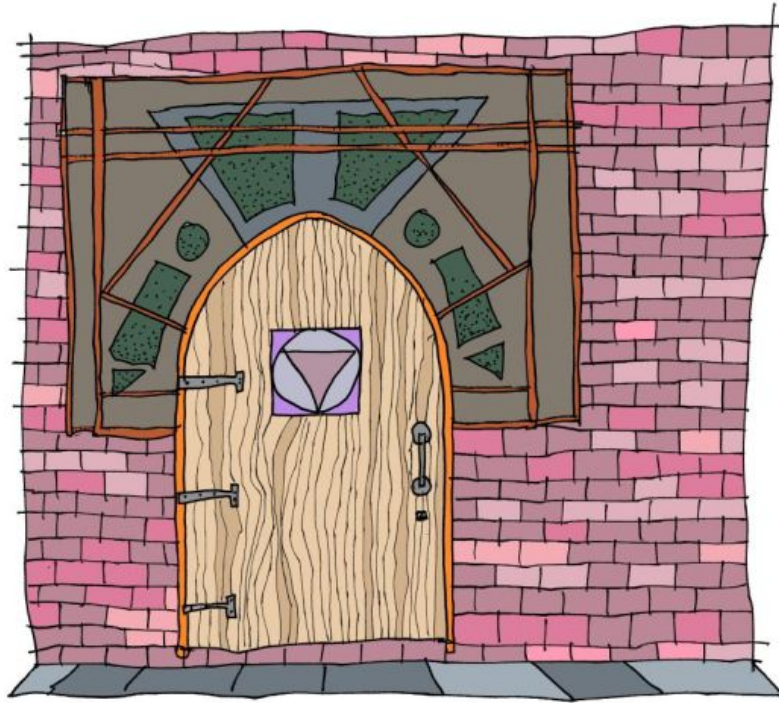


Doors

-the world of possibility



Introduction

Have you ever looked at a door and wondered what might be on the other side? Where may it lead? What may be hiding within? At first glance, a door is just a piece of wood, glass or metal that is opened and closed so that people can get in and out of a room, a vehicle or a space. But in the hands of a writer, a door represents a world of possibility, a world where things are not only hidden but often closed off and restricted. Together, through poetry, text games and narrative, we shall explore the potential that a door offers to you, the writer.

Day 1

I opened the magical door and saw ...

This is an idea inspired by Kit Wright's poem 'The Magic Box' (you could search for this on the internet to read his poem). In the poem, Kit imagines what may be contained inside a magical box. We can use this idea to connect to what could be behind the magical door.

Here's an example to help you get going:

I opened the magical door and saw shadows dancing.

I opened the magical door and saw a rainbow leading to another world.

I opened the magical door and saw people crying.

I opened the magical door and saw a magical fairground flooded in lights.

Once you have got your ideas, go back and see if you can add to them. You could add more description or bring the thing to life through action, e.g.

I opened the magical door and saw a shoal of hungry shadows, tangoing through busy streets.

- ★ Have fun adding to your ideas and let your imagination run wild. Have a read of this poem I created with some Y6 children to help you get ideas:
- ★ Before you begin, brainstorm a list of ideas for what might be behind the door. Let your imagination run wild as there is no wrong answer. Once you have your list, have a go at writing a poem, using the repeating opener: *I opened the magical door and saw ...*

The Magical Door

I opened the magical door and saw ...
a world turned upside down:
the sea, now a floating ceiling,
the clouds, an inviting carpet.

I opened the magical door and saw ...
the reflection of myself:
standing, searching, staring,
questioning how this was possible.

I opened the magical door and saw ...
a sweet-treat paradise:
clouds of candy floss,
drifting across a bubble gum sky.



Writing Challenge:


★ Can you explore more of the senses? You may like to try the following pattern:

I opened the magical door and saw ...
I opened the magical door and heard ...
I opened the magical door and smelt ...
I opened the magical door and touched ...
I opened the magical door and found ...

Day 2

Idioms

An idiom is a common word or phrase which means something different from its literal meaning but can be understood because of its popular use, e.g.

Idiom	Meaning
Beat around the bush	Avoid saying what you mean, usually because it is uncomfortable
Bite the bullet 	To get something over with because it is inevitable

★ Below is a list of idioms about doors. Can you work out what they mean?

Idiom	Meaning
as one door closes, another opens	
at death's door	
behind closed doors	
through the back door	
dead as a doornail	
foot in the door	
keep the wolf from the door	
knocking on heaven's door	
leave the door open	
show somebody the door	
slam the door in somebody's face	

'The Door'

In this session, we are going to consider the importance of fluency and expression when we read. Begin by reading Miroslav Holub's poem *The Door*. You may like to listen to these two contrasting performances:

<https://www.youtube.com/watch?v=bazJvnuOLMM>

<https://www.bbc.co.uk/programmes/p011kx3r>

★ **Decide which reading you prefer and why and jot down your response.**

Now make some notes on the poem:

- What did you like about the poem? What was your favourite line and why?
- How did the poem make you feel?
- Which line in the poem did you find the most interesting and why?
- Are there any parts of the poem that leave you with unanswered questions?
- What questions would you like to ask the poet, Miroslav Holub?

The Door

by Miroslav Holub

Go and open the door.
Maybe outside there's
a tree, or a wood,
a garden,
or a magic city.
Go and open the door.
Maybe a dog's rummaging.
Maybe you'll see a face,
or an eye,
or the picture
of a picture.

Go and open the door.
If there's a fog
it will clear.

Go and open the door.
Even if there's only
the darkness ticking,
even if there's only
the hollow wind,
even if
nothing
is there,
go and open the door.

Day 3

Comprehension

Read this extract from *The Snow-Walker's Son* by Catherine Fisher. You can listen to the extract here: <https://soundcloud.com/talkforwriting/doors>

The door was the last one in the corridor.

As the flames flickered over it, they showed it was barred; a hefty iron chain hung across it, and the mud floor beneath was red with rust that had flaked off in the long years of locking and unlocking.

The keeper hung his lantern on a nail, took the key from a dirty string around his neck, and fitted it into the keyhole. Then he looked behind him.

'Get on with it!' the big man growled. 'Let me see what she keeps in there!'

The keeper grinned; he knew fear when he heard it. With both hands he turned the key, then tugged out the red chain in a shower of rust and pushed the door. It opened, just a fraction. Darkness and a damp smell oozed through the black slit.

He stepped well back, handed the stranger the lantern, and jerked his head. He had no tongue to speak with; she'd made sure he kept her secrets.

The stranger hesitated; a draught moved his hair and he gazed back up the stone passageway as if he longed suddenly for warmth and light. And from what I've heard, the keeper thought, you won't be seeing much of those ever again.

Then the man held up the lantern and pushed the door. The keeper watched his face intently in the red glow, and his great hand, as it clutched a luck-stone that swung at his neck. The man went in, slowly. The door closed.

© Catherine Fisher 2011 from *The Snow Walker's Son*, published by Red Fox, by permission of the author.

1. ***The door was the last one in the corridor.***

What is the significance of the word *last*? Can you think of another context where the word *last* has a significant meaning? e.g. *the last chance*.

2. How do the opening lines (highlighted above) set the mood of the story? What are your immediate impressions?

3. Having spent a great deal of time reflecting on the significance of doors and their appearance, what does this description suggest to you?

4. Why has Fisher described the iron chain as being 'hefty'? What could the significance of this word be in the context of the story?

5. ***Darkness and a damp smell oozed through the black slit.***

How does this make you feel as a reader? What is the relevance of both darkness and a damp smell? Do either of these surprise you; if so, why?

Day 4

Grammar & Sentence Work

a. Pattern of three:

Fisher uses the **pattern of three** actions in a sentence to advance the action and inject a sense of pace into her writing. This helps to balance description, action and dialogue. e.g.

- The keeper **hung** his lantern on a nail, **took** the key from a dirty string around his neck, and **fitted** it into the keyhole.
- With both hands he **turned** the key, then **tugged** out the red chain in a shower of rust and **pushed** the door.
- He **stepped** well back, **handed** the stranger the lantern, and **jerked** his head.

★ Can you come up with three of your own sentences using this skill?

b. Semicolon for independent clauses

A semicolon can be used between independent clauses that are closely related in theme. In the following sentences, Catherine Fisher chooses to use semicolons in both of these sentences rather than using a joining word (conjunction) like *because*.

- The keeper grinned; he knew fear when he heard it.
- He had no tongue to speak with; she'd made sure he kept her secrets.

★ In your opinion, why has she made this choice and what impact does it have on you as the reader?

★ Can you write two or three sentences of your own that illustrate the power of the semicolon over the use of a conjunction?

c. Adverbs – roving reporters

In the sentences below, the adverb 'slowly' is used to describe how the man enters the room. Adverbs are like roving reporters – they can be moved around the sentence, e.g.

- a. The man went in, slowly
- b. Slowly, the man went in.
- c. The man went slowly in.
- d. The man slowly went in.



By changing the position of the adverb, we can often either alter the meaning or add emphasis to a sentence. In this instance, by placing the *slowly* at the end, we infer that the character has a heightened awareness of the situation they are in and therefore deliberately enters with caution.

★ Try playing around with the adverb position in the following sentences. Consider how it alters the meaning and where the emphasis is best placed.

1. Cautiously, Samantha crept towards the door that stood before her.
2. Sadly, the boy stared out of the window.

★ Now try this out with a sentence of your own.

Day 5

Through the eyes of a character



One of the things I love exploring when I'm writing is what must be going on in a character's mind. Whenever I read great portal stories, I always try to put myself into the shoes of the character, to try to imagine how they must be feeling as they discover this passageway to a new world. How must Alice have been feeling as she fell through the never-ending tunnel into Wonderland?

First, think of your character – it's easier if you base this on someone you know.

- What are they called?
- What do they look like?
- What sort of a person are they (miserable/friendly/kind/aggressive)?
- What do they say?
- What do they do?
- How do they treat other people?
- How do other people treat them?

Now compose a short piece of descriptive writing based on seeing a mysterious door through the eyes of your character. To do this, we will use a simple opener to drop the reader straight into the action:

Samantha stared. ...

Ali hesitated. ...

We will also try to use some of the tools we explored in *The Snow Walker's Son*. Look at this example:

Samantha stared. There, rising out of the cliff, was an unfamiliar door; its metallic panels were tarnished in rust. Paint flaked off the brittle walls that made up its frame and the door handle rattled in the bitter breeze. Slowly, Samantha gazed all around her, took a deep breath and stepped forward.

Here are the tools I used:

<ul style="list-style-type: none">• Show the setting through the eyes of the main character (MC)	Samantha stared.
<ul style="list-style-type: none">• Describe the door/portal. (You may like to use two sentences that are closely linked in meaning and connect them with a semicolon.)	There, rising out of the cliff, was an unfamiliar door; its metallic panels were tarnished in rust.
<ul style="list-style-type: none">• Add some more detail.	Paint flaked off the brittle walls that made up its frame and the door handle rattled in the bitter breeze.
<ul style="list-style-type: none">• Include an adverb to hint at how the MC feels. Remember, you can move the position within the sentence.	Slowly,
<ul style="list-style-type: none">• Use the pattern of three to advance the action and inject a sense of pace into your writing.	Samantha gazed all around her, took a deep breath and stepped forward.