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**Knowledge Rich Curriculum Plan**

*English Language Paper 1 – Year 10*



| **Lesson/Learning Sequence** | **Intended Knowledge:**  *Students will know that…* | **Tiered Vocabulary** | **Prior Knowledge:**  *In order to know this students, need to already know that…* | **Written link the wider curriculum** | **Assessment** |
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| **1.First and close reading – Birdsong by Sebastian Faulks** | Students will know how to approach an unfamiliar text.  Students will know that an inference is finding something out indirectly based on prior knowledge.  Students will know that a connotation is an idea or feeling which a word invokes for a person in addition to its primary meaning.  Students will know what is happening in the passage and whether it’s set in present day or another time.  Students will know how to annotate a text and how to zoom in on the connotations of certain words in a text.  Students will know how to focus on the structure of a text. | Atmosphere: A tone or feeling surrounding something.  Inference: Finding something out indirectly based on prior knowledge.  Connotation: An idea or feeling which a word invokes for a person in addition to its primary meaning. | Students will be familiar with the concept of war.  Students will be familiar with the vocabulary: connotation and inference.  Students will be familiar with approaching a text with the purpose of analysing the language. | Students will be able to link the theme of battle with the opening of Macbeth once he returns after brutally killing Macdonwald.  Students will be able to link their knowledge of approaching a text with the purpose of analysing language and structure to their study of Macbeth.  Students will be able link their knowledge of war/battle from the KS3: Riots and Rebels scheme of work. | **Knowledge retrieval:**   1. Inference means drawing conclusions or making educated guesses based on the available evidence or information. 2. Inference involves reading between the lines and using reasoning to fill in the gaps or make logical connections that may not be explicitly stated. 3. Inference requires the ability to analyse, interpret, and make judgments about the implicit or implied meaning of a text, situation, or set of data.   **First responses:**  *What is happening in this passage?*  It is clear that in the passage the soldiers have waited for the right time to go and collect their fellow serviceman’s bodies from the battlefield and return them to where they belong.  *Is it set in present day or another time?*  The text is not set in present day it is a set in World War One during the early 1900s.  *How do you know that this story is set in the war? What phrases suggest this?*  ‘bring back some of the bodies’  ‘shellhole’  ‘machine guns or snipers’  ‘uniform’  ‘tunic pocket’  ‘trench’  ‘The sun bright, a lark above them. Blue sky, unseen by eyes trained on turned mud’  *How does the writer show a contrast between the natural beauty of the weather and the horrific things that the men have witnessed?*  *The writer shows a contrast between the men’s experiences and nature by describing the sun with the positive and hopeful adjective ‘bright’. He then shifts the focus to a ‘lark’ in the sky, a symbol of freedom and beauty before describing the man who are ‘trained’, they deeply contrast the liberty of the bird. The writer tells us their eyes are turned to ‘mud’ which remind us of the terrible conditions they live in. It is cold and miserable; the men live among the earth which again connotes for the reader that they are living in death. The opposite of the shining sun that we associate with life and light,*  Close reading  ‘Their heads under the assault of risen flies transforming black skin of corpses into green by their absence’  ‘Assualt’ – connotations of attack, weapons (rifle)  ‘Risen flies’ – Bodies are decaying in the trenches as they have been left for such a long time to rot away.  ‘Black skin into green by their absence’ -The skin of the soldiers was overrun with flies. Gruesome, sickening imagery. The bodies of these soldiers are left to rot away – Disrespect after honouring their country.  ‘A rat emerged from the abdomen; it levered and flopped fatly over the ribs, glutted with pleasure’  ‘Flopped fatly’ – The rat is satisfied after feasting on the bodies of the soldiers.  ‘Glutted with pleasure’ – Vile, gruesome imagery of the rat being fat and full from the flesh of the men in the trenches.  *Annotate the quotations in your book look closely at the language that has been used.*  Structure  ‘Quiet, isn’t it?’ said Stephen.  ‘Tolerable,’ said Ellis. ‘I’ve got a problem. I’m trying to get a working party to go out and bring back some bodies. It’s pretty quiet, as you say, and we may not have a better chance.’  *What do the opening lines of the extract suggest about the setting, the tone and the characters?*  *How does the whole extract develop to keep the reader intrigued?*  It feels as though the writer drops the reader right into the middle of a conversation. The two characters are in the middle of an interaction about collecting the bodies of the fallen soldiers. However, the reader would perhaps be unaware at this stage of the passage that the ‘bodies’ are of fallen soldiers. This creates a sense of mystery and unease in the reader which continues to build through the realisation that these men are at war, and they are about to undertake a tragic mission of recovering their friends and comrades.  *The writer keeps the reader intrigued through the dialogue of the men. We learn of their discomfort and fear at the terrible task of retrieving the bodies of the dead. The writer shifts the focus to a brutal and visceral description of the dead bodies being eaten by rats. The writer builds tension as we slowly learn from the dialogue that one of the men was related to Brennan.* |
| **2. First and close reading – I’m the King of the Castle by Susan Hill** | Students will know how to approach a piece of text.  Students will know how a writer may establish mood and atmosphere in a text.  Students will know how a writer may use pronouns to tell the reader about the narrative viewpoint.  Students will know how to analyse direct speech and begin to understand what it can reveal about characters and their relationships.  Students will know how important unspoken thoughts are in a text and how this can further develop the reader’s understanding.  Students will know that a term of address is a word or title that is used to refer to someone when speaking to them directly.  Students will know how to summarise their understanding of the characters Edmund and Joseph Hooper.  Students will know how to summarise the sense of importance and mystery that surrounds the Red Room.  Students will know that Edmund wants to visit the Red Room and what this may suggest about Edmund’s character. | Atmosphere: A tone or feeling surrounding something.  Direct speech: Dialogue between two or more characters.  Terms of address: A word or title used to refer to someone when speaking to them directly.  Terms of endearment: A word or phrase used to address another person for which the speaker feels affection.  Narrative perspective: The point of view a story is told from. | Students will be familiar with the concept of war.  Students will be familiar with the vocabulary: connotation and inference.  Students will be familiar with approaching a text with the purpose of analysing the language. | Gothic characterics from Year 7 onwards.  Class- Blood brothers. | **Knowledge retrieval:**   1. A writer may use imagery to vividly paint a picture in the reader’s mind, evoking sensory experiences and emotions that immerse them deeply in the narrative. 2. A writer may use sensory language to create a more immersive and rich reading experience. 3. The line*, ‘The old man had breathed noisily, and dribbled a little, and never woken.’* suggests the character is very unwell. The word ’dribbled’ Implies that the man has regressed to a childlike state and needs help. |
|  |  |  |  |  | First responses  *Look at the opening sentence and discuss narrative perspective: who is ‘he’? What is ‘this house’? What does this use of pronouns tell us about the narrative viewpoint of the passage?*  The use of the pronoun ‘he’ creates a sense of mystery as the identity of this person is not immediately clear. ‘This house’ once again creates a sense of mystery and it’s referring to the house that they have moved to after the grandmother’s death. The narrative viewpoint of this extract provides an insight into the thoughts and actions of the main character and their family members.  *what impression do you have of the characters and their relationships?*  The initial impression of the characters and their relationships suggest they are not a particularly close family. Joseph Hooper clearly wants his son Edmund to respect his ill grandfather, however Edmund is disrespectful and unpleasant. The father and son’s relationship is strained and Edmund makes it clear that his father spends a lot of time away and therefore him leaving again won’t make any difference to their current situation. Joseph is reserved and dismissive of his son when they are speaking about the red room.  *How do unspoken thoughts add to the reader’s understanding?*  The unspoken thoughts reveal a lot to the reader about the character of Joseph Hooper. Joseph comes across as stressed and overwhelmed by the situation he finds himself in when sorting through his father’s paperwork. Joseph is secretive when it comes to the red room and this is revealed through the unspoken thoughts. |
|  |  |  |  |  | *Terms of address:*  ‘the old man’  ‘he’  ‘Edmund Hooper’  ‘Mr Hooper’  ‘Jospeh Hooper’  The terms of address are formal and impersonal.  *Terms of endearment:*  Love, babe, sweetheart, darling, dear, mate, honey…  *How is the Red Room given a sense of importance and mystery? What does it contain? Why do you think Edmund Hooper wants to go there? What does the final sentence of the passage suggest about Edmund’s character and about what will follow?*  The Red Room is given a sense of importance and mystery when Joseph Hooper makes it clear that Edmund must ask to go into the Red Room as it is filled with ‘valuable things’. The mystery around the room is The reader gets the impression from the final line of the extract that Edmund is curious of the ‘Red Room’ and he will be tempted to enter it now he knows where the key is. |
| **3.First and close reading- The Silence of the Lambs by 1homas Harris** | Students will know the that a character’s unspoken thoughts are important for character development.  Students will know how to approach a piece of text and begin to analyse it.  Students will know how to identify the importance of the opening sentence and what effect this can have on the development of the opening of a piece of text.  Students will know Thomas Harris uses language to create mystery around the character of Dr Lecter.  Students will know that Thomas Harris uses language to create a sinister atmosphere.  Students will know how to track a text and think about how a writer changes focus throughout a piece of text. | Sinister: Giving the impression that something evil or harmful is happening or will happen.  Atmosphere: A tone or feeling surrounding something. |  | Villian and hero characteristics.  Animal –like comparisons to Macbeth to show Violence and power. | *Knowledge retrieval:*  *Dr Lecter considered, his finger pressed against his pursed lips. Then he rose in his own time and came forward smoothly in his cage, stopping short of the nylon web without looking at it, as though he chose the distance.*    I can infer that the character of Dr. Lecter is... powerful, unafraid, authoritative, controlling, evil, a prisoner  The word ‘cage’ in particular, shows that the character is so powerful he must be kept like an animal for the safety of those around.  The phrase ‘his own time’ suggests that despite his imprisonment he still tries to maintain autonomy against his captors.  What is the passage about? Which characters does it introduce, and what do we learn about them?  The passage is about two characters, one Dr. Lecter meeting for the first time. We learn he is unusual, frightening and dangerous.  What impression is created of the mood and atmosphere at the start of this novel? (error here- change question to what *is the mood/atmosphere at the beginning of the extract)*  The atmosphere at the beginning of the extract is one of unease, entrapment and great tension with the repeated description of confinement.  *‘Dr Lecter’s cell is well beyond the others, facing only a closet across the corridor, and it is unique in other ways.*’  *What is the effect of the opening sentences? What do they imply?*  *They imply that Dr. Lecter is dangerous and should be treated with great caution.*  How does the rest of the first paragraph help you to understand what is happening?  The focus on the description of the unique cell and the necessary precautions taken to keep Dr. Lecter away from others.  What do the first two paragraphs suggest about what Dr Lecter has done?  They suggest he has done something uniquely horrific because of the special safety measures around him.  How can you tell that people have to tread carefully around Dr Lecter?  Through the unusual descriptions of him ‘hearing her blood’ and how Clarice addresses him politely.  ***Beginning – Structure table***  *What is the wrier focussing our attention on?*  The writer immediately focusses the reader’s attention on the character of ‘Dr Lecter’ and the ‘cell’ that they appear to be in.  *How are they doing this?*  The writer describes the ‘cell’ in detail and focusses on how it is isolated from everyone and everything and only faces ‘ a closet across the corridor’. Additionally, the detail of the table being ‘bolted to the floor’ and ‘a straight chair, also fastened down’ illustrates to the reader that this character has the potential to be incredibly dangerous.  *Why might the writer have chosen to focus our attention on this specifically?*  Harris may have chosen to focus on the details of Dr Lectur’s cell to allow the reader to understand the security that surrounds this person. The additional measures of things being ‘fastened’ down and there being multiple barriers of bars really highlights the danger of this person. The writer builds tension around the character of Dr Lecture and immediately makes the reader question what this character has done and what they are capable of. |
| 1. **Rosie and the Silk Factory: Question Three** | Students will know the definitions of a range of language devices.  Students will know the definitions of a range of structural devices.  Students will be able to identify a range of structural devices within a piece of text.  Students will know how to structure a question three response. | Imagery: Language that produces pictures in the minds of people reading or listening  Simile: A word or phrase that compares something to something else, using the words*like*or*as*  Personification: Language that gives something non-human, human qualities.  Metaphor: A word or phrase that is used to describe somebody/something else to show that the two things have the same qualities  Alliteration: The use of the same letter or sound at the beginning of words that are close together  Connotation:  An idea suggested by a word or phrase in addition to its main meaning  Narrative perspective: The person telling the story.  Chronological: In time order.  Shift in focus: The writer draws the readers attention to something different e.g. a different setting.  Analepsis: Looking at something that has happened in the past.  Prolepsis: Looking ahead at something which happens after the time period in the text.  Cyclical structure: The text mentions something from the beginning of the text at the end of the text.  Tone: Feeling/atmosphere of a text. | Students will be familiar with the following:   * Imagery * Simile * Personification * Metaphor: * Alliteration: * Connotation: * Narrative perspective: * Chronological: * Shift in focus: * Analepsis (flashback) * Prolepsi (flash forward) * Cyclical structure: * Tone | Gothic characteristics and settings,  19th century context | **BE AWARE THAT NUMBERED LINES IN BOOKLET MAY CONTAIN PRINTING ERRORS- GET STUDENTS TO COUNT OUT LINES FOR ACCURACY**  **Knowledge retrieval:** (See vocabulary column for detailed definition)  1 F  2 D  3 A  4 C  5 B  6 E  **Structural devices** (See vocabulary column for detailed definition)  1 A  2 F  3 G  4 B  5 C  6 D  7 E  **Question 3 planning table**  From the very first sentence, the writer carefully builds  up the references to the ‘stranger child’ that run  throughout the text. By introducing this unexplained  element straight away, it immediately establishes the  mysterious atmosphere of the extract. When we learn at  the same time that this is the ‘first day at the house’, the  combination of these structural features is a narrative  convention for creating a sense of the unfamiliar.  **Response taken directly from the AQA mark scheme – Level 4 paragraph (7/8 marks)** |
| 1. **Rosie and the Silk Factory – Question Two** | Students will know how to identify four things about a character/setting and therefore will know how to complete a Question One response.  Students will know how to approach an extract from a text and focus on how the writer has used language to describe or present something.  Students will know that a Question Two response must be focussed on how the writer has used language and what the effect of that language has on the reader.  Students will know how to closely analyse language.  Students will know that the answer is clear and uses the following:   * that opening with a triple thesis statement can support the structure of their answer * that they must use academic language in their response * that they need to select a minimum of three quotations * that they need to embed quotations into their response * that they need to identify specific language devices * that they need to consider the writer’s intention * that they need to consider the impact on the reader |  |  | Gothic writers developing tension.  19th century context | **Knowledge retrieval:**  She has just moved house • She is in a new house • She sees a stranger child • She sees a child she does not know/recognise • She is standing at the sink • She is washing up • Her hands are in the water • She has too much to do/overwhelmed • She is tired • She drove up from London the evening before • She is looking at the garden • Rosie has a car • Rosie drives • Rosie has a house • She has a garden • She has two children  **Answers taken directly from the AQA mark scheme.**  **Students must be aware that their answers must only be drawn from the specified lines and that they must be related to Rosie.**  **Annotations:**  *‘Massive’ ‘twisted’*   * Adjectives that suggest the mulberry tree is complex and dominant.   ‘Overgrown mess’ ‘muddle’ ‘broken’ ‘unfamiliar garden’  -Suggests disorder, unfamiliarity and the potential mystery surrounding the garden.  *‘Knuckles in the earth like a gigantic malformed hand’*   * Simile * Personifies the tree and highlights its dominance and superiority   *‘Undergrowth within its cage’*   * Metaphor * Suggests the imprisonment of the rest of the garden   *‘Snarled’ ‘choking’*   * *­*­Verbs that evoke a claustrophobic and threatening atmosphere   **Model paragraph:**  The writer develops the image of the mulberry tree as a dominating and supernatural force in the garden. Adjectives like ‘massive’ and ‘twisted’ establish the authoritative size and complexity of the tree and this is further developed with the simile ‘like a gigantic malformed hand’. This personifies the tree and gives it a sense of deliberate intent, as if it rules over the elements of the garden around it. The ‘hand’ could imply a supernatural power that has a sinister influence over the rest of the garden. |
| 1. **Rosie and the Silk Factory: Question 4** | Students will know how Allnat has used imagery to create the unfamiliar setting of the garden.  Students will know how to structure a response to a Question 4.  Students will know how to identify the two parts of a question 4 statement.  Students will know how to identify a writer’s use of language and structural techniques within a piece of text.  Students will know how to use the following academic language:  Certainly …  Perhaps …  Powerfully …  Emphatically …  Convincingly …  Without doubt ….  Indeed ….  The writer successfully …  The writer cleverly …  The writer skilfully …  The writer carefully …  The writer crafts ….  The writer powerfully ….. | Appearance- The way that something or someone looks.  Reality – The state of things that actually exist. | Students will be familiar with responding to a two part statement.  Students will know how to annotate a text | Appearance and reality – Macbeth  Appearance and reality – An Inspector Calls  Responding to statement – KS3 Talking Tales SOW | **Knowledge retrieval:**  Allnat’s use of the simile ‘like a gigantic malformed hand’ suggests the tree is powerful and dominant. Additionally, it personifies the tree as a powerful and unusual entity, as well as bringing a sense of eeriness to the garden.  The description, *‘the trunk of the tree was snarled with tangled ivy’* implies that the setting is dangerous. The word ‘snarled’ in particular, helps us infer that that even the tree has been imprisoned and is being violently choked and attacked by the other plants growing there.  **Question 4 planning table:**  **Part A-** I strongly agree that the disappearance of the stranger child as no surprise because the writer suggests to the reader that the child only appears to be there for Rosie and gives the reader no doubt that this child is a figment of Rosie’s imagination.   1. ‘Like a home-made Cinderella costume’  * A simile * Reference to a fairytale character * A symbol of the imaginary and possible supernatural nature of the girl herself * It comes as no surprise that the girl disappears at the end as fairy tale characters often magically appear and then disappear like the girl does.  1. I wholeheartedly agree that the writer left us in no doubt that the stranger child is just part of Rosie’s imagination because the writer makes reference to other characters not being aware of this ‘stranger child’. 2. *‘Cara seemed unfazed by the girl’s presence’*  * Verb ‘unfazed’ suggests Cara is unaware of another person next to her. * The use of ‘presence’ almost makes it feel as though this is a supernatural occurrence * Suggests that in reality the child is not actually there.   **Model**  I strongly agree that it comes as no surprise that the stranger child disappears at the end of the extract as it becomes  less and less likely that there is a rational explanation  for the sighting of the stranger child and the writer  emphasises this by portraying her as a fairy tale  character. The simile ‘like a home-made Cinderella  costume’ not only describes the girl’s clothes but also  serves as a symbol for the imaginary and possibly  supernatural nature of the girl herself, especially as  the story of Cinderella contains supernatural  elements. The reader therefore isn’t surprised to find  that the girl is gone at the end of the extract because  in fairy tales characters can magically appear and  then disappear like this girl does. So it is clear that she  was a figment of Rosie’s imagination all along. |
| 1. **Sound of Thunder – Question Three** | Students will know how to read through a passage of text and retrieve information.  Students will know how to track a text and respond to a number of comprehension questions.  Students will know how to track a text and identify how a writer shifts focus throughout a piece of text for effect.  Students will know how to write a response to Question three.  Students will know that to answer a question one they must list four things about a character or setting.  Students will know that to answer a question three they must analyse the way a writer has structured a piece of text.  Students will be able to list four things about the jungle from the extract given. | Tyrant – A cruel/oppressive ruler  Majesty – Royal power | Students will be familiar with the vocabulary from their study of Macbeth.  Students will be familiar with the method to approach Question Three. | Vocabulary – Tyrant and majesty link directly with the study of Macbeth from the literature scheme of work.  Students have previously approached structure throughout KS3 schemes of work: Talking Tales, Riots and Rebels, Conscious Crafting and Blood Brothers. | * **Knowledge retrieval:** * The jungle was high There were tall trees * The jungle was broad * The jungle was wide * The jungle was big * Musical sounds filled the sky * The sound of flying tents/ * pterodactyls filled the sky * It was noisy/ loud * Pterodactyls soared in the air * It was misty in the jungle * The jungle was full of twitterings The jungle was full of (peaceful/ * natural) noises/ The jungle was * peaceful * It was silent/ quiet * The jungle was full of rustling * The jungle was full of murmurs * The jungle was full of sighs * There is a dinosaur/ * Tyrannosaurus Rex * There are dinosaurs * The jungle was prehistoric   *What is happening in the extract? What characters are introduced? What is the setting like? Is there anything significant about the extract?*  *How is a sense of fear created throughout the extract?*  *Why has the writer chosen to create a terrifying situation for Eckels?*  -Eckels travels back in time to take part in a hunting experience. Eckels underestimates the stature of the t-rex and is incredibly intimidated by the prospect of shooting this beast. The setting is introduced as quiet and calm, but tension builds and it leads the reader towards the introduction of the tyrant beast.  - A sense of fear is built through the extract as we are introduced to the enormous t rex. Eckels immediately panics and insists the beast cannot be killed and his thoughts start to spiral as he is faced with his target.  -The writer may have created a terrifying situation for Eckels to accentuate the sheer size and stature of the t rex.  **Model**  The beginning of the text focuses our attention on  Eckels and his guide, Travis, in a prehistoric jungle  setting. The reader, together with the characters,  has travelled back in time. Initially, the jungle  appears natural and undisturbed, but this all  changes with the key word ‘Suddenly’, which  almost creates a moment frozen in time for the  reader. It is followed by ‘Silence’ and then ‘A sound  of thunder’, but the reveal doesn’t happen until the  next line, when we understand that the cause of  this deafening sound is the imposing  Tyrannosaurus Rex, arriving to dominate the land. |
| 1. **A Sound of Thunder – Question Two** | Students will know how to break down a quotation and analyse the language in detail.  Students will know how to identify key quotations from a piece of text and analyse the language in detail in response to a question.  Students will know how to use their inference skills to analyse language.  Students will know how to annotate a piece of text thinking about the connotations of the language.  Students will be able to structure a response to question two.  Students will know that the answer is clear and uses the following:   * that opening with a triple thesis statement can support the structure of their answer * that they must use academic language in their response * that they need to select a minimum of three quotations * that they need to embed quotations into their response * that they need to identify specific language devices * that they need to consider the writer’s intention * that they need to consider the impact on the reader | Tyrant – A cruel/oppressive ruler  Majesty – Royal power  Piston- A cylinder of metal that moves up and down to power something.  Sheathed- A protective covering. | Students will be familiar with the vocabulary.  Students will be familiar with how to answer Question Two.  Students will be familiar with how to appraoch analysing a text. | Tyrant- Macbeth and Ozymandias  War and battle imagery- power and conflict poems and Macbeth | **Knowledge retrieval:**  The phrase 'tyrant lizard' suggests that the monster is not just any ordinary creature but a formidable and oppressive one. It conveys the idea that this creature has dominion over its domain and is ruthless in its nature.  The adjective 'tyrant' has connotations of oppressive rule, cruelty, and a complete lack of mercy or compassion. This illustrates that the monster is not just dangerous but also merciless in its actions.  This illustrates the writer's intention to paint the monster as a fearsome and relentless force, one that is likely to strike terror into the hearts of those who encounter it.  This image may make the reader feel a sense of impending doom and vulnerability. It suggests that the monster is not just a physical threat but also a symbol of power and malevolence. The reader may imagine a creature that is relentless in its pursuit, showing no mercy or remorse.  **Annotations:**  *‘Great evil God’*  -Personification  -Overpowering force  -All powerful being  *‘Towered’*  -Verb  -Huge creature that is imposing itself over on the jungle surroundings and intimidating everything beneath it.  *‘Thick ropes of muscle’ ‘Great oiled, resilient, striding legs’*  -Powerful imagery  *‘Each lower leg was a piston’*  -Metaphor  -Illustrates the strength and power of its legs.  -It’s capable of generating a tremendous amount of force.  *‘Like the armour of a terrible warrior’*  -Simile  - Battle terminology  -Protected by its own armour  -Invincibility  ‘Teeth like daggers’   * Simile * Threatening * Imagery of sharp, intimidating teeth.   ‘Steel mesh’   * A protective layer around its body |
| 1. **A Sound of Thunder – Question Four** | Students will know how to structure a response to a Question 4.  Students will know how to identify the two parts of a question 4 statement.  Students will know how to identify a writer’s use of language and structural techniques within a piece of text.  Students will know how to use the following academic language:  Certainly …  Perhaps …  Powerfully …  Emphatically …  Convincingly …  Without doubt ….  Indeed ….  The writer successfully …  The writer cleverly …  The writer skilfully …  The writer carefully …  The writer crafts ….  The writer powerfully ….. | Tyrant – A cruel/oppressive ruler  Majesty – Royal power  Encounter- To meet someone unexpectedly  Emphatically – Without doubt | Students will be familiar with the vocabulary from the text.  Students will be familiar with how to answer Question Four. | *Evaluative Question – Talking Tales*  *Power and Conflict poems, battle and strength-man's urge to dominate nature*  *Narrative witing man vs. Beast* | **Knowledge retrieval:**  *A writer may use dialogue in a text to…*  -Develop Characters: Dialogue allows writers to reveal a character's personality, beliefs, and emotions through their speech patterns and what they say.  -Advance Plot: Conversations between characters can provide information, move the story forward, and create conflict or tension.  -Show Relationships: Interactions between characters through dialogue can illustrate their relationships, such as friendship, conflict, or love.  *A writer may use short sentences to…:*  -Create Impact: Short sentences are concise and direct, making a point or description stand out and have a stronger impact.  -Build Tension: Short sentences can quicken the pace of the narrative and create a sense of urgency or tension, especially in action scenes.  *A writer may change the setting in a text to…:*  -Create Atmosphere: Changing the setting can establish a different mood or atmosphere, influencing how readers perceive the events and characters.  Advance the Plot: Shifting the setting can drive the plot forward by introducing new challenges, conflicts, or opportunities for characters.  -Symbolize Change: Changing the setting can symbolize a character's personal growth, transformation, or a shift in the story's themes.  -Highlight Contrasts: Contrasting settings can emphasize differences between characters or ideas, adding depth to the narrative.  **Question 4 planning table**  **Part A -** I certainly agree that at this part of the story, Eckels has every right to panic as he is astonished by the sheer size of this tyrannosaurus rex.  **Image One: *‘****The rifle in his hands seemed like a toy gun’*   * Simile * Eckel’s rifle is compared to the size of a toy * Emphasises the inadequacy of his weapon of choice   **Part B:** I firmly agree that the monster is terrifying and this is encouraged through the sensory description of the tyrannosaurus rex.  **Image One:** *‘Crusted with slime’*   * Sensory language * Gruesome imagery * Oozing slime has almost congealed   **Model:**  I certainly agree that at this part of the story, Eckels has every right to panic as he is astonished by the sheer size of this tyrannosaurus rex. He feels unprepared and his rifle is compared to a ‘toy gun’ the simile is suggesting that the weapon is inadequate and could not be used against this ‘tyrant lizard’. I firmly agree that the monster is terrifying and this is encouraged through the sensory description of the tyrannosaurus rex. The use of the multi-sensory description graphically conveys the revolting and terrifying monster. We see its skin ‘crusted with slime’ the graphic imagery of congealed slime exaggerates how vile the tyrannosaurus rex really is. |
| 1. **Jamaica Inn – Independent practice** | Students will know how to independently plan and respond to questions 1-4 of language paper one.  Students will know how to use their plan effectively to respond to a GCSE English Language paper one. | Mizzling – To rain lightly  Dispirited- Having lost enthusiasm  Reproaches – The expression of disapproval | Students will be familiar with how to approach each question on the paper. | Class and 19th century knowledge  Characterisation and writer’s methods to achieve this – from Heroes and Villains and Myths onwards | **BE AWARE THAT NUMBERED LINES IN BOOKLET MAY CONTAIN PRINTING ERRORS- GET STUDENTS TO COUNT OUT LINES FOR ACCURACY**  **Question One:**   * it was a cold day   • the weather had changed overnight  • there was a wind  • there was mist on the hills  • the air was clammy  • the air was cold  • it was raining  **Question Two:**  The opening  paragraph consists of  a single, complex  sentence perhaps  reflecting the onward  movement of the  coach. The adjective  ‘exposed’ and the  noun ‘force’, evoke the  idea of vulnerability,  danger, and how little  control man has over  the power of nature.  The verb ‘rocking’,  progresses the  cumulative effect of  the list of verbs,  ‘shaking’, ‘trembled’,  ‘swayed’ leading to  the simile, ‘rocking  between the high  wheels like a drunken  man’ suggesting the  coach is lurching  haphazardly, its  movement out of  control.  **Question Three:**  The text, about a  journey, is structured to  also take the reader on a  journey: from the general  to the specific; from the  outside to the inside;  from the weather,  through the coach, the  driver and horses, to the  passengers.  There is also a constant  reminder of the weather  which permeates each  part – the ‘little drips of  rain’ that came through  the roof and, later, ‘the  rain oozed through the  crack in the roof’ onto  Mary’s shoulder – so the  reader is constantly  made wet and  uncomfortable, just like  the passengers.  Around the middle of the  extract, the outside and  the inside are made to  coincide when the old  man opens the window –  this also moves the focus  of the reader to the  inside of the coach  The text narrows down to  take the reader from the  countryside of Cornwall –  the wide ‘granite sky’ and  the evening which  ‘closed upon the hills’, to  the inside of Mary  Yellan’s head as she  contemplates the  weather and hopes for a  ‘momentary trace’ of  ‘blue heaven’.  **Question Four**  I wholeheartedly agree that the writer brings the very different character to life and immerses the reader in to the coach journey. We might think that the  passengers are a unified  group because the writer  refers to them  collectively: ‘The few  passengers huddled  together for warmth’, but  their actions suggest  how different they are.  The ‘old fellow’ is short  tempered and pompous  with a sense of his own  importance, but also  ridiculous in his actions.  The writer’s choice of the  word ‘petulant’ shows  how his behaviour was  childish. He also makes  rash statements – that  he would ‘never travel by  coach again’ which the  reader knows is of no  interest to the driver he is  swearing at. In the end,  he is reduced to  muttering. These  complexities help the  reader understand the  stresses of the journey  and the different sides to  the man. |
| 1. **Ruby and the Smoke – Question Three** | Students will know how to read through a passage of text and retrieve information.  Students will know how to track a text and respond to a number of comprehension questions.  Students will know how to track a text and identify how a writer shifts focus throughout a piece of text for effect.  Students will know how to write a response to Question three. | Fateful – Often having disastrous consequences | Students will be familiar with the method to approach Question Three. | Family relationships and tension- Romeo and Juliet, Long Way Down  Characteristics of a hero in Myths onwards | **Knowledge retrieval:**  *My father struggled through the door of the shop with an enormous can of paraffin in each hand, which he deposited with a clank and a slosh next to the barrel of sawdust in the corner. I hoped his cigarette didn’t jump over there.*  What words or phrases are used by the writer to imply danger in the shop?  Struggled  Enormous can of paraffin  Clank, slosh, cigarette, jump  What can we expect the narrative to be about?  An accident involvng fire.  ***What is happening in the extract? What characters are introduced? What is the setting like? Is there anything significant about the extract?***  The extract begins with Ruby and her love for animals. The extract moves on to focus on the family dynamics and introduces new characters; Ruby’s mother, father and sister. A fire develops due to her family’s carelessness and Ruby, the family and the animals end up in a huge blaze. The whole extract is tense and it is clear that something bad is going to happen.  **Model (Beginning)**  The extract begins with Ruby looking back to events on that ‘fateful day’. The writer focusses on our attention on the protagonist Ruby and her love for animals. The reference to ‘that fateful day’ foreshadows the events that occur later in the extract. This builds tension and anticipation for the reader as the events lead up to the awful events of that day. |
| 1. **Ruby and the Pet Shop – Question Two** | Students will know how to break down a quotation and analyse the language in detail.  Students will know how to identify key quotations from a piece of text and analyse the language in detail in response to a question.  Students will know how to use their inference skills to analyse language.  Students will know how to annotate a piece of text thinking about the connotations of the language.  Students will be able to structure a response to question two.  Students will know that the answer is clear and uses the following:   * that opening with a triple thesis statement can support the structure of their answer * that they must use academic language in their response * that they need to select a minimum of three quotations * that they need to embed quotations into their response * that they need to identify specific language devices * that they need to consider the writer’s intention * that they need to consider the impact on the reader | Paraffin – A highly flammable substance  Fateful – Often having disastrous consequences  Incineration – The destruction of something by burning | Students will be familiar with how to approach Question Two.  Students will be familiar with how to analyse language. | Development of AO2 analytical skills | **Knowledge retrieval:**   * We learn that Ruby gives the pets a lot of attention * We learn that Ruby talks to the parrot * We learn that Ruby has decided to follow in her father’s footsteps and run a pet shop * We learn that Ruby thinks this is her future * (Ironically) We learn that Ruby is not allowed to have a pet * We learn that Ruby dreams of one day having all the pets * We learn that Ruby is caring/likes animals * We learn that Ruby’s father owns a pet shop * We learn that Ruby’s surname is Lennox   **Annotations:**  *‘Hotter and hotter’*   * Repetition * Suggests the tension is building   *‘Scorching’ ‘melting’ burn’ ‘stretched’ ‘reached’*  -Use of intense verbs  -Aggressive  *‘Greedily gobbled up everything in its path’ ‘popping its head’*  -Personification  Alliteration  -The fire is intense and aggressive  -Shows the speed that the fire is spreading at  The writer uses language throughout the extract to illustrate the unforgiving and destructive nature of the fire. The use of the phrase ‘scorching the ironing board’ illustrates how aggressive the fire is. The verb ‘scorching’ connotes something very intense and harsh. The use of sensory language encapsulates the heat and power of the fire which highlights the intensity of the situation to the reader. |
| **Ruby and the Pet Shop – Question Four** | Students will know how to structure a response to a Question 4.  Students will know how to identify the two parts of a question 4 statement.  Students will know how to identify a writer’s use of language and structural techniques within a piece of text.  Students will know how to use the following academic language:  Certainly …  Perhaps …  Powerfully …  Emphatically …  Convincingly …  Without doubt ….  Indeed ….  The writer successfully …  The writer cleverly …  The writer skilfully …  The writer carefully …  The writer crafts ….  The writer powerfully ….. | Personification – Something non-human is given human features  Metaphor – When something is described as something else usually with similar characteristics  Imagery – Language is used to create an image in the mind of the reader | Students will be familiar with the vocabulary from the text.  Students will be familiar with how to answer Question Four | Gender and women as heroes- Myths, Hunger Games. | **Knowledge retrieval:**  *A writer may use personification to…*   * Enhance Description: Personification can add depth and emotion to descriptions. By giving human traits to natural elements or objects, writers can create a stronger connection between the reader and the subject matter. * Evoke Emotion: Personification can evoke emotions by making the non-human seem relatable and capable of experiencing feelings. For instance, "The raging storm had no mercy." * Create Symbolism: Writers often use personification to assign symbolic meanings to objects or elements in a story, allowing them to represent abstract concepts or themes. For example, a clock's relentless ticking might symbolize the passage of time.   *A metaphor may be used by a writer to…*   * Make Comparisons: A metaphor is a figure of speech that directly compares two unrelated things by stating that one is the other. Writers use metaphors to create vivid and imaginative comparisons that help readers understand or see something in a new light. * Enhance Imagery: Metaphors are potent tools for enhancing imagery and sensory experiences in writing. They can paint a more vivid picture in the reader's mind.   *A writer uses imagery to…*   * Appeal to the Senses: Imagery involves using vivid and descriptive language to create mental images that appeal to the reader's senses—sight, sound, taste, touch, and smell. Writers use imagery to immerse readers in the world of the story. * Set the Mood and Atmosphere: Imagery helps establish the mood and atmosphere of a scene.  1. *I wholeheartedly agree that in this part of the story, Patricia takes control of the dangerous situation and is one of the main reasons her and her sister manage to escape the blaze.* 2. **-** *‘Grabs the nightlight and smashes it against the window again and again’*  * Patricia makes the decision to smash the nightlight against the window to break it and escape the fire. * The verb ‘smashes’ illustrates the power and determination behind her decision. * The use of repetition highlights Patricia’s determination.  1. I strongly agree that Patricia is emphatically presented as a practical and resilient heroine. 2. *‘takes the rug and places it over the broken glass on the window sill’*  * The tone of this phrase highlights how calm and collected Patricia is as she tries to make the safest exit out of the burning building. * The verb ‘places’ demonstrates the thoughtful and considered actions of a heroine.   **Model**  I wholly agree with the idea that this part of the text sees Patricia become a real heroine.  Immediately, the writer says that Patricia ‘grabs the nightlight and smashes it against the window again and again’. The active verbs demonstrate Patricia’s proactive and fearless actions and powerful use of the repetition of the word ‘again’ suggests that she is also resilient as she doesn’t stop smashing the nightlight against the window until the window is broken through.  Furthermore, Patricia is emphatically presented as a practical and quick thinking heroine as she ‘takes the rug and places it over the broken glass on the window sill’. The more gentle verbs in this example shows that she is more considered and thoughtful in her actions now. |
| **Woman in Black – Question Three** | Students will know how to read through a passage of text and retrieve information.  Students will know how to track a text and respond to a number of comprehension questions.  Students will know how to track a text and identify how a writer shifts focus throughout a piece of text for effect.  Students will know how to write a response to Question three. | Mysterious – Having an atmosphere or strangeness  Morbid – Unusual interest in disturbing or unpleasant subjects  Hatred – Intense hate for something  Adjective – A word used to describe a noun  Connotation – Ideas associated with something | Students will be familiar with the method to approach Question Three. | Gothic characteristics and hero and villain  Women as the villain- subvert the traditional norms- Macbeth | **Knowledge retrieval:**  *The adjective 'mysterious' suggests…:*   * Concealment or Secrecy: "Mysterious" implies that something is hidden, not easily understood, or shrouded in secrecy. It suggests that there is more to the subject than what is immediately apparent. * Intrigue and Fascination: This word often evokes a sense of intrigue and fascination because mysteries tend to pique curiosity. It suggests that there is something to be discovered or unraveled. * Uncertainty and Ambiguity: "Mysterious" can also convey a sense of uncertainty or ambiguity. It indicates that there may be unanswered questions or unknown factors associated with the subject.   *The adjective 'morbid' has connotations of…:*   * Unhealthy Preoccupation: "Morbid" typically conveys an unhealthy or excessive interest in dark, gruesome, or disturbing subjects. It suggests a fixation on topics related to death, decay, or suffering. * Gloom and Negativity: This word often carries connotations of gloominess and negativity. It implies a focus on the darker aspects of life and an inclination towards pessimism. * Disturbing and Unsettling: "Morbid" can also suggest that something is disturbing, unsettling, or macabre. It often evokes feelings of discomfort or unease.   *The phrase 'purest evil and hatred' implies…:*   * Extreme Malevolence: The phrase "purest evil and hatred" suggests an extreme and uncompromising level of malevolence. It implies that whatever is described by this phrase embodies the very essence of evil and hatred, without any mitigating factors. * Intense Hostility: It conveys an intense and profound sense of hostility and animosity. The use of "purest" emphasizes that there is no goodness or benevolence in the subject; it is entirely defined by evil and hatred. * Negative Moral and Ethical Values: This phrase implies a complete absence of positive moral or ethical values. It suggests that the subject is wholly characterized by malicious intent and ill will.   **List 4 things about the woman in lines 7-15**   * She has a wasted face * She’d been at Mrs Drablow’s funeral * She was at the far end of the plot * She was close to one of the few upright headstones * She wore the same clothing and bonnet, but it seemed to have slipped back to reveal her face. * Her face had the sheen and pallor not of flesh so much as bone itself. * Her face was ravaged.   **Model**  At the beginning of the text the writer focusses on the ‘extreme bleakness and eeriness’ of the setting. The writer also draws attention to it being a ‘November afternoon’ and it being ‘dusk’. Immediately the reader may feel a sense of eeriness and begin to feel a sense of anticipation as the writer focuses on Arthur Kipp’s sudden realisation that he has seen ‘the woman with the wasted face’. Additionally the reader may begin to question his state of mind and whether this woman is real or a figment of his imagination. |
| **Woman in Black – Question Two** | Students will know how to break down a quotation and analyse the language in detail.  Students will know how to identify key quotations from a piece of text and analyse the language in detail in response to a question.  Students will know how to use their inference skills to analyse language.  Students will know how to annotate a piece of text thinking about the connotations of the language.  Students will be able to structure a response to question two.  Students will know that the answer is clear and uses the following:   * that opening with a triple thesis statement can support the structure of their answer * that they must use academic language in their response * that they need to select a minimum of three quotations * that they need to embed quotations into their response * that they need to identify specific language devices * that they need to consider the writer’s intention * that they need to consider the impact on the reader | Ravaged – Severely damaged or disfigured by age  Bewilderment – A feeling of being confused  Inadequate – Insufficient for purpose  Malevolence – The quality of wanting to cause harm  Yearning – A feeling of intense longing for something | Students will be familiar with the method to approach Question Two.  Students will be familiar with the vocabulary from the text. | Gothic and characterisation | **Knowledge retrieval:**  A writer may use **imagery** to create an eerie atmosphere because it is a way of depicting a Vivid and unsettling descriptions of the setting, characters, or events can evoke a sense of unease.  A writer may use **sensory language** to create an eerie atmosphere as it’s a technique that can engage the senses, such as unsettling smells, unusual tastes, or eerie tactile sensations, can immerse readers in the eerie world of the narrative.  **Annotations:**  **‘***Slipped back’*   * The verb ‘slipped’ is mysterious and almost suggests she is sneaking around the graveyard.   *‘Ravaged face’*   * *­*The verb ‘ravaged’ suggests the woman is elderly; her skin may be sagging. * The verb ‘ravaged’ could suggest that the woman has endured physical hardshups or experienced a kind of trauma. * This could also suggest that this woman is not real, but some form of supernatural being.   *‘desperate, yearning malevolence’*   * ‘desperate’ suggests a sense of urgency or strong desire to achieve something. * ‘yearning’ this verb conveys a deep and intense longing for something that is perhaps out of reach. It implies an emotional intensity and unfulfilled longing * ‘Malevolence’ -A strong, malicious, desire to harm or cause suffering to others.   **Model:**  The writer uses language to create a vivid image of a woman that has experienced some level of suffering. The woman’s face is described as ‘ravaged’ which suggests she has endured emotional or physical hardship. It could also be a sign of ageing which makes the audience question who this woman is and what her intentions are with the protagonist Arthur Kipps. |
| **Woman in Black – Question Four** | Students will know how to structure a response to a Question 4.  Students will know how to identify the two parts of a question 4 statement.  Students will know how to identify a writer’s use of language and structural techniques within a piece of text.  Students will know how to use the following academic language:  Certainly …  Perhaps …  Powerfully …  Emphatically …  Convincingly …  Without doubt ….  Indeed ….  The writer successfully …  The writer cleverly …  The writer skilfully …  The writer carefully …  The writer crafts ….  The writer powerfully …. | Tension- A feeling of nervousness or anticipation  Pace – Rate of movement | Students will be familiar with the vocabulary from the text.  Students will be familiar with how to answer Question Four | Tension within Gothic writing Year 7 | **Knowledge retrieval:**  *A writer may use short sentences to…* create a sense of urgency or tension. Short sentences can quicken the pace of the narrative, making events feel more immediate.  *A writer may increase the pace of a text to…* heighten the sense of urgency and excitement. Increasing the pace involves quickening the narrative through actions, events, or shorter paragraphs. This can make the reader feel as though they are on a thrilling ride, and it's especially effective during action sequences or moments of high tension. It keeps the reader engaged and invested in the story's outcome.   1. I strongly agree that in this part of the text you can really feel Arthur’s fear of the mysterious woman growing. This is primarily depicted through the unpleasant imagery that is used to describe her. 2. **‘**I’d never known my knees to tremble and my flesh to creep’  * The verb ‘tremble’ has connotations of being scared. * ‘Creep’ suggests Arthur is becoming increasingly concerned about the strange woman and her appearance/intentions.  1. It is explicitly clear that Arhur is terrified by this strange woman. 2. *‘It was as though I had become paralysed’*  * Arthur is frozen in fear of this woman. * ‘Paralysed’ this verb suggests Arthur is unable to move for fear has taken over   his body and he can no longer escape.  **Model**  I wholeheartedly agree that it is explicitly clear that Arthur is terrified by the presence of this woman. In this unsettling encounter, it is explicitly clear that Arthur is utterly terrified by the strange woman before him. His fear is so overwhelming that he finds himself frozen in place, unable to make a single move. The use of the word 'paralysed' underscores the extent of his fear, emphasizing that it has entirely immobilized him. It's as though his body has succumbed to the grip of fear, rendering him incapable of escaping from this eerie and disconcerting situation. |
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