

**All classes must be taught weeks 1-3, based on teaching extracts from the Dystopian genre.**

Weeks and key questions.	Suggested content with non-negotiables in red. Underlined content appears on the Knowledge Organiser.	Terminology with non-negotiables in red.	Useful texts or links that enable the exploration of the content and terminology.
<p><b>Week One:</b></p> <p><i>What is dystopian fiction?</i></p> <p><i>How should question one be approached?</i></p> <p><i>What are the guidelines for answering question one?</i></p> <p><i>How should question two be approached?</i></p> <p><i>What language methods has a writer used?</i></p> <p><i>What effects are created through the writer's choice of language?</i></p> <p><b>Word of the week:</b></p>	<p>- All students should stick in the Language Paper 1 Summary sheet (provided in the K drive). <u>Students should be taught that they are allocated fifteen minutes to read the extract (if they need it).</u></p> <p><u>Non-negotiable exploration:</u></p> <p>- Students should explore the typical features of the dystopian genre, spiralling back to where they might have previously studied this (Year 7 <i>The Tempest</i>, Year 7 <i>Dystopian Worlds</i>, Year 9 <i>Animal Farm</i> for example).</p> <p>HA students might use their knowledge of genre to be able to elevate their responses.</p> <p>- <u>Students must be taught the 'rules' for answering question one: Facts must be taken from the allocated lines. Facts must have enough detail and must not be too obvious. Facts can be copied but not huge chunks of the text. Facts cannot be too similar to one another.</u></p> <p>- Students should practise applying these 'rules' to the question bearing in mind the <u>5 minutes/4 marks allocation.</u></p> <p>- Students should explore how to approach question two, including identifying the key focus of the question and the allocated lines.</p> <p>- Students should explore the key connotations of the writer's language choices and the effects of these.</p> <p>- Students should identify language methods that the writer uses and the effects of these.</p> <p>- Students should identify the sentence structures that a writer uses and the effects of these. This comes under question two. Question three is how a single sentence forms part of the whole structure.</p>	<p><u>Simile:</u> Used to make a comparison between two things, using the words <i>as</i> or <i>like</i>.</p> <p><u>Metaphor:</u> Used to make a direct comparison between two things (<i>as</i> or <i>like</i> are not used).</p> <p><u>Personification:</u> Giving human characteristics, features of actions to something non-human or inanimate.</p> <p><u>Tripling (or tricolon):</u> three parallel phrases or words, which come in quick succession without interruption.</p> <p><b>Totalitarian:</b> A government that has complete control over its people.</p> <p><b>Oppression:</b> Cruel or unfair treatment by those in a position of power.</p> <p><b>Polyptoton:</b> the repetition of a root word in a variety of ways e.g. It was time to <i>think</i> the <i>unthinkable</i>.</p>	<p><u>Links</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 1-3.</i></p> <p>Full <i>Brave New World</i> paper on K drive.</p> <p>Full <i>Fahrenheit 451</i> paper on K drive.</p> <p>Full <i>1984</i> paper on K drive.</p> <p><i>The Chrysalids</i> by John Wyndham</p> <p><i>Never Let Me Go</i> by Kazuo Ishiguro</p> <p>AQA resources:  <a href="https://filestore.aqa.org.uk/resources/english/AQA-87001-RSB.PDF">https://filestore.aqa.org.uk/resources/english/AQA-87001-RSB.PDF</a>            This has extracts (these must match the genre) but also ideas from AQA about approaching the paper that can be used throughout the unit.</p> <p><a href="https://www.aqa.org.uk/subjects/english/gcse/english-language-8700/teaching-resources">https://www.aqa.org.uk/subjects/english/gcse/english-language-8700/teaching-resources</a> These are</p>

- Students should begin to practise responses to questions.

HA students might look at synthesising key words from across the texts and drawing these together to create a quote bank.

HA students might explore more challenging methods used by a writer e.g. the polyptoton of 'Begin at the beginning' in a *Brave New World*.

all teaching resources and clarifications from AQA that can be used throughout the unit.

Dystopian genre:

<https://www.bl.uk/20th-century-literature/articles/freedom-or-oppression-the-fear-of-dystopia>

[https://scholarworks.wmich.edu/cgi/viewcontent.cgi?article=3460&context=honors\\_theses](https://scholarworks.wmich.edu/cgi/viewcontent.cgi?article=3460&context=honors_theses)

[http://www.jochenenglish.de/misc/dystopian\\_fiction\\_ddat.htm](http://www.jochenenglish.de/misc/dystopian_fiction_ddat.htm)

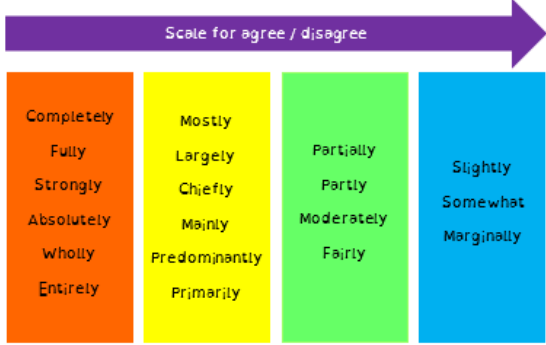
A-Level PSPW elements PDF on K drive.

Weeks and key questions.	Suggested content with non-negotiables in red. Underlined content appears on the Knowledge Organiser.	Terminology with non-negotiables in red.	Useful texts or links that enable the exploration of the content and terminology.
<p><b>Week Two:</b></p> <p><i>What is dystopian fiction?</i></p> <p><i>How should question three be approached?</i></p> <p><i>What structural methods has a writer used?</i></p> <p><i>How does the structure of a text develop through the beginning, middle and end?</i></p> <p><i>What shifts occur in the structure of a text?</i></p> <p><i>How and why does the writer zoom in and zoom out at certain points in a text?</i></p> <p><b>Word of the week:</b></p>	<p><u>Non-negotiable exploration:</u></p> <ul style="list-style-type: none"> <li>- Students should recap the conventions of the dystopian genre (through the use of a do it now for example).</li> </ul> <p>HA students might use their knowledge of genre to be able to elevate their responses.</p> <ul style="list-style-type: none"> <li>- <u>Students should explore how to approach question three, including the importance of looking at the whole source and noting where in a text the source is from e.g. the opening of a text.</u></li> <li>- Students should be aware of the <u>10 minutes/8 marks allocation.</u></li> <li>- Students should track what happens in the beginning of an extract, how this changes in the middle and how the extract ends.</li> <li>- <u>Students should try to evaluate why the writer has ordered a text in a certain way.</u></li> <li>- Students should have a general understand of the typical narrative arc that a text takes.</li> </ul> <p>HA students might look at the narrative arc of a story and might explore Freytag's pyramid as an example of how a narrative is constructed. Students might identify where in the pyramid the extract sits in order to identify the effects and impact that the structure aims to have. Students might use the key terms from the pyramid to elevate their answer.</p> <ul style="list-style-type: none"> <li>- <u>Students should track any shifts or changes in the text, exploring where a text might shift location, character or topic.</u></li> <li>- <u>Students should analyse the effect of any shifts on the reader and their reaction to them.</u></li> <li>- <u>Students should identify where a writer zooms in and out in the text e.g. the zoom-in on the telescreen in 1984.</u></li> <li>- <u>Students should explore why the writer might zoom out to show a whole scene and the effect of this.</u></li> </ul>	<p><u>Beginning, middle, end:</u> The key points in a text to refer to in your response.</p> <p><u>Shift:</u> A change that occurs in the text, often when the location shifts to somewhere else; the action shifts to something different or the characters shift to a new character.</p> <p><u>Zoom-in / Zoom-out:</u> The text begins with a broad view but zooms in and focuses on describing something specific OR a text begins by focusing on something specific and then zooms out to a broader view.</p> <p><b>Narrative arc:</b> A story's progression from start to end.</p> <p><b>Disenfranchise:</b> To remove someone's rights e.g. to vote.</p> <p><b>Exposition:</b> The opening of a text which establishes setting, character and theme, and perhaps hints at the plot to come.</p> <p><b>Denouement:</b> The final part of a text in which the strands of the plot are drawn together and matters are explained or resolved.</p>	<p><u>Links</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 1-3.</i></p> <p>Full <i>Brave New World</i> paper on K drive.</p> <p>Full <i>Fahrenheit 451</i> paper on K drive.</p> <p>Full <i>1984</i> paper on K drive.</p> <p><i>Harrison Bergeron</i> by Kurt Vonnegut</p> <p><i>The Maze Runner</i> by James Dashner</p> <p><i>The Children of Men</i> by P.D. James</p> <p><i>The Giver</i> by Lois Lowry</p> <p>Teaching question three:  <a href="https://englishteachersnotebook.blogspot.com/2019/10/laying-foundations-for-talking-about.html">https://englishteachersnotebook.blogspot.com/2019/10/laying-foundations-for-talking-about.html</a></p> <p>Freytag's Pyramid:  <a href="https://web.cn.edu/kwheeler/documents/freytag.pdf">https://web.cn.edu/kwheeler/documents/freytag.pdf</a></p>

- Students should explore why a writer might zoom in on something specific and the effect of this.
- Students might compare this to the way a camera lens pans in and out as a possible teaching method.
- Students should begin to practise responses to questions, focusing on the key features discussed.
- **For all of the above, students must make precise references to character names and events in the extract to prove that their comments are specific to that extract and are not so generic that they could be applied anywhere else e.g. 'it makes the reader picture it' or 'it draws the reader in'.**

HA students might consider how a single sentence is significant in terms of the whole structure of the text.

<https://thewritepractice.com/freytag-pyramid/>

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<p><b>Week Three:</b></p> <p><i>What is dystopian fiction?</i></p> <p><i>How should question four be approached?</i></p> <p><i>How is a personal response formed to a text?</i></p> <p><i>How is opinion and method synthesised in a question four response?</i></p> <p><b>Word of the Week:</b></p>	<p><b>Non-negotiable exploration:</b></p> <ul style="list-style-type: none"> <li>- Students should recap the conventions of the dystopian genre (through the use of a do it now for example).</li> </ul> <p>HA students might use their knowledge of genre to be able to elevate their responses.</p> <ul style="list-style-type: none"> <li>- Students should explore how to approach question four, including identifying the key focus of the question and the <u>allocated lines</u> and the <u>25 minutes/20 marks allocation</u>.</li> <li>- Students should explore how to show their response to the statement using the agree/disagree scale.</li> <li>- <u>Students should explore how to identify quotations within the text that they can use as evidence to support their response.</u></li> <li>- <u>Students should explore the language and structure used in the allocated lines, the connotations and effect of these, and how they support their response.</u></li> <li>- Students should explore the use of the correct connectives to link or divert their response e.g. using on the other hand to show a change of approach, not as a linking connective.</li> <li>- Students should begin to practise written responses, beginning to build up their resilience and stamina to the timings given.</li> </ul> <p>HA students might explore more challenging methods used by a writer and begin to synthesise methods together that combine to produce an effect.</p> <p>HA students might explore some of the analytical ideas that have previously been band 4: ideas about being like art (e.g. what Shadow does in <i>Bloodline</i>); ideas about God-like omniscience (e.g. in <i>Brave New World</i> and the ability to create life); ideas about romanticising a situation (e.g. the Handmaid's childbearing role).</p>	<p><b>Alliteration:</b> Where several words start with the same letter.</p> <p><b>Oxymoron:</b> Two words of opposite meaning sat side by side.</p> <p><b>Imperative:</b> A command (verb or sentence).</p> <p><b>Agree/disagree scale:</b></p>  <table border="1" data-bbox="1189 715 1733 991"> <tr> <td>Completely</td> <td>Mostly</td> <td>Partially</td> <td>Slightly</td> </tr> <tr> <td>Fully</td> <td>Largely</td> <td>Partly</td> <td>Somewhat</td> </tr> <tr> <td>Strongly</td> <td>Chiefly</td> <td>Moderately</td> <td>Marginally</td> </tr> <tr> <td>Absolutely</td> <td>Mainly</td> <td>Fairly</td> <td></td> </tr> <tr> <td>Wholly</td> <td>Predominantly</td> <td></td> <td></td> </tr> <tr> <td>Entirely</td> <td>Primarily</td> <td></td> <td></td> </tr> </table> <p><b>Apocalyptic:</b> Complete disaster and destruction.</p> <p><b>Anaphora:</b> Beginning three consecutive sentences in the same way.</p> <p><b>Epiphora:</b> (also called epistrophe): Ending three consecutive sentences in the same way.</p>	Completely	Mostly	Partially	Slightly	Fully	Largely	Partly	Somewhat	Strongly	Chiefly	Moderately	Marginally	Absolutely	Mainly	Fairly		Wholly	Predominantly			Entirely	Primarily			<p><b>Links</b></p> <p><i>N.B. Texts and links are interchangeable across weeks 1-3.</i></p> <p>Full <i>Brave New World</i> paper on K drive.</p> <p>Full <i>Fahrenheit 451</i> paper on K drive.</p> <p>Full <i>1984</i> paper on K drive.</p> <p><i>The Hunger Games</i> trilogy (question 4 example on K drive)</p> <p><i>The Handmaid's Tale</i> by Margaret Atwood.</p> <p><i>Divergent</i> by Veronica Roth</p>
Completely	Mostly	Partially	Slightly																								
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**The following is Option A for weeks 4-6. Option A revolves around teaching extracts based on the Crime and Detective genre.**

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<p><b>Week Four:</b></p> <p><i>What is crime and detective fiction?</i></p> <p><i>Can the rules for question one be applied consistently?</i></p> <p><i>How can a response to question two be secured?</i></p> <p><i>What sounds or symbols might a writer have used to create imagery?</i></p> <p><i>Can skills from answering a question two in the dystopian genre be transferred to the crime and detective genre?</i></p> <p><b>Word of the Week:</b></p>	<p><u>Non-negotiable exploration:</u></p> <ul style="list-style-type: none"> <li>- Students should explore the typical features of the crime and detective genre.</li> <li>- Students should spiral back and consider which features of the crime and detective genre they found in <i>An Inspector Calls</i>. HA students might use their knowledge of genre to be able to elevate their responses.</li> <li>- Students should return to question one, checking their understanding of the designated lines, the focus of the question and the 5 minutes/4 marks allocation.</li> <li>- Students should return to the rules of question one and apply these again, checking for any errors or pitfalls that they might fall into.</li> <li>- <u>Students should return to question two, checking their understanding of the designated lines, the focus of the question and the 10 minutes/8 marks allocation.</u></li> <li>- <u>Students should continue to practise analysing the use of language, key words, methods and sentence forms within a text and the effect of these, writing responses to questions.</u></li> </ul> <p>HA students should look at extending the depth and detail of their analysis.</p> <p>HA students might explore more challenging methods used by a writer and the effect of these e.g. the use of telegraphic sentences in <i>And Then There Were None</i>.</p>	<p><u>Pathetic fallacy:</u> Giving human qualities to aspects of nature, or using nature to reflect human emotions or events in a story.</p> <p><u>Semantic field:</u> a set of words related by their meaning.</p> <p><b>Juxtaposition:</b> Placing two opposite ideas close together.</p> <p><b>Foreshadowing:</b> A warning or hint of something that will happen in the future.</p> <p><b>Assonance:</b> When two or more words, close to one another repeat the same vowel sound, but start with different consonant sounds.</p> <p><b>Sibilance:</b> Creating a hissing sound through the repetition of consonants 's' 'z' 'c' or 'x'.</p> <p><b>Sleuth:</b> A detective or someone who investigates.</p> <p><b>Telegraphic sentences:</b> A short, concise sentence containing five words or less.</p> <p><b>Aposiopesis:</b> The device of suddenly breaking off in speech.</p>	<p><u>Links</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 4-6.</i></p> <p>Full <i>Cuckoo's Calling</i> paper on K drive.</p> <p>Full <i>The Hound of the Baskervilles</i> paper on K drive.</p> <p>Full <i>The Red Dahlia</i> paper on K drive. <i>Please note this is more graphic so check you /students are comfortable.</i></p> <p><i>And Then There Were None</i> questions 1-3 on K drive.</p> <p>Any other texts by Arthur Conan Doyle.</p> <p>Any other texts by Agatha Christie.</p> <p><i>The Big Sleep</i> by Raymond Chandler</p> <p>Any texts by James Patterson</p>

HA students might note recurring patterns within the text and explore the effect of these e.g. the reference to the 'smile' in *The Red Dahlia*.

Detective genre:

<https://www.britannica.com/art/detective-story-narrative-genre>

<https://www.bl.uk/romantics-and-victorians/articles/an-introduction-to-the-hound-of-the-baskervilles>

<https://www.bl.uk/romantics-and-victorians/articles/arthur-conan-doyle-the-creator-of-sherlock-holmes-the-worlds-most-famous-literary-detective>

<https://www.bl.uk/romantics-and-victorians/articles/the-creation-of-the-police-and-the-rise-of-detective-fiction>

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<p><b>Week Five:</b></p> <p><i>What is crime and detective fiction?</i></p> <p><i>How can a response to question three be secured?</i></p> <p><i>What narrative methods might the writer have used to structure the text?</i></p> <p><i>What effects might the writer create by showing opposites within a text?</i></p> <p><i>Can skills from answering a question three in the dystopian genre be transferred to the crime and detective genre?</i></p> <p><b>Word of the Week:</b></p>	<p><u>Non-negotiable exploration:</u></p> <ul style="list-style-type: none"> <li>- Students should recap the conventions of the crime and detective genre (through the use of a do it now for example).</li> </ul> <p>HA students might use their knowledge of genre to be able to elevate their responses.</p> <ul style="list-style-type: none"> <li>- Students should return to question three, checking their understanding of using the whole source, identifying where in a text the source is from and the 10 minutes/8 marks allocation.</li> <li>- Students should recap the structure terms from week 2 (beginning, middle, end / shift / zoom-in, zoom-out / narrative arc).</li> <li>- Students should practise identifying the structure terms from week 2 in texts of a different genre.</li> <li>- Students should practise analysing why a writer has structured a text, using the terms from week 2.</li> <li>- <u>Students should develop their structure knowledge by focusing on identifying any contrast in the text e.g. the pleasant setting contrasted with the gruesome murder in <i>The Red Dahlia</i>.</u></li> <li>- <u>Students should analyse the effects of contrast, why a writer might use it and how it heightens something in a text.</u></li> <li>- Students should develop their structure knowledge by focusing on any examples of interior versus exterior in the text e.g. the interior of the tent with the body versus the exterior of the tent with the circus of people in <i>Cuckoo’s Calling</i>.</li> <li>- Students should analyse the effect of interior versus exterior and what it highlights to the reader.</li> <li>- <u>Students should explore different types of narrative structure.</u></li> <li>- <u>Students should analyse what these narrative structures symbolise in a text e.g. a circular narrative could represent entrapment e.g. the cyclical ‘voice’ in <i>And Then There Were None</i>.</u></li> <li>- Students should write responses to questions.</li> </ul>	<p><u>Contrast: Where opposing concepts or ideas are employed.</u></p> <p><u>Interior versus Exterior: The inside compared to the outside. This could be physically like the inside of a building compared to the outside, or it could be emotionally such as the way a character acts on the outside compared to the way they are truly feeling on the inside.</u></p> <p><u>Circular/cyclical: Where events start and end at the same place.</u></p> <p><u>Flashback: A scene or event in a text that takes place earlier in time.</u></p> <p><b>Perpetrator:</b> A person who carries out a harmful, illegal or immoral act.</p> <p><b>Transgressor:</b> A person who breaks a law or moral rule.</p> <p><b>Unreliable narrator:</b> A narrator of a story who might not be credible or trustworthy with the information they are giving.</p>	<p><u>Links</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 4-6.</i></p> <p>Full <i>Cuckoo’s Calling</i> paper on K drive.</p> <p>Full <i>The Hound of the Baskervilles</i> paper on K drive.</p> <p><i>And Then There Were None</i> questions 1-3 on K drive.</p> <p>Full <i>The Red Dahlia</i> paper on K drive. <b>Please note this is more graphic so check you /students are comfortable.</b></p> <p><i>The Moonstone</i> by Wilkie Collins.</p> <p><i>Postmortem</i> (or other texts) by Patricia Cornwell.</p> <p>Any other texts by P.D. James</p> <p>Teaching question three:  <a href="https://madameanglaise.wordpress.com/2018/01/23/tips-for-answering-aga-gcse-english-language-paper-1-question-3/">https://madameanglaise.wordpress.com/2018/01/23/tips-for-answering-aga-gcse-english-language-paper-1-question-3/</a></p>



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<p><b>Week Six:</b></p> <p><i>What is crime and detective fiction?</i></p> <p><i>How can a response to question four be secured?</i></p> <p><i>What other language methods might the writer have used in a different extract?</i></p> <p><i>How does the writer's use of language and structure support a response to the statement?</i></p> <p><i>Can skills from answering a question four in the dystopian genre be transferred to the crime and detective genre?</i></p> <p><b>Word of the Week:</b></p>	<p><u>Non-negotiable exploration:</u></p> <ul style="list-style-type: none"> <li>- Students should recap the conventions of the crime and detective genre (through the use of a do it now for example).</li> </ul> <p>HA students might use their knowledge of genre to be able to elevate their responses.</p> <ul style="list-style-type: none"> <li>- Students should return to question four, checking their understanding of the designated lines, the focus of the question, the need to form a response and the 25 minutes/20 marks allocation.</li> <li>- Students should practise responding to a statement and drawing their opinions through evidence in the text. Students should refer back to the agree/disagree scale to help them. <u>Students should make sure that they do not contradict themselves.</u></li> <li>- Students should practise analysing language and structure to support their decisions. Students should try to draw on the terms from throughout the weeks.</li> <li>- Students should write responses to questions, developing their understanding of how best to structure a response.</li> </ul> <p>HA students might create a cohesive argument, rather than separate points / paragraphs, making references back to earlier points that they have made.</p> <p>HA students might discuss the symbiotic nature between the writer and the reader as they consider the effects that the writer creates.</p> <p>HA students might explore more challenging methods used by a writer and the effect of these e.g. the dysphemistic language of the crime and detective genre.</p>	<p><b>Interrogative:</b> A question.</p> <p><b>Rhetorical question:</b> A question where the writer does not give the answer, leaving the reader to fill in the gaps.</p> <p><b>Hyperbole:</b> Extreme exaggeration.</p> <p><b>Cosy crime:</b> A non-graphic murder solved by a friendly detective and his side-kick.</p> <p><b>Hard-boiled:</b> Graphic and gruesome crimes solved by a troubled or flawed detective.</p> <p><b>Trope / Motif:</b> A theme or idea that keeps appearing in a text.</p> <p><b>Euphemism:</b> Using a milder word or phrase to make something seem less unpleasant.</p> <p><b>Dysphemism:</b> Using an unpleasant or graphic word or phrase to make something seem shocking.</p> <p><b>Hypophora:</b> A question posed by a writer who then answers their own question.</p> <p><b>Epimone:</b> The repetition of the same idea, often in similar words, that is focused on in a text.</p>	<p><b>Links</b></p> <p><i>N.B. Texts and links are interchangeable across weeks 4-6.</i></p> <p>Full <i>Cuckoo's Calling</i> paper on K drive.</p> <p>Full <i>The Hound of the Baskervilles</i> paper on K drive.</p> <p>Full <i>The Red Dahlia</i> paper on K drive. <a href="#">Please note this is more graphic so check you /students are comfortable.</a></p> <p><i>Want You Dead</i> question 4 example on K drive.</p> <p><i>The Murders in the Rue Morgue</i> by Edgar Allan Poe.</p> <p>Any Wycliffe texts by W.J. Burley</p> <p><i>The Maltese Falcon</i> by Dashiell Hammett</p> <p>Any Ruth Rendell texts.</p>

**The following is Option B for weeks 4-6. Option B revolves around teaching extracts based on the Gothic Horror genre.**

Weeks and key questions.	Suggested content with non-negotiables in red. Underlined content appears on the Knowledge Organiser.	Terminology with non-negotiables in red.	Useful texts or links that enable the exploration of the content and terminology.
<p><b>Week Four:</b></p> <p><i>What is Gothic fiction?</i></p> <p><i>Can the rules for question one be applied consistently?</i></p> <p><i>How can a response to question two be secured?</i></p> <p><i>What sounds or symbols might a writer have used to create imagery?</i></p> <p><i>Can skills from answering a question two in the dystopian genre be transferred to the Gothic horror genre?</i></p> <p><b>Word of the Week:</b></p>	<p><u>Non-negotiable exploration:</u></p> <ul style="list-style-type: none"> <li>- Students should explore the typical features of the Gothic horror genre, spiralling back to their study of <i>Frankenstein</i>.</li> <li>- This is a good chance to lay the foundations of the genre before the <i>Jekyll and Hyde</i> unit in Spring.</li> </ul> <p>HA students might use their knowledge of genre to be able to elevate their responses.</p> <ul style="list-style-type: none"> <li>- Students should return to question one, checking their understanding of the designated lines, the focus of the question and the 5 minutes/4 marks allocation.</li> <li>- Students should return to the rules of question one and apply these again, checking for any errors or pitfalls that they might fall into.</li> <li>- Students should return to question two, checking their <u>understanding of the designated lines, the focus of the question and the 10 minutes/8 marks allocation.</u></li> <li>- Students should continue to practise analysing the use of <u>language, key words, methods and sentence forms within a text and the effect of these, writing responses to questions.</u></li> </ul> <p>HA students should look at extending the depth and detail of their analysis.</p> <p>HA students might explore more challenging methods used by a writer and the effect of these e.g. the use of telegraphic sentences in <i>Shadows on the Nile</i>.</p>	<p><u>Pathetic fallacy:</u> Giving human qualities to aspects of nature, or using nature to reflect human emotions or events in a story.</p> <p><u>Semantic field:</u> a set of words related by their meaning.</p> <p><u>Juxtaposition:</u> Placing two opposite ideas close together.</p> <p><u>Foreshadowing:</u> A warning or hint of something that will happen in the future.</p> <p><b>Gothic horror:</b> A genre characterised by fear and death, as well as elements of romance.</p> <p><b>Sibilance:</b> Creating a hissing sound through the repetition of consonants 's' 'z' 'c' or 'x'.</p> <p><b>Assonance:</b> When two or more words, close to one another repeat the same vowel sound, but start with different consonant sounds.</p> <p><b>Telegraphic sentences:</b> A short, concise sentence containing five words or less.</p> <p><b>Aposiopesis:</b> The device of suddenly breaking off in speech.</p>	<p><u>Links</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 4-6.</i></p> <p>Full Rebecca paper on K drive.</p> <p>Full <i>Shadows on the Nile</i> paper on K drive.</p> <p>Full <i>Don't Ask Jack</i> paper on K drive.</p> <p><i>The Woman in Black</i> by Susan Hill.</p> <p><i>Frankenstein</i> by Mary Shelley</p> <p><i>Dracula</i> by Bram Stoker</p> <p><i>The Castle of Otranto</i> by Horace Walpole</p> <p>Gothic genre:  <a href="https://www.invaluable.com/blog/elements-of-gothic-literature/">https://www.invaluable.com/blog/elements-of-gothic-literature/</a>  <a href="https://www.bl.uk/romantics-and-victorians/themes/the-gothic">https://www.bl.uk/romantics-and-victorians/themes/the-gothic</a></p>

	<p>HA students might note recurring patterns within the text and explore the effect of these e.g. the recurring clause at the beginning of the successive paragraphs in <i>Don't Ask Jack</i>.</p>		<p><a href="https://www.nypl.org/blog/2018/10/18/brief-history-gothic-horror">https://www.nypl.org/blog/2018/10/18/brief-history-gothic-horror</a></p> <p>Teaching paper 1 <a href="https://madameanglaise.wordpress.com/aqa-8700-gcse-english-language/">https://madameanglaise.wordpress.com/aqa-8700-gcse-english-language/</a> A potential resource to use throughout.</p>
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<p><b>Week Five:</b></p> <p><i>What is Gothic fiction?</i></p> <p><i>How can a response to question three be secured?</i></p> <p><i>What narrative methods might the writer have used to structure the text?</i></p> <p><i>What effects might the writer create by showing opposites within a text?</i></p> <p><i>Can skills from answering a question three in the dystopian genre be transferred to the Gothic horror genre?</i></p> <p><b>Word of the Week:</b></p>	<p><u>Non-negotiable exploration:</u></p> <ul style="list-style-type: none"> <li>- Students should recap the conventions of the Gothic horror genre (through the use of a do it now for example).</li> </ul> <p>HA students might use their knowledge of genre to be able to elevate their responses.</p> <ul style="list-style-type: none"> <li>- Students should return to question three, checking their understanding of using the whole source, identifying where in a text the source is from and the 10 minutes/8 marks allocation.</li> <li>- Students should recap the structure terms from week 2 (beginning, middle, end / shift / zoom-in, zoom-out / narrative arc).</li> <li>- Students should practise identifying the structure terms from week 2 in texts of a different genre.</li> <li>- Students should practise analysing why a writer has structured a text, using the terms from week 2.</li> <li>- <u>Students should develop their structure knowledge by focusing on identifying any contrast in the text</u> e.g. the contrast between noise and silence in <i>Shadows on the Nile</i>.</li> <li>- <u>Students should analyse the effects of contrast, why a writer might have included it and how it heightens or draws attention to something in a text.</u></li> <li>- Students should develop their structure knowledge by focusing on any examples of interior versus exterior in the text e.g. the attractive exterior of the Jack-in-a-box and the sinister interior of the creature in <i>Don't Ask Jack</i>.</li> <li>- Students should analyse the effect of interior versus exterior and what it highlights to the reader.</li> <li>- <u>Students should explore different types of narrative structure.</u></li> <li>- <u>Students should analyse what these narrative structures symbolise in a text</u> e.g. a circular narrative could represent entrapment e.g. the cyclical power of the Jack in <i>Don't Ask Jack</i>.</li> </ul>	<p><u>Contrast: Where opposing concepts or ideas are employed.</u></p> <p><u>Interior versus Exterior: The inside compared to the outside. This could be physically like the inside of a building compared to the outside, or it could be emotionally such as the way a character acts on the outside compared to the way they are truly feeling on the inside.</u></p> <p><u>Circular/cyclical: Where events start and end at the same place.</u></p> <p><u>Flashback: A scene or event in a text that takes place earlier in time.</u></p> <p><b>Supernatural:</b> Something non-human and not of this world e.g. ghosts, vampires.</p> <p><b>Transgressor:</b> A person who breaks a law or moral rule.</p> <p><b>Unreliable narrator:</b> A narrator of a story who might not be credible or trustworthy with the information they are giving.</p> <p><b>Sublime:</b> A sense of terror and admiration felt together.</p>	<p><b>Links</b></p> <p><i>N.B. Texts and links are interchangeable across weeks 4-6.</i></p> <p>Full <i>Rebecca</i> paper on K drive.</p> <p>Full <i>Shadows on the Nile</i> paper on K drive.</p> <p>Full <i>Don't Ask Jack</i> paper on K drive.</p> <p>Texts by H.G. Wells e.g. <i>The Red Room</i>.</p> <p><i>The Monk</i> by Matthew Lewis</p> <p>Texts by Edgar Allan Poe</p> <p>Texts by Stephen King e.g. <i>IT</i>, <i>The Shining</i>.</p> <p>Teaching question three:  <a href="https://madameanglaise.wordpress.com/2018/01/23/tips-for-answering-aqa-gcse-english-language-paper-1-question-3/">https://madameanglaise.wordpress.com/2018/01/23/tips-for-answering-aqa-gcse-english-language-paper-1-question-3/</a></p>

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<p><b>Week Six:</b></p> <p><i>What is Gothic fiction?</i></p> <p><i>How can a response to question four be secured?</i></p> <p><i>What other language methods might the writer have used in a different extract?</i></p> <p><i>How does the writer's use of language and structure support a response to the statement?</i></p> <p><i>Can skills from answering a question four in the dystopian genre be transferred to the Gothic horror genre?</i></p> <p><b>Word of the Week:</b></p>	<p><u>Non-negotiable exploration:</u></p> <ul style="list-style-type: none"> <li>- Students should recap the conventions of the Gothic horror genre (through the use of a do it now for example).</li> </ul> <p>HA students might use their knowledge of genre to be able to elevate their responses.</p> <ul style="list-style-type: none"> <li>- Students should return to question four, checking their understanding of the designated lines, the focus of the question, the need to form a response and the 25 minutes/20 marks allocation.</li> <li>- Students should practise responding to a statement and drawing their opinions through evidence in the text. Students should refer back to the agree/disagree scale to help them. <u>Students should make sure that they do not contradict themselves.</u></li> <li>- Students should practise analysing language and structure to support their decisions. Students should try to draw on the terms from throughout the weeks.</li> <li>- Students should write responses to questions, developing their understanding of how best to structure a response.</li> </ul> <p>HA students might create a cohesive argument, rather than separate points / paragraphs, making references back to earlier points that they have made.</p> <p>HA students might discuss the symbiotic nature between the writer and the reader as they consider the effects that the writer creates.</p> <p>HA students might explore more challenging concepts and methods e.g. the uncanny nature of the Jack in <i>Don't Ask Jack</i>.</p>	<p><b>Interrogative:</b> A question.</p> <p><b>Rhetorical question:</b> A question where the writer does not give the answer, leaving the reader to fill in the gaps.</p> <p><b>Hyperbole:</b> Extreme exaggeration.</p> <p><b>Entrapment:</b> Caught and unable to escape.</p> <p><b>Trope / Motif:</b> A theme or idea that keeps appearing in a text.</p> <p><b>Euphemism:</b> Using a milder word or phrase to make something seem less unpleasant.</p> <p><b>Dysphemism:</b> Using an unpleasant or graphic word or phrase to make something seem shocking.</p> <p><b>Hypophora:</b> A question posed by a writer who then answers their own question.</p> <p><b>Epimone:</b> The repetition of the same idea, often in similar words, that is focused on in a text.</p> <p><b>Uncanny:</b> Something frightening because it is unknown but also feels spookily familiar.</p>	<p><u>Links</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 4-6.</i></p> <p>Full <i>Rebecca</i> paper on K drive.</p> <p>Full <i>Shadows on the Nile</i> paper on K drive.</p> <p>Full <i>Don't Ask Jack</i> paper on K drive.</p> <p><i>The Mist in the Mirror</i> question 4 example on K drive.</p> <p><i>Bleak House</i> question 4 example on K drive.</p> <p><i>The Haunting of Hill House</i> by Shirley Jackson</p> <p><a href="https://www.freud.org.uk/2019/09/18/the-uncanny/">https://www.freud.org.uk/2019/09/18/the-uncanny/</a></p> <p>Bennett and Royle <i>An Introduction to Literature, Criticism and Theory</i>.</p>

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<b>Week Seven:</b>  <b>Word of the Week:</b>	<p>- The rest of the time is to allow for the teacher to catch-up on any missed content from previous weeks.</p> <p>- All students should complete thorough DIRT on the An Inspector Calls Application Check.</p>		