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Term 3 Holiday - 2025:Day 3 | 10-Day Intensive Selective Writing

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Section 1

#1: Introduction Paragraph

Strengths:

- Your guidance about using sensory imagery and details is helpful for young writers
- You've included a practical example about describing characters gradually through the text

Weakness: Unclear Instructions

→ Your explanation becomes confusing when you say "sets the scene for you" and "the world inside them." It's not clear who "you" and "them" refer to in these sentences. When you write "Make sure the reader knows exactly what you are talking about," this is quite vague – what specifically should the reader know? Additionally, the phrase "fit into the protagonists' shoes" mixes the idiom "put yourself in someone's shoes" with another idea, which might puzzle your readers.

Exemplar: _"Start with an engaging hook that draws the reader into your story. Use sensory details (sights, sounds, smells) to help readers imagine the setting clearly."_

#2: Problem/Complication Paragraph

Strengths:

- You correctly point out that problems don't always need to follow a set order
- Your examples of "boring" complications (losing an object, getting lost) help writers understand what to avoid

Weakness: Contradictory Advice

→ You mention that "The complication must be the most interesting part of the story where all the tension and actions unfold," but then you also say writers can "put the complication at the start." This creates confusion because if the complication is at the start, how can it be the most interesting part

where tension unfolds? Also, you use the word "compilation" instead of "complication" in one place, which changes the meaning entirely.

Exemplar: *"The complication should be engaging and unique to your story. Whilst losing an object might work in some stories, try to create problems that feel fresh and surprising to your readers."*

#3: Resolution Paragraph

Strengths:

- Your example about the secret portal clearly shows what you mean by "tying up loose ends"
- You've explained why incomplete endings can frustrate readers

Weakness: Missing Structure Guidance

→ Whilst you explain what should happen in the resolution (tying up loose ends), you don't give writers any guidance about *how* to write this section effectively. What makes a satisfying ending? Should it be long or short? You also ask a question format ("What if she didn't go into the portal fully?") to show reader confusion, but you don't explain that writers should avoid leaving these questions unanswered. The connection between your example and the lesson could be stronger.

Exemplar: *"In your resolution, answer the main questions your story raised. Show (don't just tell) how your character's situation has changed. A good resolution often includes a final image or thought that gives readers a sense of completion."*

■ Your advice sheet covers the basic story structure that primary students need to understand, which is valuable. However, your piece would benefit from clearer, more precise language throughout. Many of your sentences try to explain multiple ideas at once, making them hard to follow. For instance, in your introduction section, you shift between talking about hooks, imagery, details, and character description without clear transitions between these ideas.

Additionally, your guidelines would be stronger if you included more concrete examples for each section. You've done this well in the resolution paragraph with the portal example, but other sections lack this practical support. Consider adding a brief example story excerpt for the rising action and falling action sections to show writers exactly what these elements look like in practice.

Your advice about avoiding "boring" complications is helpful, but you could expand this by suggesting what *does* make a complication interesting – perhaps unexpected twists, personal stakes for the character, or challenges that test what the character values most. Also, when you mention that certain sections are "optional," you might confuse young writers who are just learning story structure. Instead, you could explain *when* a writer might choose to skip these sections and what effect this has on the story.

Finally, your piece jumps between telling writers what to do and explaining why it matters. Strengthening the "why" throughout would help students understand the purpose behind each structural element, not just the rules to follow.

Overall Score: 41/50

Section 2

~~Advice Sheet: A guideline~~ [**Advice Sheet: A Guide**] on ~~how to be prepared when~~ [**How to Prepare for**] ~~writing short stories~~ [**Writing Short Stories**]

Some of you may be a bit confused about the idea of 'short stories'. Normally, when you look at a short story, it appears to be at least 500 words long. In this ~~guideline~~ [**guide**], you will be shown a number of tips on how to write a proper short story.

#1 Introduction:

Start with an engaging hook that ~~sets the scene for you~~ [**draws your reader into the story world**]. Using sensory imagery and ~~nuanced~~ [**specific**] details helps ~~imagine the world inside them~~ [**readers imagine the world you're creating**]. Make sure the reader knows exactly what ~~you are talking about and provide~~ [**is happening by providing**] lots of details so that ~~the reader can fit into the protagonists' shoes~~ [**readers can step into your protagonist's shoes**]. This can be done by adding details across the text. For example, you might like to describe a character a bit in the intro, then add more details as you progress ~~along the text~~ [**through the story**].

Rising Action:

This is optional. Sometimes, you may like to gradually build up the tension in a completely different paragraph. This is called the ~~Rising Action~~ [**rising action**]. It is the part where writers use foreshadowing to make the reader feel more interested so that they don't want to close the book and stop reading.

#2 Problem/Complication:

There doesn't always have to be a problem after the introduction. If you would like, you can put the complication at the start so that you can add a bit more tension and suspense ~~and engage~~ [**to engage**] the reader. The complication ~~must~~ [**should**] be the most interesting part of the story where all the tension and actions unfold. A good writer makes sure that their ~~compilation~~ [**complication**] is not too boring and more interesting than just normal complications. Some normal complications, for instance, could be losing an object [**.**] ~~or~~ [**Or**] getting lost yourself [**could be another.**] Those are examples of problems that are too boring or ordinary.

Falling ~~action~~ [Action]:

This is where most of your complication is solved. Remember, it is not completely solved, but a majority is. This is where you ease the tension and make the characters feel a little bit less scared. This is also optional because you don't have to include some of the ~~resolutions~~ [**resolution**] in the falling action and some of the ~~resolutions~~ [**resolution**] in the ~~revolution~~ [**resolution**]; [**.**] ~~you~~ [**You**] can just solve the problem in the resolution only.

#3 Resolution:

Like the falling action paragraph, this is where you tie up all the loose ends so that the ~~character~~ [**reader**] doesn't end the book with questions. For instance, there might be a character who ends up in a mysterious place [**.**] ~~and finds~~ [**She finds**] a secret portal to her normal world. You do not want the book to end with the character just going to the secret portal [**.**] ~~you~~ [**You**] want the character to fully go into the secret portal and end up in the normal world so that the reader doesn't think: ~~What~~ [**"What**] if she didn't go into the portal fully? What if she was stuck?[**"**]