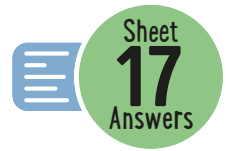


Create an illustrated short story:

Model response



Task

To create and edit an illustrated short story that combines language and visual features for particular purposes and effects.

- Plan an illustrated short story.
- Draft an illustrated short story.
- Edit and redraft an illustrated short story.
- Publish an illustrated short story.

Length: 500–700 words

This model response is an aspirational example of a response. This means that the response is a very high standard.

Plan an illustrated short story

1. Generate and record ideas for a short story.

Title: New beginnings	
Central idea/theme: Explores the issue of bullying and the theme of courage.	
Characters: Emily — Year 8 student, tall, slim build, wears glasses, polite, mature, quiet, nervous, recently moved, father working overseas, had to move with mum's job, was bullied at previous school Nicola — confident, out-going, loud, funny, wild curly hair, popular, has known the bully Ruby since primary school Ruby — aggressive, moody, lonely, a bully	Context of the story: Modern day, contemporary context — students will be using laptops and mobile phones School context — classroom, lockers, bell, timetables
Complication: On arriving at her first day in her new school, Emily is targeted by a bully.	
Resolution: Emily knows that even though she has stood up to Ruby today, she will have to continue to be strong. She feels more confident about her future at the new school.	
Narrative point of view and author style: First-person narrative — Emily is telling the story from her point of view. Detailed descriptive style to convey the thoughts and feelings of Emily.	

2. **Brainstorm examples of vocabulary choices and phrases including figurative language** to use when writing your short story. For example:

- What **figurative language** can be used to describe the characters, settings, actions and relationships? Consider how to purposefully use devices, such as simile, metaphor, personification, alliteration, onomatopoeia and symbolism, in creating imagery.
- What **precise vocabulary choices** can be used to **create particular purposes and effects**? Consider how to use evocative vocabulary, verbs/verb groups, nouns/ noun groups, adjectives and evaluative language in your writing.

Characters	Setting
<p>Emily: ‘a small boat sailing into rough water’ (metaphor to express how unsettled she is feeling on arriving at new school)</p> <p>extended metaphor throughout the story — ‘a sea of navy and white’, ‘waves of panic’, ‘each breath a life-raft in a rough sea’, ‘nasty words buffeted me’, ‘the rough water would not swamp me this time’</p> <p>‘panic erupted in my chest’ (evocative vocabulary to describe the feeling of fear suddenly coming over her)</p> <p>‘voice sounded weak and hollow’ (evaluative language to convey uncertainty, fear, worry)</p> <p>‘stiff, new school skirt’ (physical description, alliteration and extended noun group)</p> <p>‘dragged myself out of the car’, ‘fumbled for my glasses’ (creative action verbs)</p> <p>a surge of hope, like the sun emerging from behind a cloud (simile)</p> <p>Ruby: ‘heavy shoulders’, ‘short, oily hair’, ‘pale green, narrow eyes’ (extended noun groups)</p> <p>‘hunched’, ‘slumped’, ‘smirked’ and ‘hissed’ (precise use of verbs convey negative evaluation)</p> <p>‘snarling face’, ‘grasping hands’</p> <p>Nicola: ‘energetic girl ... untamed, curly hair’ (extended noun groups for physical details)</p> <p>‘grinned’ ... ‘extracted’ (precise verbs)</p> <p>‘curls bounced cheerfully’ (personification)</p>	<p>‘cold, dark Monday morning’ (extended noun group)</p> <p>‘unwelcoming high school gates’ (extended noun group, personification conveys negative impression/attitude)</p> <p>‘colourful posters of Paris’ (alliteration)</p> <p>‘grey lockers ... like soldiers lined up for inspection’ (simile)</p> <p>‘crowds of clone-like strangers trudging’ (metaphor to convey similar appearance of uniformed students, evokes negative response in reader, clone evokes ideas of lack of human feeling, action verb ‘trudging’ conveys students’ negative attitudes to school)</p>

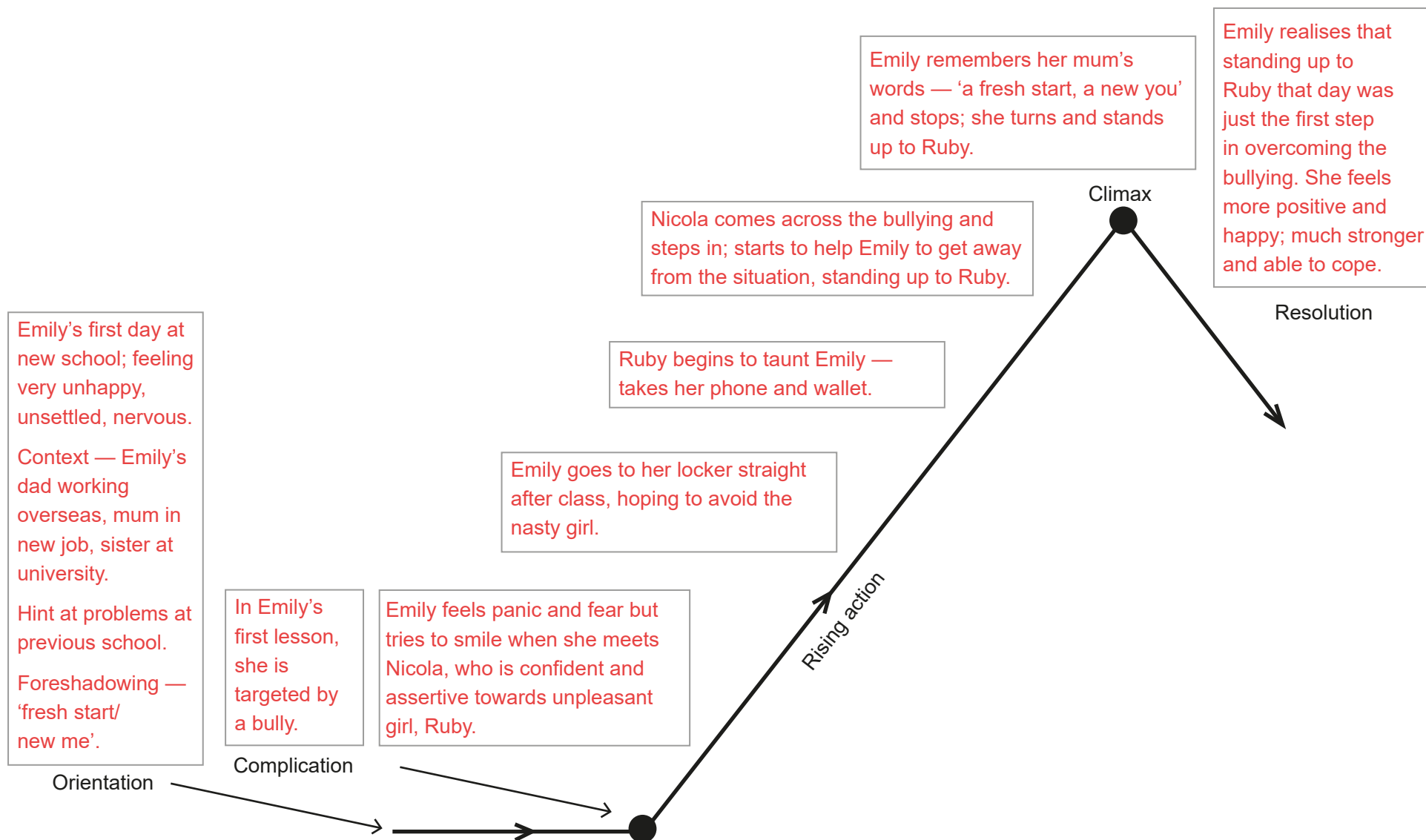
Thoughts and feelings	Actions and events	Relationships and interactions
<p>'I felt that somehow I'd sailed off course' (metaphor)</p> <p>'shaking fingers' (adjective to convey feelings of fear and build tension)</p> <p>'Feelings of panic swamped me ...' (metaphor)</p> <p>'eyes began to sting ...' (emotional)</p>	<p>'disappear into the back row' (conveys shy, awkward feelings of the new student)</p> <p>Ruby — 'taunted', 'snatching', 'grasping', 'nasty words' (all precise verbs that convey negative evaluation of Ruby)</p> <p>Nicola — 'skilfully moved', 'manoeuvring me away', 'snapped back at Ruby' (all reinforce Nicola's assertiveness — not a bystander to the bullying)</p>	<p>'extracted the pens' (evaluative language, Nicola is assertive)</p> <p>'a guiding hand on my shoulder' (evaluative language, Nicola cares for Emily)</p> <p>'glowered' conveys Ruby's anger at being stood up to by Emily</p> <p>'set off a flutter of fear' (alliteration)</p>

3. Create a short story plot structure

Create a plot structure for your short story. Record notes about the narrative structure, indicating the organisation and sequencing of events in the short story on the diagram on the next page.

Remember:

- these are just short notes to give an overall impression of what happens in the story and the order in which the events occur
- you can manipulate the narrative structure to create specific effects, suitable for purpose and audience. For example, will the plot be continuous or will it make use of writing techniques like flashbacks or flashforwards? Will your story have a clear resolution of the complication, will it end on the climax or include a twist at the end?



Draft an illustrated short story

4. **Draft** your short story using the scaffold below.

Consider illustrations that could be included to support and enhance meaning and engagement for the reader.

	Draft short story	Ideas for illustrations
Title Write an engaging title	New beginnings	
Orientation Write the beginning of the story to introduce the main character and context. Consider: <ul style="list-style-type: none"> • How will the story begin? • How will the setting be established? • How will the characters be introduced? • Who is telling the story? What is the narrative point of view? • Will the orientation foreshadow aspects of later events? 	<p>'The first day in a new school is always difficult, Emily. You're just going to have to get on with it.'</p> <p>Mum wasn't one to sugar-coat life's challenges and she wasn't making any exceptions on this grey, overcast Monday morning. Her voice followed me as I dragged myself out of the car into a sea of navy and white — crowds of clone-like strangers trudging towards the unwelcoming high school gates, 'I'm sure everything will be different here, sweetie ... think of it as a fresh start, a chance to be a new you.'</p> <p>A fresh start. A new me. That did put a slightly more positive spin on the situation. I wished Mum had been a bit more comforting but I knew she was preoccupied with her own first day at her new job and more than a bit stressed with Dad working overseas and Cassie starting university. I was a small boat sailing into rough water, as I shivered towards the school reception.</p> <p>An efficient receptionist robotically filled forms, trawled through timetables and sent me in the direction of my first lesson of the day. Students were already bent over illuminated laptop screens when I eventually arrived at the classroom. A silent smile from the French teacher invited me in and I did my best to disappear into the back row.</p>	

	Draft short story	Ideas for illustrations
	<p>Another girl was slumped in the back row, her heavy shoulders hunched around her short, oily hair. She stared at me as I fumbled for my glasses and took in the colourful posters of Paris dotted around the classroom walls. Her pale green, narrow eyes sized me up. <i>A fresh start ...</i> I attempted a hesitant smile.</p>	<p>close up of Ruby to focus on eyes, shoulders, hair — unpleasant, threatening expression; dull colours</p>
<p>Complication</p> <ul style="list-style-type: none"> • What will happen to start the rising action? • Will it be a problem, a conflict or perhaps an occurrence or event? 	<p>She smirked in reply and hissed, ‘Hello, new girl, I’ll be looking out for you at break.’</p> <p>For a moment, I stopped breathing; panic erupted in my chest. The threat was clear. Not again, not already.</p>	

	Draft short story	Ideas for illustrations
<p>Rising action</p> <p>Develop the story from the complication.</p> <p>Consider:</p> <ul style="list-style-type: none"> • What will happen following/ because of the complication? • How will these events lead up to the climax in the story? • How does the rising action affect the relationships of the characters? • How is tension created? • How will precise language choices create setting and develop character and plot? 	<p>'Hi! What's your name?' she grinned as she passed.</p> <p>'Emily.' My voice sounded weak and hollow but I tried another smile.</p> <p>'I'm Nicola.' Her grin reinforced her friendly response.</p> <p>She moved along the row and her smile vanished as she approached the unfriendly girl's desk. It was clear that these two knew each other and also clear that Nicola was unfazed by the girl, as she extracted the pens from the other girl's sweaty hands saying, 'Hand them over, Ruby.'</p> <p>The grey lockers stood against the wall like soldiers lined up for inspection. Ruby's threat played over in my mind as my shaking fingers spun the numbers on my new combination lock. I'd gambled that Ruby would head to the tuckshop at the start of break, leaving the lockers safe territory. I was wrong.</p> <p>'Clever new girl got her locker open all by herself, did she?' Ruby's voice taunted from over my shoulder. 'I'll take that,' she said, snatching my wallet out of my hand, 'and that.'</p> <p>My phone joined my wallet in Ruby's grasping hands. Waves of panic engulfed me. My eyes began to sting. Did I have a sign on my back that said 'Pick on me'? I focused on taking deep breaths as the counsellor had told me to, each breath a life-raft in a rough sea, concentrating on getting the locker closed while Ruby's nasty words buffeted me.</p> <p>A familiar voice suddenly broke through, 'Hey, Emily, let me show you around the school!'</p> <p>Nicola's curls bounced cheerfully as she skilfully moved between me and my tormenter and grabbed my arm, manoeuvring me away from the lockers. She snapped back over her shoulder, 'Leave her alone, Ruby!'</p>	<p>dull, threatening colours; lockers; large, scary shadow of Ruby behind Emily</p>

	Draft short story	Ideas for illustrations
Climax The highest moment of tension. Consider: <ul style="list-style-type: none"> • How do the events of the rising action reach a climax? • How is tension enhanced? • What emotional effect will the climax have on the audience? 	<p>Through the haze, I remembered that Ruby had my wallet and phone. Mum's words swirled in my head. A fresh start ... a new you. I stopped. The moment froze. My heart thundered in my chest; I saw every detail of Ruby's snarling face. Her face became all those other girls who had made my life a waking nightmare at my last school. I took a deep breath and turned back to face her.</p> <p>'Not this time!' My voice sounded surprisingly strong as I snatched back my wallet and phone, even though my stomach was coiled into a sickening knot and I was not quite brave enough to meet Ruby's eyes. I turned quickly away, clutching my reclaimed belongings to my chest.</p>	
Resolution Bring your short story to an end. Consider: <ul style="list-style-type: none"> • At what specific point will your story end? • How does the climax impact on character relationships and the outcome of the story? • Is the conflict resolved or is there a 'cliffhanger' or a 'twist' for the reader to ponder? • What is your intended audience response after reading the short story? 	<p>That afternoon, even though Ruby glowered at me, setting off a flutter of fear, I grinned a goodbye to Nicola and strolled casually to Mum's car, waving happily. I felt a surge of hope, like the sun emerging from behind a cloud, a sense of strength — the rough water would not swamp me this time.</p>	<p>sunny sky; bright colours; Emily's happy, smiling face at mum's car</p>

Edit and redraft an illustrated short story

5. **Edit and redraft your short story** using **Sheet 14 — Short story checklist**.
 - Read the text aloud to check for cohesion and precise meaning.
 - Look at each word and sentence separately to identify errors.

Personal response required.
6. Finalise the creation or sourcing of your illustrations for the short story.
Personal response required.
7. Evaluate how effectively your visual choices work for particular purposes and effects.
Personal response required.
8. Manipulate the positioning and content of your illustrations to enhance the narrative.
Personal response required.

Publish an illustrated short story

9. **Publish** an illustrated short story that combines visual and language choices for particular purposes and effects. Use appropriate publishing software to imaginatively publish your illustrated short story.

New beginnings

'The first day in a new school is always difficult, Emily. You're just going to have to get on with it.'

Mum wasn't one to sugar-coat life's challenges and she wasn't making any exceptions on this grey, overcast Monday morning. Her voice followed me as I dragged myself out of the car into a sea of navy and white — crowds of clone-like strangers trudging towards the unwelcoming high school gates, 'I'm sure everything will be different here, sweetie ... think of it as a fresh start, a chance to be a new you.'

A fresh start! A new me! That did put a slightly more positive spin on the situation. I wished Mum had been a bit more comforting but I knew she was preoccupied with her own first day at her new job and more than a bit stressed with Dad working overseas and Cassie starting university. I was a small boat sailing into rough water, as I shivered towards the school reception.

An efficient receptionist robotically filled forms, trawled through timetables and sent me in the direction of my first lesson of the day. Students were already bent over illuminated laptop screens when I eventually arrived at the classroom. A silent smile from the French teacher invited me in and I did my best to disappear into the back row.

Another girl was slumped in the back row, her heavy shoulders hunched around her short, oily hair. She stared at me as I fumbled for my glasses and took in the colourful posters of Paris dotted around the classroom walls. Her pale green, narrow eyes sized me up. *A fresh start ...* I attempted a hesitant smile.

She smirked in reply and hissed, 'Hello, new girl, I'll be looking out for you at break.'

For a moment, I stopped breathing; panic erupted in my chest. The threat was clear. Not again, not already.



A screeching bell sounded and the class became a frenzy of packing up. An energetic girl with untamed, curly hair joked with everyone as she collected the teacher's precious felt-tipped pens from each student.

'Hi! What's your name?' she grinned as she passed.

'Emily.' My voice sounded weak and hollow but I tried another smile.

'I'm Nicola.' Her grin reinforced her friendly response.

She moved along the row and her smile vanished as she approached the unfriendly girl's desk. It was clear that these two knew each other and also clear that Nicola was unfazed by the girl, as she extracted the pens from the other girl's sweaty hands saying, 'Hand them over, Ruby.'

The grey lockers stood against the wall like soldiers lined up for inspection. Ruby's threat played over in my mind as my shaking fingers spun the numbers on my new combination lock. I'd gambled that Ruby would head to the tuckshop at the start of break, leaving the lockers safe territory. I was wrong.

'Clever new girl got her locker open all by herself, did she?'

Ruby's voice taunted from over my shoulder. 'I'll take that,' she said, snatching my wallet out of my hand, 'and that.'



My phone joined my wallet in Ruby's grasping hands. Waves of panic engulfed me. My eyes began to sting. Did I have a sign on my back that said 'Pick on me'? I focused on taking deep breaths as the counsellor had told me to, each breath a life-raft in a rough sea, concentrating on getting the locker closed while Ruby's nasty words buffeted me.

A familiar voice suddenly broke through, 'Hey, Emily, let me show you around the school!'

Nicola's curls bounced cheerfully as she skilfully moved between me and my tormenter and grabbed my arm, manoeuvring me away from the lockers. She snapped back over her shoulder, 'Leave her alone, Ruby!'

Through the haze, I remembered that Ruby had my wallet and phone. Mum's words swirled in my head. *A fresh start ... a new you!* I stopped. The moment froze. My heart thundered in my chest; I saw every detail of Ruby's snarling face. Her face became all those other girls who had made my life a waking nightmare at my last school. I took a deep breath and turned back to face her.

'Not this time!' My voice sounded surprisingly strong as I snatched back my wallet and phone, even though my stomach was coiled into a sickening knot and I was not quite brave enough to meet Ruby's eyes. I turned quickly away, clutching my reclaimed belongings to my chest.

That afternoon, even though Ruby glowered at me, setting off a flutter of fear, I grinned a goodbye to Nicola and strolled casually to Mum's car, waving happily. I felt a surge of hope, like the sun emerging from behind a cloud, a sense of strength — the rough water would not swamp me this time.

