

# AFTER THE BOMB CREATIVE

KC Notes

## Imaginative Writing

- Creative writing (especially for After The Bomb) does not need to specifically **entertain**
- Creative writing allows readers to **experience the plight of the individual**, while other media look at **bigger economic and world issues**
- Two main tips for imaginative writing for After The Bomb: Historical Understanding and Practice

## Historical Understanding

- Although you should **read newspapers, texts, films**, you should also look for **primary sources** such as recordings, speeches, radio or telephone recordings.
- Look at **Trove** newspapers
- Notice how **normal news** is mixed with **justification of the use of weapons**
  - E.g. news about going into space... and how it can be used for the military

## Practice

- Practice by writing responses
- Use the **Writer's Toolkit**: Character, Plot, Dialogue, Detail, Time Shifting, Getting Ideas

## Character

- Address a character's **occupation, backstory and predicament**
- **Occupation** – scientist, pilot, soldier, guard at Checkpoint Bravo...
  - You can also choose other individuals, e.g. mother, teacher, but more attention will need to be put into how he/she is involved
- **Backstory** – his/her story, and how they became **who** they are and **where** they are.
  - How the history of the character has **brought him/her to the After The Bomb period**
- **Predicament** – a 'complication' – what predicament do they experience?
  - Preferably the character should **have a choice or decision** to make
  - E.g. The police is interviewing a character, should he reveal his friend's secret communist feelings?
- Don't make **1D characters**
  - They don't have to fully support capitalism or communism
  - You can do this by **creating, for example, a family with conflicting views**

## Plot/Story/Narrative

- Don't simply recite a story, **delay any information to the reader**
- The reader should be asking "What is this doing? Why is he still holding the letter? Who is the letter addressed to?"
- The setting should **establish mood** and hints the storyline and character
  - E.g. "The cool white laboratory" hints the story may be about a scientist discovering an atomic bomb two times more powerful OR
  - "The snow fell lightly at Checkpoint Bravo" showing it is set in Germany, possibly about a guard

## Dialogue

- Limit the use of "exclaimed", "shouted" as it **breaks the imagination**
  - Use "said" and "asked" instead
- Avoid answering the questions asked – creates a **vagueness** while **developing the responder's** character
  - "When's the next train?"  
"The train to where?"  
"The train to Hinderland."  
"You're new here, aren't you?"

## Detail

- Use a **specific object**, such as a radio
  - E.g. Germans were only allowed to tune to three stations – a child may fear turning the dial, may quickly switch to another station

## Time Shifting

- Shift time forwards and backwards
  - "A week before...", "Even before that...", "It was only four weeks ago that..."

## Getting Ideas

- Get ideas during the test by **underlining the main points**
  - Think about how these key words are related to cold war, and brainstorm
- **"But..."**
  - **Think of the opposite if you are stuck**
  - E.g. The train had arrived, the squeal of wheels against metal screeching through the air. But it wasn't a normal train – a group of police emerged from the front carriage..."