

### Chapter 1 : Interactives . Elements of a Story

*To describe the setting in a story, jot down a few notes about the time and location of the story, the weather or climate, the landscape, and the social conditions. Use vivid language when choosing nouns and adjectives for your descriptions, and try to use concrete action verbs to bring the scene to life.*

Sep 25, 11 Posted in Writing Advice Writing and Publishing We recently received this list of science fiction story settings from Venezuelan writer Vladimir Vasquez. The list contains 22 simple settings for science fiction stories. How can we tell a story involving the entire Milky Way from the very narrow viewpoint of one small planet? Well, maybe we should add the portals Vladimir mentions in 1 " I guess this would give us something similar to Stargate SG1, which manages to explore events of galactic significance from one small facility under Cheyenne Mountain. It will randomly select two of the settings for you to combine using your powerful sci-fi brain. Full descriptions of each setting as written by Vladimir Vasquez can be found below. The story is set: Are planets too close to the central sun or perhaps too far? How would be life if Jupiter or Saturn or both of them were stars? How do they communicate? How do they traverse interstellar distances? Do they live peacefully or do they wage war? What do they discover outside of that galactic sector? Did they extinguish the other civilizations? Was the galaxy empty from the beginning? Is a terrible menace coming from another galaxy? Is the new universe populated with a dangerous enemy or an interesting ally? Is it the dream of a single person or the shared dream of several dreamers? What if the principal characters discover this truth and must ensure that the gods keep on dreaming to ensure his own existence? The players keep the same avatars during all the story but must adapt to different environments and gameplay. Who is changing history and why? What are these mountains and how did they come to be? What is keeping these huge islands up? And does all that goes up eventually come down? How can you prevent this disaster? It could turn out that the islands are really in a huge ring world or Dyson sphere, and perhaps the medieval Japanese wars are being fought there again? The people that inhabits this world know little about the worlds beyond the belt and in fact they have no interest, the asteroids have provided for them and always will or so they believe. The Library is the axis of endless parallel universes and is the only means of communication between them. Our story could be about one of these crazy seekers. How did a civilization develop in these circumstances? What is outside the room and how do you explore it without leaving? Perhaps everything interesting takes place inside the room. Article written by Mark Ball and Vladimir Vasquez.

### Chapter 2 : 6 Setting Examples: Effective Story Settings | Now Novel

*Learn from vivid story setting examples - Charles Dickens' London The Victorian author Charles Dickens was a master at crafting believable, mood-filled settings. Dickens' London is almost a character in itself in novels such as Great Expectations () and Nicholas Nickleby ().*

Gather the students together. Write character, setting, and events on the board. Talk through each, asking students to explain what they are and why they are important for reading. Remind your students that a character is an actor, such as a person or animal in a story. Tell your students that a setting is where and when the story happens, and an event is something that happens in the story. Provide and post student-friendly definitions in English and L1 of the following words: Include images when applicable. Show students pictorial or real examples of characters, settings, and events in familiar stories. Allow students to Think-Pair-Share with a partner before contributing to the whole class discussion. Read aloud a book of your choice, preferably one with a strong character, setting, and event to pull out. Once you are finished reading, show the three anchor charts from the worksheets. Model completing each one, sharing your thinking aloud. Choose a story with a manageable linguistic load for Beginner ELs, such as a simple and familiar fairy tale e. Choose a text you can mark up while modeling how to complete the table. Highlight parts of the text that contribute to your understanding of character, setting, and events. Have students share out their work with other groups or pairs. Explain the meaning of any unknown words in Jack and the Beanstalk story, in English and L1, if applicable. Provide sentence frames for ELs to use as they verbally fill out the worksheet, such as: For example, choose the character most conducive to analyzing, and fill out the first two sections of the chart. Independent working time Pass out the Tell Me More charts. Instruct your students to use the books that they are reading. As students work, provide support as needed. Read aloud the chosen story to a small group of ELs and guide them through identifying characters, setting, and events. Allow ELs to complete the Tell Me More worksheet with a partner, orally discussing the details in each section before writing. Have your students come up with their own stories, and instruct them to exchange these stories with partners. Direct the partners to identify the major characters, settings, and events from the story. Instruct your students to choose a scene from the story to illustrate. In this drawing, have them circle the items that depict the setting and character. Assessment 10 minutes Write the paragraph frame on the board and have students complete it on a half sheet of scratch paper. Provide a partially completed paragraph frame for students to complete in a small teacher-led group. Pair ELs strategically and have them discuss the paragraph frame together before writing it on their own. Review and closing 5 minutes Ask your students to share why they think it is important to think about characters, settings, and events. Make sure they understand that it helps improve their overall comprehension. Invite student volunteers to read one section of their completed Tell Me More worksheet choose character, setting or event aloud to the whole class. Allow students to share their work in L1 with other ELs who speak the same home language. Give ELs a chance to share one section of their Tell Me More worksheet with a supportive non-EL partner first, before sharing with the larger group. Related learning resources Worksheet What is a Narrative? Key Features In this activity, students will consider the key features of a narrative, such as plot, setting, rising action, and characters.

### Chapter 3 : Place Children's Story Characters Into Unusual Settings - Literature For Kids

*No matter if you are just getting started or want to break into fiction writing, setting is a crucial element to any story. In order to create an imaginary world for your story, you'll need to know the fundamental elements of setting first. Discover the basic elements of setting in a story from.*

Elements of Story or Fiction - character, setting, plot, point of view, style, tone, theme Elements of fiction and elements of story in general can be used by the reader to increase their enjoyment and understanding of different literary pieces. Once students are aware that all stories have elements of character, setting, plot, theme, point of view, style, and tone; they can be encouraged to ask themselves to identify the characteristics of each for a particular story. The more familiar they become with the different kinds of elements the better they will understand and critically analyze stories. Character Character is the mental, emotional, and social qualities to distinguish one entity from another people, animals, spirits, automatons, pieces of furniture, and other animated objects. Character development is the change that a character undergoes from the beginning of a story to the end. Young children can note this. The importance of a character to the story determines how fully the character is developed. Characters can be primary, secondary, minor, or main. Characters are developed by Actions: Later he grins when Wilbur falls trying to spin a web. I never do those things if I can avoid them I prefer to spend my time eating, gnawing, spying, and hiding I am a glutton not a merry-maker. He agrees to fetch the egg sac so that he may eat first every day and grow fatter and bigger than any other known rat. The wording the author uses in the narrative adds to characterization. He would kill a gosling if he could get away with it. These statements certainly develop character. Unity of character and action: Stories with main character change: They have a variety of traits that make them believable. Central characters are well developed in good literature. Meg, Claudia, Duck, Wilbur, and Jess are the central character, or protagonist hero or heroine. Flat characters are less well developed and have fewer or limited traits or belong to a group, class, or stereotype. A character foil are minor characters whose traits contrast with a main character. The lamb is young and naive as Wilbur, but she is smug instead of humble. Anthropomorphic characterization is the characterization of animals, inanimate objects, or natural phenomena as people. Skilled authors can use this to create fantasy even from stuffed toys Winnie-the-Pooh. Animal characters in realism are best when the animals act only like animals as in *The Incredible Journey*. Character Change Dynamic characters are rounded characters that change. Wilbur as the panicky child. Is it true they are going to kill me when the cold weather comes? She cannot accompany us home, because of her condition. Therefore, it is absolutely necessary that I take her egg sac with me. You are the only one that can get it. Please, please, please, Templeton, climb up and get the egg sac. This desperate plea does not come from personal need. Further, he tells Templeton to "stop acting like a spoiled child. Static stock characters are round or flat characters that do not change during the story. Charlotte is the same wise and selfless character at the end of the story as at the beginning. Folktales, fairytales, and other types use static and flat characters whose actions are predictable, so the listener or reader is free to concentrate on the action and theme as it moves along toward an often times universal discovery. Plot Plot is the order in which things move and happen in a story. Chronological order is when a story relates events in the order in which they happened. Flashback is when the story moves back in time. Dreams are easier for children to understand because of their experience with them. Flashbacks are more problematic. Conflicts occur when the protagonist struggles against an antagonist villain that goes against the protagonist, or opposing force. Conflict and order make plot. The author creates the conflict by describing one of the following types of interactions. A Wizard of Earthsea, Ursula K. Ged struggles against the flaws in himself, as the shadow, must make himself whole. He will now live his life for its own sake, not for hatred, pain, ruin, or the darkness of evil. Child will probably call it "will Wilbur live? Julie in Julie of the Wolves by Jean George. A story that lacks struggle, lacks suspense, lacks alternatives, lacks a sense that it had to happen, and therefore, satisfaction. All the reader can say at the conclusion of such a story is "So what does that prove? A Wrinkle in Time shows Meg in a powerful planet saving person-against-person conflict. The author builds the plot, character, Double Fudge by Judy Blume has a

different sense of conflict. There are little incidents that happen throughout the book but nothing of significance to anyone but Fudge and maybe some family members. Pattern of action Rising action builds during the story and reaches a peak at the end. The Borrowers by Mary Norton. Steady action maintains the same amount of action through out the story, rising and falling from time to time. Rise and fall action: Suspense is what makes us read on. Will Charlotte run out of words? Is Templeton too selfish to help? Will Wilbur win at the fair? Foreshadowing is the planting of clues to indicate the outcome of the story. Not all readers will be alert to these. Some may notice them subconsciously and describe their inferences as guesses or feelings. When we first meet Charlotte we are told that she eats living things and the friendship looks questionable. But White adds that "she had a kind heart, and she was to prove loyal and true to the very end. Another clue is when Charlotte assures Wilbur, after he learns of the slaughter, with, "I am going to save you. Achieved at the expense of the character and the idea. A writer must be careful with sensationalism, so as not to weaken the character or theme, to balance suspense over action, and then hint at the outcome, as not to overpower small children but provide relief as needed. The peak and turning point of the conflict, the point at which we know the outcome of the action. Children call it the most exciting part. The Borrowers when the boy ventilates the fumigation. Resolution is the falling action after the climax. When the reader is assured that all is well and will continue to be, so the plot has a closed ending. If the reader is left to draw their own conclusions about the final plot then the ending is open. Many adults as well as children are disturbed by open endings. Inevitably is the property of it had to be. This is high praise for a writer. The Incredible Journey has some coincidental events that remove credibility from the plot. First, a handwritten note blows into the fire and leaves the housekeeper baffled. She therefore does not know that the two dogs and cat have struck out on their own, and does not search for them. Later a boy hunting for the first time with his own rifle saves the cat from a lynx with one remarkable shot. Sentimentality is a natural concern or emotion for another person. The way a soap opera or a tear-jerker plays on its viewers. Black Beauty by Anna Sewell is told by the horse and stuffed with sentimentality. The head hung out of the cart-tail, the lifeless tongue was slowly dropping with blood; and the sunken eyes. It was a chestnut horse with a long, thin neck I believe it was Ginger; I hoped it was, for then her troubles would be over. If men were more merciful they should shoot us before we came to such misery. The rapid pace of folktales does not allow time for tears by false sentiment. We do not anguish over the fate of Rumpelstiltskin, when he stamped his feet and split in two and that was the end of him. The most destructive element from the over use of sentimentality is not boredom, but the fact that the young reader, faced with continual sentimentality, will not develop the sensitivity essential to recognize what is truly moving and what is merely a play on feelings. If, after all, we regard the death of a pet mouse with the same degree of emotional intensity as the death of a brother, we have no sense of emotional proportion.

### Chapter 4 : Setting Book Lists

*Story settings have the innate power to raise stories into memorability and extra-ordinariness.*

Return to Content Story setting ideas: Give your story setting detail – J. One of the reasons why children and adults around the world fell in love with J. Like Rowling, give your setting detail. Hogwarts School of Witchcraft and Wizardry is a character in itself. Portraits of prior staff hanging in corridors are animated and talk. Stairways move by enchantment. There is thus setting development as the reader moves deeper into her fictional world. This expansive approach to setting helps to prevent a static, unchanging and ultimately boring setting. In this setting description example from *Oliver Twist*, Dickens creates a journey into the bustling heart of 19th Century London: The public-houses, with gas-lights burning inside, were already open. By degrees, other shops began to be unclosed, and a few scattered people were met with. Then, came straggling groups of labourers going to their work; then, men and women with fish-baskets on their heads; donkey-carts laden with vegetables; chaise-carts filled with livestock or whole carcasses of meat; milk-women with pails; an unbroken concourse of people trudging out with various supplies to the eastern suburbs of the town. As they approached the City, the noise and traffic gradually increased; when they threaded the streets between Shoreditch and Smithfield, it had swelled into a roar of sound and bustle. In just a few lines, Dickens conveys the passage from city outskirts to inner city and the multitude and variety of inhabitants you would find in this place, at this time. In a fantasy novel, impassable terrain tests the ingenuity and resolve of a band of adventurers. This forces them to go through an underground pass the Mines of Moria, itself fraught with danger and environmental obstacles. Share or embed this infographic 4. Showing how your setting changes over time adds a sense of history and evolution to your story. The once-grand building has been damaged and acquires a ghostly, nostalgic character as time and historical events change it completely. If your story spans multiple months, years or even decades, think about how time might impact setting: Will familiar locations – shops and bars, for example – expand, move or close down? In a city setting, is the city in growth or decline? Are new places opening or are buildings being boarded up and abandoned? This setting element is especially important when writing fiction set in a real time and place – read up about the conditions of the time and make your setting show these conditions. Use setting symbolically – C. For example, the abandoned house in horror fiction is a setting symbolizing disappearance. It is always winter in Narnia due to the White Witch having cast a spell over the land. Other details – the smell, feel and sound of a place – are equally important. When describing a place in fiction, think about the sounds, smells and other sense details that distinguish it from others. Here is Dickens describing the industrial city of Coketown, for example, in *Hard Times* It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black – It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. In sum, the description conjures a vivid mental image of the town. Dickens also shows how the industrial activities that take place in his setting alter it. Setting and action affect each other.

### Chapter 5 : Setting (narrative) - Wikipedia

*All of these settings are accessible through the Edit Story Info page. To get to the Edit Story Info page: Click on Create on the top menu bar; Select the story you want; Add or modify any settings and click Save in the upper right-hand corner.*

When you share a photo or video to your story , you can use creative tools to help capture and edit them. Tap it to take better photos and videos in the dark. To take a photo or video with a face filter, tap then select a filter at the bottom of the screen. To zoom while recording a video, tap and hold with one finger to start recording, then slide up or down using that same finger. On iPhone, tap Music at the bottom of the screen, then search for a song. You can edit which part of the song you want to play in your story. This feature is only available on iOS devices in some countries right now. Tap Focus at the bottom of the screen to take a photo or video of a person in focus mode. When you take a focus photo or video of someone, the person stays in focus and the background blurs. Tap Boomerang at the bottom of the screen, then tap the circle at the bottom to take a burst of photos that loops forward and backward. To take a video without having to tap and hold, swipe left at the bottom of the screen and tap Hands-Free. Tap once to start recording a video, or tap and hold to see a timer that counts down before recording. To take a video that plays in reverse, tap Rewind at the bottom of the screen. Tap and hold to record a video, or tap once to record hands-free. Tap Superzoom to take a video that automatically zooms in on an object and plays a dramatic sound. Tap anywhere on the screen to select an area or object to zoom in on, then tap the circle at the bottom to start recording. On iPhone, tap Stop-Motion to make a video using a series of individual photos. Tap the circle to take your first photo, then keep tapping to take additional photos. On iPhone, you can switch between front and rear-facing cameras while recording a video. Tap and hold to start recording, then tap. Tap the button at the top to change the text style, or tap the circle in the bottom left to change the background color. You can add a background photo by tapping in the bottom right. Editing photos and videos To add a filter to your photo or video, swipe left or right after taking it. You can also tap the following creative tools at the top of the screen: Tap to add text. From there, you can: Adjust text size up or down by tapping and using the slider. Center text or align left or right by tapping. Rotate and resize the text by using two fingers to pinch and zoom. Choose a text color by tapping the colors at the at the bottom of the screen. Swipe to see more colors, or tap and hold a circle to choose a custom color. Change the text style by tapping the button at the top of the screen. Add a color background to text by tapping at the top of the screen and selecting a color. Pin text to a fixed spot in your video. After taking a video, add text, then tap it and hold. Use the slider bar at the bottom of the screen to scroll through the video to find where you want to pin the text. Move the text and tap Pin. Tap again to add another section of text. Enter a hashtag example: People can tap it to view the page for that hashtag. Tap to draw on your photo or video. Choose from different brushes and drawing tools from the options at the top of the screen. Adjust the line thickness by tapping in the bottom left and using the slider. Choose a color to draw with by tapping the colors at the bottom of the screen. Swipe left to see more colors, or tap and hold a circle for more color options. You can also tap and drag and drop it to select a color from your photo or video. Was this information helpful?

### Chapter 6 : Stories with familiar settings | TES Community

*Elements of Story or Fiction - character, setting, plot, point of view, style, tone, theme. Elements of fiction and elements of story in general can be used by the reader to increase their enjoyment and understanding of different literary pieces.*

Subscribe to our FREE email newsletter and download free character development worksheets! Courtney Carpenter May 2, No matter if you are just getting started or want to break into fiction writing, setting is a crucial element to any story. Discover the basic elements of setting in a story from *Between the Lines*. Fiction has three main elements: This is a fatal mistake, since the place fiction is staged provides the backdrop against which your dramas ultimately play out. But setting is more than a mere backdrop for action; it is an interactive aspect of your fictional world that saturates the story with mood, meaning, and thematic connotations. Broadly defined, setting is the location of the plot, including the region, geography, climate, neighborhood, buildings, and interiors. Setting, along with pacing, also suggests passage of time. Place is layered into every scene and flashback, built of elements such as weather, lighting, the season, and the hour. The Fundamental Elements of Setting Here is a list of the specific elements that setting encompasses: This relates to broad categories such as a country, state, region, city, and town, as well as to more specific locales, such as a neighborhood, street, house or school. Other locales can include shorelines, islands, farms, rural areas, etc. The time of year is richly evocative and influential in fiction. Significant dates can also be used, such as the anniversary of a death of a character or real person, or the anniversary of a battle, such as the attack on Pearl Harbor. Scenes need to play out during various times or periods during a day or night, such as dawn or dusk. Readers have clear associations with different periods of the day, making an easy way to create a visual orientation in a scene. The minutes, hours, days, weeks, and months a story encompasses must be somehow accounted for or the reader will feel confused and the story will suffer from a lack of authenticity. While scenes unfold moment by moment, there is also time to account for between scenes, when a flashback is inserted, and when a character travels a long distance. Characters and events are influenced by weather, temperature, lighting, and other tangible factors, which in turn influence the emotional timbre, mood, and atmosphere of a scene. Climate is linked to the geography and topography of a place, and, as in our real world, can influence events and people. Ocean currents, prevailing winds and air masses, latitude, altitude, mountains, land masses, and large bodies of water all influence climate. Harsh climates can make for grim lives, while tropical climates can create more carefree lifestyles. This refers to specific aspects of water, landforms, ecosystems, and topography in your setting. Geography also includes climate, soil, plants, trees, rocks and minerals, and soils. Geography can create obvious influences in a story like a mountain a character must climb, a swift-running river he must cross, or a boreal forest he must traverse to reach safety. There are few corners of the planet that have not been influenced by the hand of humankind. It is in our man-made influences that our creativity and the destructiveness of civilization can be seen. Readers want visual evidence in a story world, and man-made geography is easily included to provide it. With this in mind, make certain that your stories contain proof of the many footprints that people have left in its setting. Use the influences of humankind on geography to lend authenticity to stories set in a real or famous locale. These landmarks include dams, bridges, ports, towns and cities, monuments, burial grounds, cemeteries, and famous buildings. Consider too the influences of mankind using the land, and the effects of mines, deforestation, agriculture, irrigation, vineyards, cattle grazing, and coffee plantations. Eras of historical importance. Important events, wars, or historical periods linked to the plot and theme might include the Civil war, World War II, medieval times, the Bubonic Plague, the gold rush in the s, or the era of slavery in the South. Cultural, political, and social influences can range widely and affect characters in many ways. Some places are densely populated, such as Hong Kong, while others are lonely places with only a few hardy souls. Your stories need a specific, yet varied population that accurately reflects the place. In many regions of the United States, the ancestral influences of European countries such as Germany, Ireland, Italy, and Poland are prominent. The cities and bayous of Louisiana are populated with distinctive groups influenced by their Native American, French-Canadian, and African American forebears. Ancestral influences can be depicted in cuisine, dialogue, values, attitudes, and general outlook. Plus, read

## DOWNLOAD PDF STORIES AND SETTINGS

more daily writing tips. This excerpt comes from *Between the Lines* by Jessica Morrell, from which you can learn more about the craft of writing. Be sure to read this related post about writing sensory details in setting. Plus, peruse these books on writing:

### Chapter 7 : Introduction to Character and Setting - SAS

*What Are Examples of Story Settings? One example of setting is the house in William Faulkner's story "A Rose for Emily." A decaying Southern manor in a decaying Southern town, the house indicates the main character's aversion to change. The setting is the location, time, place and social context in.*

What time is it? How do you know, without looking at a clock? How bright is the light coming through your window? Do you smell bacon cooking, or coffee brewing? To write good settings, you must cultivate all five of your senses. Stage sets for *A Raisin in the Sun* frequently include a working stove, so that the characters can cook breakfast onstage, the odors wafting out to the audience to make the scene even more immediate. And I once attended a play called *Metamorphoses*, by Mary Zimmerman, for which the stage was a giant, shallow, rectangular pool. Setting and Plot Plays also often use setting as a tool to aid plot and action. They might put the telephone, which the character uses early in a scene, on one side of the stage, and the couch, which the character sits upon later in the scene, on the other side. Movement makes things more interesting, and smart stage designers and smart writers take advantage of this fact. Adventure stories often use this technique, by placing crucial items in a difficult to access place: You can also enable plot by using setting to raise questions and expectations in the minds of your audience. For example, a castle with a dark, forbidden wing can pique audience curiosity. If, as in the novel *Jane Eyre*, eerie laughter emanates from that wing in the wee hours, all the better. For more information on plot, and its relationship to setting, see also the first article in this series, *The Elements of Good Storytelling*. If a living room is furnished with priceless antiques, your audience will draw certain conclusions about the people who live there. When attempting to express character through setting, beware of stereotypes. Not all college students live in ramshackle apartments with smelly old furniture and pizza boxes on the living room floor. Not all college professors have bookshelves lining their walls and collections of classical music CDs. For more information on character, and how it relates to plot, see also the first article in this series, *The Elements of Good Storytelling*, and the second article, *Creating Vivid Characters*. Setting in a Nutshell In short, when creating the setting for a story, make it as dynamic as possible. Rather, use setting consciously to communicate specific information to achieve a particular effect on your audience. Word choice is crucial when you create a setting for a story. When writing setting, you can communicate a variety of types of logistical information, including location, time, and weather. This information is best conveyed through appeals to the five senses: The following exercises should help you practice using these various techniques in your own storytelling. Exercises Describe in detail a place you know well your bedroom, your office, the house you grew up in, your church, the local movie theatre, etc. Make sure to use strong nouns and verbs, and watch out for cliches and too many adjectives or adverbs. Try to appeal to at least three of the five senses. Now describe that place again, attempting to communicate each of the following atmospheres, in turn: Is there a spot of blood somewhere? A garter belt flung over a lampshade? Feel free to invent a curiously incongruous or suggestive detail or two in order to create mystery, but still base your description on that well-known place. Describe that same place one last time, attempting to set up the following plot potentials. Again, feel free to invent some details, but keep the setting primarily based in reality. What can you learn about the character or characters who inhabit the place? Afterward, write a description of the setting in such a way as to develop a character. On this one, feel free to really cut loose. Imagine and describe a location vehicle, workplace, bedroom, garden, bathroom, etc. Let your imagination take over. Make sure to furnish the setting with appropriate objects props and describe the setting in such a way as to communicate something about the character to your audience. For fun, you can then show your setting description to a friend, and ask them what they think they can surmise about the character who goes with the location.

### Chapter 8 : Writing Fiction | Horror & Mystery Settings

*Stories you create and share on Instagram are automatically saved in your Stories Archive, so there's no need to save them to your phone. You can turn off Stories Archive at any time in Settings. To turn Stories Archive on or off.*

**Instructional Procedures** **View Focus Question:** How do readers identify the setting and the most important characters in a story? Literary fiction stories did not really happen. They are made up by the author. Where does the story take place? The characters are who is in the story. The setting is where the story takes place. Read the following story to students: With safety goggles on, she took the vinegar and poured it into the cup. Then she took the baking soda and poured that in. All of a sudden, foam was everywhere. They all cheered, and she gave a deep bow. Now, read the story with character names and a description of the setting: With safety goggles on, Ms. White took the vinegar and poured it into the cup. The students all cheered, and Ms. White gave a deep bow. Ask them if they understood the story better. Have them explain why. Characters are who is in a story. Who are the characters in this story? The author gives the character a name. Explain that the main character is who the story is mostly about. White is the main character in this story. It is important because it makes the story unique. Certain events happen because of where the story takes place. What is the setting of this story? Explain that sometimes the illustrations pictures help us identify the setting. Make anchor charts for setting and characters. Hang these charts in the room so that you and the students can refer back to them throughout this unit. Have students practice identifying the characters and setting of a story. Read a story from the anthology or a story of your choice. After you have read the story, have students discuss who the story is mostly about. You may record this name on the character anchor chart. Also, have students identify other characters in the story. As students identify the setting of the story, record the information on the setting anchor chart. **Part 2 Review** with students the character and setting of a story by referring to the anchor charts created in Part 1 of this lesson. Have students articulate how to identify the characters and setting of a story and why these elements are important. It is a story about going to school for the first time. The setting is important because it helps the story make sense. If the story took place somewhere else or at a different time, then the story might have a different meaning. Place students with comparable reading levels in pairs. Provide each set of partners with a book at their level. Ask students to read or look through the book and use the words and illustrations to identify the characters and setting of the story. After partners have read their books, have them share the title of their book and their identification of the characters and setting with the class. Students who require additional instruction or practice might review characters and setting by making a T-Chart. Guide students through books or anthology stories you have read with them. Students who are ready to move beyond the standard might draw the main character and setting of a familiar story. Then have them share their drawings and ask others to identify the story. Independently or with your help, have students label the setting and characters in their pictures. **Related Instructional Videos** **Note:** Video playback may not work on all devices.

### Chapter 9 : Story Settings | Teaching Ideas

*Gothic stories often feature mystery and the supernatural, the clash of good and evil, and a sense of doom and decay woven together with ghosts, family curses, madness, and desire. Gothic fiction is the first tradition where setting acted like a character in the story and was tied to every element of the plot.*

An eye for details will allow you to ground the audience in the story. The setting has a tremendous affect on what happens in the story. It is a mistake to ignore such a powerful tool. Imagine how different your story could be when one of these elements changes. Can you picture the tv show LOST without the deserted island? How would the Maltese Falcon have been different if it took place along the beaches of Florida? Time, Place, Location, Period Setting is a combination of the time of day, the place where the scene occurs, the geographic location and the period of history. Time - The time of day or night can change the plot significantly. Many stories take place over a short time period, such as one day. Time can also be used to increase tension with the "Ticking Clock" method. Place a "bomb" or some other kind of terrible event in your story and let everyone know when it is going to go off. Is the hero infected with a deadly virus, having only 24 hours to live? Do the terrorists need to be found before they detonate the nuke? Place - Every story is a conglomeration of separate scenes, each with a unique setting. Unique places can also be used to create new sources of conflict or tension. Try putting a scene in the least likely place and see what happens. Las Vegas might be a great place for crime stories, but how about Disneyland? Location - Where the story takes place will change the story in significant ways. If its a fantasy or science fiction story, you may want to invent an exotic location such as a new world. In fact, these two genres use unique story worlds more than any other genre. Period - Many romance stories take their flavor from the time period where the story occurs. Historical fiction makes great use of interesting times and places. Your canvas is as vast as all of the civilizations to be found throughout history. Genre And Setting As you can see, the genre used to tell your story will have a significant impact on the story. In fact, choosing a genre is the most important decision you will make after you come up with a story idea - the premise. The reason genre is so important is because every genre has a different purpose and unique story beats. The opponent may not be revealed until the end of the story. Different genres work better in different settings. The genre will dictate what kinds of places you can use. Where Your Story Takes Place Choosing a place for your story can be as interesting as the story itself. Every place will have an impact on the story. Think of the setting as an archetype, with its own personality. The jungle is a wild, untamed place full of danger. The forest is a mysterious place. The haunted house is where ghosts are. Space is a vast, empty place, ready to be explored. What genre are you using to write your story? What historical period are you using? Where is it located? Do you want to use several locations? What specific places would you like to use? How do these places affect your story? Is your story taking place over a short time period? Can you add a ticking bomb of some kind? Where is your story going to be? Too many writers forget to use the setting in their stories. Take out a piece of paper and write down the answers to the above questions. Think of ways to increase the conflict in your story by adopting elements of the setting and then write them down. When you sit down to write a scene, always ask yourself if you can set the scene in a different place.