my mother heard the dull thump as the stone hit my coffin, or if she turned around, somehow hoping I was alive, standing there behind her. Her face was filled with pain.</p> <p>I wish that stone had never been found.</p>	<p>PLEASE DO NOT WRITE IN THIS AREA</p>

Discuss what categories:

- the writer has used to describe the setting
- the writer could have added to build the setting.

As a group, develop sentences to extend the description of the cemetery setting.

Independent

Exploring deep understanding (QTF)

Students complete a narrative orientation (opening) which requires them to describe a haunted house or another mysterious setting. Students may use word banks to enable them to create effective descriptions of the setting. Provide the students with a variety of story openers.

For example:

William stopped and stared at the address he was given. He looked up and his eyes focused on the house he was supposed to visit. It ...

There it stood like a monster reaching out. The creaking wood sounded like the house was screaming at me. I ...

Skill Focus: Identifying characters in narratives

STAGE 4

Strategy

Identifying characters' physical and emotional connections by developing character profiles and mapping character relationships

Activities to support the strategy

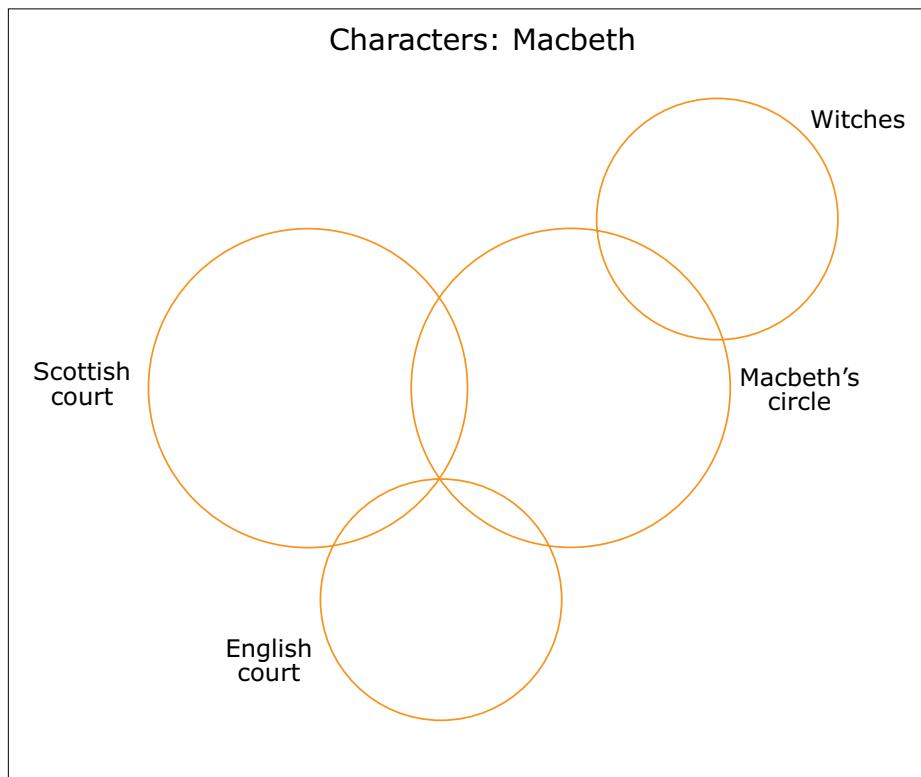
Access the website <http://www.bellshakespeare.com.au/education2008/14resources/14resources.html> and identify stimulus that will support what you want students to learn.

Further information is available in the teacher's kit on character relationships in the play you choose.

Guided

Discuss character list and identify relationships with the students.

Show students a model of a concept map so that they understand how the information is to be organised.



Exploring problematic knowledge (QTF)

Encourage problem solving strategies by asking questions such as:

- How could we record these relationships?
- What form of mapping would be most effective?
- What issues with recording do you think we will have and how could we overcome these issues?

KLA Outcome

English 4.6.10: Students learn about the structures and features of imaginative texts including characterisation, setting, tension and climax, chronology and time, narrative voice, effective beginnings and endings.

Item & Stimulus

Writing task criterion 4
Character and Setting

The Box

Today you are going to write a narrative or story. The idea for your story is 'The Box'. What is inside the box? How did it get there? Is it safe? Who made it? Why was it made? The box might reveal a message that links to the story. What happens in your story if the box is opened?
Think about:
• the characters and where they are
• the problem and how it is solved
• how the story will end
Remember to:
• draw a picture before you start
• write in sentences
• pay attention to the words you choose,
your punctuation and paragraphs.
• check and edit your writing when you have finished.

Item Descriptor

Developing an understanding of how character relationships are represented

Statements of Learning for English (pp. 25-26)

Students understand that characters and plot are developed using dialogue and written and visual resources that describe appearance and actions.

When students write imaginative texts, they develop characterisation through descriptions, actions and dialogue.

Other Links

<http://www.bellshakespeare.com.au/education2008/14resources/14resources.html>

[http://www.sakschools.ca/curr_content/onlineteach/instructionalstrategies/indirectinstruction/conceptmapping.htm](http://www.saskschools.ca/curr_content/onlineteach/instructionalstrategies/indirectinstruction/conceptmapping.htm)

Independent

Exploring deep knowledge (QTF)

Students create a concept map to record character relationships.

Students work in pairs or small groups and evaluate each other's analysis in terms of:

- how their maps were similar/different
- ways to change and improve the map next time
- ways that worked that you would use again.

Students scan the text and identify the main characters such as Macbeth, Lady Macbeth, the Witches, Banquo, King Duncan, Macduff, Lady Macduff and Malcolm.

Students choose two opposing character types and describe the characters in terms of:

- actions
- personality
- motives.

They use a matrix to record their ideas:

Character one:		
Actions	Personality	Motives
Character two:		
Actions	Personality	Motives

Exploring deep understanding (QTF)

Students then choose a modern day character or celebrity that fits the profile of Shakespeare's characters and present their results and explanation to the class.

Skill focus: building settings in narratives

STAGE 4

Strategies

Using film to build description

Deconstructing the setting to understand how it conveys:

- mood and tension
- context for the events to follow

Providing time to research the setting of narratives widens students' real world knowledge to use as a basis for their descriptions

Activities to support the strategies

Guided

Exploring deep knowledge (QTF)

Go to www.australianscreen.com.au

On this site teachers can access the following two silent film clips. The omission of sound for this activity is intentional as it focuses the students on what they can see not hear.

1. A sea of ice caps <http://australianscreen.com.au/titles/home-blizzard/clip1/>
2. Gale Force Winds (Mawson's 1911 expedition). <http://australianscreen.com.au/titles/home-blizzard/clip2/>

In both films the following activity is carried out:

The film clip is viewed twice. After the first viewing, students identify the components in the scene.

Using the following categories assists students to deconstruct the film:

- parts of the picture
- colours
- shapes
- textures and materials
- feels like
- mood

The use of effective literary devices will assist in creating similes, metaphors and vocabulary to describe the setting.

Deconstructing Film Clip no. 1

Students can be divided into groups to describe one or all of the categories and then report back to the whole class.

For example:

Parts of the picture: water, icebergs, deck of ship, mast, ropes

Colours: (the film is black and white so they have to be imagined) white, ice blue, black

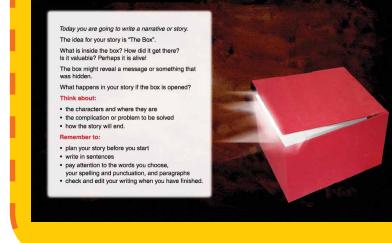
KLA Outcome

English 4.6.10: Students learn about the structures and features of imaginative texts including characterisation, setting, tension and climax, chronology and time, narrative voice, effective beginnings and endings

Item & Stimulus

Writing task criterion 4
Character and Setting

The Box



Item Descriptor

The development of characterisation and a sense of time, place and atmosphere

Statements of Learning for English (p. 27)

Students draw on their knowledge of texts and language to use extended noun groups and adjectival and adverbial phrases to develop characterisation, setting and plot.

Other Links

<http://www.australianscreen.com.au>

Shapes: cloud like ice, wavy ocean, stick-like ropes and the contrast of the curves of the ocean to the straight lines of the ship

Textures and materials: water is frozen, liquid, gas

Feels like: cold, icy, air sticks to your lungs with every breath

Mood: loneliness, isolation, sparseness, rawness of nature

Deconstructing Film Clip no. 2

View the film clip then discuss the types of themes that would suit the setting. Discussing Mawson's expeditions in relation to other Australian expeditions and recent current events would assist in making the activity contextual.

Independent

Students choose one of the clips to use as stimulus for writing an opening landscape setting for a narrative.