

Philip - the Portrait

08 April 2025 10:39

Pick one question and spend 1 hour writing your narrative.

1. Write a story with the title, 'The portrait'.
2. Write a story that involves a meeting.
3. Write a story with the title, 'The invitation'.
4. Write a story that includes the words, '... I realised it was my responsibility ...'.

My chosen prompt: Write a story with the title, 'The portrait'.

Insert your writing here before the end of Wednesday 16th April:



Week 5
homework

Made this so I decided "Why not set the story there?" :P <https://www.deviantart.com/fayfay/art/1183528157>

It was a ^{1984 reference?} bright cold evening of summer and Anna shuddered into her coat in an effort to escape the biting wind. As she slipped into her new ~~flat~~ flat with the last of the boxes, she dropped her keys into the bowl on the hallway table and paused to kick off her boots.

Wow! Great way to create a realistic & interesting world for a story!

^{good sense of character & setting} The ^{apartment was a small} battered space that had not seen much renovation since the late '70s according to the last owner. The heater whined like a dying horse and the pale-blue wallpaper peeled at the corners like old scabs. Still, it was hers. ^{best image?} ^{tone}

Anna moved towards the small stack ~~box~~ of boxes between the tube telly and rudimentary ~~kitchen~~ kitchen (that was ^{most definitely} definitely stuffed with several biohazardous organisms), and gently placed the last

box on top of the others. They were the last remnants of her old life:

tension building — what happened...?

Clothes, ^{WC} hygiene stuff, some crumpled drawings, a shoebox filled with CDs, a hand of game cartridges, the old ~~PlayStation~~ ^{Yellow} console, and an ^{old} Annual from the ^{old} of Senior School.

any clues here? Left find out...

Now all of that was ~~done~~ done, she just had to sort through the mess and figure out where everything would go. Great.

nice voice

Thankfully, she did not have ~~at all~~ ^{at all} a lot of things to unpack. ^{awk because} Unfortunately, however, she was the only one left to do it. Anna's parents weren't dead, but they might as well have been. ^{oof!} The New Recession of the ~~not~~ early '90s had hit them hard

Does scaffolding crack?

tumbled?

like most, and suddenly, the scaffolding of family life ^{we} ~~cracked~~ completely. Her father ^{✓ nice metaphor} ~~had~~ buried himself in contract work abroad; gem shipping to the continent, and her mother ~~disappeared~~ vanished into one managerial role after another. ^{back story}

Now, she ^{had} completely accepted that they were simply trying to survive and give her a stable future, but as a child, she could only see that they had chosen work over her.

✓ ^{mmm! yes!} "Latchkeys", the anthropologists called kids like her — those who come home to an empty house, left to fend for themselves while their parents put in long hours at jobs to pay the bills.

long hours at jobs to pay the bills.

She pulled the boxes into two smaller piles, one

for those she would need to use on a daily basis and one that might just gather dust in a cupboard forever.

Peeling the drafting tape of the first box in the 'forget in a ~~set~~ cupboard' pile, Anna found herself staring at a tangle of wire and plastic: the old YellowCo 90. Black, bulky, and scratched, its trademark yellow 'Y' logo still clung stubbornly to the corner. The cartridges wedged between the console and the box wall slipped free as she lifted it out. It was ~~the~~ lighter than she remembered.

Her throat tightened.

Beneath the games lay ~~say~~ something flatter,

wrapped in a crinkled grocery bag from a now-defunct store. She slipped it out carefully, and her breath caught.

It was ~~the~~ framed portrait. Anna did not remember it being tucked into this box and for a moment she simply stared at it, frozen.

It was of her and her old friend, Lyric. They must have been 12 at the time the photo was taken. They were sitting on the steps of his old home ~~house~~ at Frostholm, grinning widely.

more effective if previously mentioned?

Lyric. There had been no falling out, no dramatic goodbyes, but somewhere between the start of college and adulthood, they had drifted apart. The last she's heard of ~~him~~ he had moved to him,

Study on the Continent.

Her fingers ran ~~close~~ along the frame. The image of the two of them, young and carefree, stirred something deep in her chest. The weekends spent playing video games in his living room, the endless chatter about Chronopiece, Wingman, and what other games they could afford. It all felt so far away now.

She turned the photograph over and was startled to see a note written in jagged handwriting, Lyric:

"You thought there would be something here."

Anna ~~smiled~~ smiled and shook her head. These exact words had been an inside joke of Wingman.

How long had it been since ~~since~~ she'd last spoken to him? Almost a decade.

She had no idea where ^{he} ~~it~~ was now, what he was doing, or even if he remembered her.

As she studied the portrait again, Anna considered placing it back in the box, to bury it in the past where it belonged. But the temptation to reach out again was overpowering. She could not bear for something to end without a ~~concrete~~ resolution.

Her hand ~~had~~ drifted to ~~her~~ cellphone in her pocket, but hesitation washed over instantly. What would she even say? "Hey, remember me? The kid who spent hours at your place playing video games?"

No, that wouldn't work. She dropped her hand from her pocket.

Lyric had likely grown up, maybe moved ~~on~~ completely. What was the point of dragging up the past?

But the longer she held the photograph in her hands, the more her mind wandered back. They had been happy. Simple. No complications. They'd argued about high scores, laugh at ridiculous plotlines.

She sighed. The more she stood there, the colder the apartment seemed to get. But it was not the cold that bothered her. It was the emptiness. The absence of familiarity.

nice none
emotive

Anna hesitated a moment longer, then pulled
~~her~~ her cellphone from her pocket.

Her thumb hovered over ^{the} keypad as she entered the
contacts list. She couldn't — what if he had changed?
What if he had forgotten ~~everything~~? everything?

She bit her lip.

But she couldn't let go.

With a deep breath, Anna scrolled to the 'L' section
of her contacts where its only ~~contact~~ ^{name} stood, unchanged
since the ~~first~~ day she first saved it: 'Lyric D'.

Anna's thumb hovered over the call button.

Lyric, she thought again. She hadn't heard his voice
in so long. She wondered how he would sound now.

Her thumb hovered one last time before she
pressed ~~at~~ the button.

The call began to dial. ✓

An interesting, well-written story with
heart and maturity.

my suggestion would be — this feels
like a story of two halves

— parents, childhood neglect, loneliness

— Lyric, hope for reconnection

Can you find a way to more smoothly
transition between the two? Lyric

Can you find a way to more smoothly transition between the two? Lyric appears only at the halfway point.

Content and Structure

Skill	Green	Amber	Red
My characters are developed with names, appearances, personality and motivations	✓		
My settings are developed with description of appearance and atmosphere	✓		
I include effective description throughout	✓		
My story makes sense	✓		
My plot is well-structured		✓	
My climax is effective		✓	
I create tension		✓	
I include clues	✓		
Overall, my story is carefully managed for deliberate effect		✓	
FINAL WRITING MARK / 16	15/16		

because of Lyric at halfway point

Style and Accuracy

Skill	Green	Amber	Red
My writing is clear and easy to read	✓		
The register (tone) of my story sounds like a story	✓		
I use a variety of sentence structures for effect	✓		
I use a variety of punctuation for effect	✓		
My vocabulary is ambitious and precisely used	✓	✓	
My spelling, punctuation and grammar is accurate	✓		
Dialogue is punctuated correctly	✓		
FINAL WRITING MARK / 24	20/24		

Final third becomes less ambitious

= 33/40 fantastic!

Table A, Composition: Content and structure

Level	Marks	General and specific marking criteria	
6	14-16	General	
		- Content is complex, engaging and effective. (W1) - Structure is secure, well balanced and carefully managed for deliberate effect. (W2)	
5	11-13	Specific – descriptive	Specific – narrative
		Many well-defined and developed ideas and images create a convincing overall picture with varieties of focus.	The plot is well-defined and strongly developed with features of fiction writing such as description, characterisation and effective climax, and convincing details.
4	8-10	General	
		- Content is developed, engaging and effective. (W1) - Structure is well managed, with some choices made for deliberate effect. (W2)	
3	5-7	Specific – descriptive	Specific – narrative
		Frequent, well-chosen images and details give a mostly convincing picture.	The plot is defined and developed with features of fiction writing such as description, characterisation, climax and details.
4	8-10	General	
		- Content is relevant with some development. (W1) - Structure is competently managed. (W2)	
3	5-7	Specific – descriptive	Specific – narrative
		A selection of relevant ideas, images and details, even where there is a tendency to write in a narrative style.	The plot is relevant and cohesive, with some features such as characterisation and setting of scene.
3	5-7	General	
		- Content is straightforward and briefly developed. (W1) - Structure is mostly organised but may not always be effective. (W2)	
3	5-7	Specific – descriptive	Specific – narrative
		The task is addressed with a series of relevant but straightforward details, which may be more typical of a	The plot is straightforward, with limited use of the features of narrative writing.

Table B, Composition: Style and accuracy

Level	Marks	Description
6	21–24	- Precise, well-chosen vocabulary and varied sentence structures, chosen for effect. (W3) - Consistent well-chosen register suitable for the context. (W4) - Spelling, punctuation and grammar almost always accurate. (W5)
5	17–20 <i>20</i>	- Mostly precise vocabulary and a range of sentence structures mostly used for effect. (W3) - Mostly consistent appropriate register suitable for the context. (W4) - Spelling, punctuation and grammar mostly accurate, with occasional minor errors. (W5)
4	13–16	- Some precise vocabulary and a range of sentence structures sometimes used for effect. (W3) - Some appropriate register for the context. (W4) - Spelling, punctuation and grammar generally accurate, but with some errors. (W5)
3	9–12	- Simple vocabulary and a range of straightforward sentence structures. (W3) - Simple register with a general awareness of the context. (W4) - Frequent errors of spelling, punctuation and grammar, occasionally serious. (W5)
2	5–8	- Limited and/or imprecise vocabulary and sentence structures. (W3) - Limited and/or imprecise register for the context. (W4) - Persistent errors of spelling, punctuation and grammar. (W5)
1	1–4	- Frequently imprecise vocabulary and sentence structures. (W3) - Register demonstrates little or no sense of the context. (W4) - Persistent errors of spelling, punctuation and grammar impair communication. (W5)
0	0	No creditable content.

first half
second half