The Craft of Writing Framework with Modelled Feedback

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| **LANGUAGE CHOICES:**  This relates to knowledge about how language choices can alter the effect and how meanings are created. It is very much about choice at a local or micro level – a word, a phrase, a sentence. It connects with text level choices, which are about global or macro level choices. |

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| Category | Explanation | Example | Modelled Feedback |
| Word choice | The power of word choice | *I explained what a shroud was … if you were describing snow as a shroud, what atmosphere would it create?* | *I really like the way that word suggests xx – it makes me feel xxx.*  *What would happen if you changed that word to another word? Play around with some different choices and see what you think.* |
| Being concise | The importance of clarity, and avoiding redundancy | *How can I make that clearer and how can I make that more specific and how can I say more by saying less.* | *That’s a lot of adjectives in a row – can you think of one noun that might do all that description; or perhaps just one adjective and noun?* |
| Detail | The significance of detail and precision in description | *..So rather than just saying the house, let us see what the house is, give us a certain particular description of a certain thing that helps them see that it’s not just any old house.* | *OK – so what kind of shoes would she wear? And would they be shiny and clean or scuffed and scruffy?* |
| Sentence structure | The structure and syntax of sentences | *Our job is to, you know, structurally, technically work with them on, “Actually that sentence would be better like this”.* | *When I read this sentence, I see the mountain first and then the polar bear – was that what you wanted me to see? If not, how can you move things around so it is the polar bear I see first?* |
| Technical aspects | Accuracy in spelling and punctuation | *Two ‘p’s’ in Tupperware.* | *Read that sentence again – do you think you need a comma or a full stop there?* |

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| Category | Explanation | Example | Modelled Feedback |
| Avoiding cliché | The need to avoid phrases that sound ‘a bit romantic’ or ‘clichéd’ | *That is a bit clichéd compared with the rest of it.* | *That’s fine, but saying’ as green as grass’ is something we hear or read lots so it doesn’t create a strong image. What kind of green is it? What do you want to make your reader see, or hear or feel? Can you think of a simile for green that will be fresher and more original?* |
| Rhythm | The sound of language and strength or consistency of rhythm | *You know that whole ‘the elders knew a time when springtime blossomed and the world sprang into life’ has got a lovely kind of rhythm to it.* | *I love the way that the two halves of that sentence balance each other – it gives the sentence a lovely balanced rhythm. Read it aloud – can you hear it?* |
| Tense | Tense choices | *They’re thinking about tense …they’re playing with that idea of I want to do something in present tense maybe.* | *What would happen if you rewrote that paragraph in the present tense? What would change about how you story is being told?* |
| Repetition | The value of repetition and its use for structural purposes | *‘It follows me, hisses it’s not fair, whispers, it’s not fair’ and you might even have ‘it’s not fair’ again.* | *Let’s listen to those three sentences – the repetition of ‘I am’ at the beginning of each one makes me feel I am right alongside your character.* |
| Rhyme | The negative effect of banal rhyme, but also the value of internal rhyme | *If the rhyme begins to take over then you lose something…*  *You’ve got a little rhyme in there ‘clanging and jangling,’ so you’ve got that kind of very lyrical sense of language.* | *Do you think the rhyme helps the poem to say what you want it to say, or have you had to choose words that you don’t really want to fit the rhyme?* |