

All classes must be taught weeks 1-3, using extracts based on extreme weather/natural disasters.

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>Week One:</p> <p><i>What do the extracts look like?</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>How do writer's differences and similarities?</i></p> <p>Word of the week:</p>	<p>-All students should stick in the Language Paper 2 Summary sheet (provided in the K drive). <u>Students should be taught that they are allocated fifteen minutes to read the extracts (if they need it) and that they will have extracts from two different time periods between the 19th and 21st century.</u></p> <p><u>Non-negotiable exploration:</u></p> <p>-Students should discuss any prior knowledge of extreme weather / natural disasters. This might include spiralling back to other texts (albeit different genres) that they have studied, potentially considering Year 7 <i>The Tempest</i>, Year 7 <i>Dystopian Worlds</i>, Year 9 <i>Climate Change</i> for speaking and listening or Year 10 <i>Power and Conflict poetry</i> for example).</p> <p>-There is an opportunity to discuss climate change and make contextual links to our changing environment and world here.</p> <p><u>-Students must be taught the 'rules' for answering question one: Question one focuses on one source only and has allocated lines to read where the answers can be found. You will be given eight statements; four are true. You should shade the circles of the four statements that are true. If you make an error cross out the whole box.</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>-You might wish to mention that question one is computer marked so following the instructions is really important!</p> <p>-One method that some students might find helpful is to eliminate statements that they know are false to narrow down the correct answer.</p>	<p><u>Summarise: Identify and explain the main points in a text, in response to the topic given.</u></p> <p><u>Infer: To read between the lines for a deeper meaning. This means that there might be other meanings than those on the surface.</u></p>	<p><u>Links:</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 1-3.</i></p> <p>SAMS 3: <i>The Village that Lost its Children</i> by Laurie Lee and <i>Earthquake in England</i> (Aberfan and UK earthquake) on the K drive.</p> <p>SAMS 4: <i>The Death Zone</i> by Matt Dickinson and <i>London Snow</i> by Arthur Munby (Everest snowstorm and snow in London) on the K drive.</p> <p>June 2020: <i>Touching the Void</i> by Joe Simpson and <i>Climbing the Meije</i> by Gertrude Bell (Dangerous mountain climbs) on the K drive.</p> <p>Department paper: <i>Experiences on Ice. Extracts from Captain Scott's Diary and I fell through Arctic ice</i> by Gary Rolfe. On the K drive.</p> <p>Any other papers can be used as long as they fit the theme, are not on the mock list and the extracts are from two different time periods between the 19th and 21st century.</p>

- Students should explore how to approach question two, including knowing to use both sources and identifying the key focus of the question.
- Students should be clear that the question might ask for similarities or differences.
- Students should be clear that methods are not required for this question.
- Students should be clear that evidence is needed from both sources.
- Students should explore how to make inferences from their chosen quotes, being clear that although the question asks for a 'summary' it does require analytical inferences to still be made.
- Students should be shown example responses to question two and begin to practise their own responses.

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 the differences in inferences, unpicking the levels of the mark scheme to acknowledge what makes a perceptive inference.

AQA Guide to synthesis:
<https://filestore.aqa.org.uk/resources/english/AQA-87002-Q2-FI-TS.PDF>

<https://madameanglaise.wordpress.com/2018/05/30/aqa-gcse-english-language-paper-2-question-1-revision/>

<https://madameanglaise.wordpress.com/2018/06/01/advice-and-revision-for-aqa-gcse-english-language-paper-2-question-2/>

<https://mrhansonenglish.wordpress.com/2016/06/08/y10-exam-revision-paper-2-question-2/>

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<p>Week Two:</p> <p><i>How should question three be approached?</i></p> <p><i>What language methods has a writer used to communicate a key idea?</i></p> <p><i>What vocabulary choices are effective in a text and why?</i></p> <p>Word of the week:</p>	<p><u>Non-negotiable exploration:</u></p> <p>-Students should explore how to approach question three, including the importance of only using the allocated lines and focusing on the key topic given in the question.</p> <p>-Students should be aware of the <u>15 minutes/12 marks allocation</u>.</p> <p>-Students should explore the key connotations of the writer's <u>language choices and the effects of these</u>.</p> <p>-Students should identify language methods that the writer uses <u>and the effects of these</u>.</p> <p>-It may help to refer students back to Language Paper 1, Question 2 as this question is a non-fiction mirror of this.</p> <p>-Students may start by identifying the 'meaty' quotes in the allocated lines that offer the best opportunity to analyse.</p> <p>-Students may explore connotations, perhaps using pictures as a stimulus to make them consider the deeper meanings of the language.</p> <p>-Students might explode a quote to aid their approach to this question.</p> <p>-Students might consider the analysis of a whole quote and the meaning of it, as well as the power of individual words.</p> <p>-Students should be shown example responses to question three.</p> <p>-Students should begin to practise responses to questions, focusing on the key features discussed.</p> <p>HA students might consider the common perceptive ideas of previous papers (although there is no guarantee that these will appear), considering ideas around nature being omnipotent, ideas around fate or destiny, ideas around being regal, the supernatural and other-worldly, ideas around tyranny and oppression.</p>	<p><u>Adjective:</u> A word used to describe a noun.</p> <p><u>Noun:</u> A word to show the names of objects, places and people.</p> <p><u>Verb:</u> An action word.</p> <p><u>Adverb:</u> A word to describe how the verb is done.</p> <p><u>Preposition:</u> A word used to connect nouns and pronouns, often showing direction or placement.</p>	<p><u>Links:</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 1-3.</i></p> <p>SAMS 3: <i>The Village that Lost its Children</i> by Laurie Lee and <i>Earthquake in England</i> (Aberfan and UK earthquake) on the K drive.</p> <p>SAMS 4: <i>The Death Zone</i> by Matt Dickinson and <i>London Snow</i> by Arthur Munby (Everest snowstorm and snow in London) on the K drive.</p> <p>June 2020: <i>Touching the Void</i> by Joe Simpson and <i>Climbing the Meije</i> by Gertrude Bell (Dangerous mountain climbs) on the K drive.</p> <p>Department paper: Experiences on Ice. Extracts from <i>Captain Scott's Diary</i> and <i>I fell through Arctic ice</i> by Gary Rolfe. On the K drive.</p> <p>Any other papers can be used as long as they fit the theme, are not on the mock list and question three has clearly allocated lines (a lot of papers available on the internet don't specify specific lines but it is</p>

	<p>HA students might explore more challenging methods used by a writer e.g. the religious imagery used in SAMS 4 or the effect of building up a lexical field of particular verbs of adjectives.</p>		<p>important that students are aware of this).`</p> <p>https://madameanglaise.wordpress.com/2018/06/03/revise-aqa-gcse-english-language-paper-2-question-3/</p> <p>https://scrbblyblog.com/2021/04/16/aqa-language-paper-2-question-3-a-19-full-mark-answer/</p>
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<p>Week Three:</p> <p><i>How should question four be approached?</i></p> <p><i>What perspectives may a writer present in a text?</i></p> <p><i>How can perspectives change throughout a text?</i></p> <p><i>What vocabulary and language methods does a writer use to communicate their perspective?</i></p> <p>Word of the Week:</p>	<p><u>Non-negotiable exploration:</u></p> <p>-Students should explore how to approach question four including the focus on writers' perspectives (opinions, views, experiences).</p> <p>-Students should be aware that they need to use both sources and that they can take ideas from throughout the whole source.</p> <p>-Students should recap how to compare effectively and which connectives are used to show similarities and which connectives are used to show differences.</p> <p>-Students should be aware that question four has a <u>20 minutes/16 marks allocation</u>.</p> <p>-Students should explore how to identify quotations within the text that they can use as evidence to support their response.</p> <p>-Students should analyse the language used, writer's methods and connotations to support their response.</p> <p>-It is important for students to be as specific as possible when it comes to the writer's perspective. They should avoid vague and generalised ideas such as 'they have a negative view' or 'they like it'.</p> <p>-Students should try to track any changes in perspective throughout the source as this will enable them to reach the higher levels. The sources don't tend to be static but offer a range of perspectives, so the aim is for students to identify multiple ideas.</p> <p>-Students should see question four as a development of previous questions, now combining comparison with language analysis.</p> <p>-Students should explore exemplar responses.</p> <p>-Students should begin to practise written responses, beginning to build up their resilience and stamina to the timings given.</p> <p>HA students might consider how the time period and culture of the text might impact the perspectives of the writer.</p>	<p>Simile: Used to make a comparison between two things, using the words <i>as</i> or <i>like</i>.</p> <p>Metaphor: Used to make a direct comparison between two things (<i>as</i> or <i>like</i> are not used).</p> <p>Personification: Giving human characteristics, features of actions to something non-human or inanimate.</p> <p>Tripling (or tricolon): three parallel phrases or words, which come in quick succession without interruption.</p> <p>Alliteration: Where several words start with the same letter.</p> <p>Diacope: The repetition of words, separated by a small number of intervening words.</p>	<p>Links:</p> <p><i>N.B. Texts and links are interchangeable across weeks 1-3.</i></p> <p>SAMS 3: <i>The Village that Lost its Children</i> by Laurie Lee and <i>Earthquake in England</i> (Aberfan and UK earthquake) on the K drive.</p> <p>SAMS 4: <i>The Death Zone</i> by Matt Dickinson and <i>London Snow</i> by Arthur Munby (Everest snowstorm and snow in London) on the K drive.</p> <p>June 2020: <i>Touching the Void</i> by Joe Simpson and <i>Climbing the Meije</i> by Gertrude Bell (Dangerous mountain climbs) on the K drive.</p> <p>Department paper: Experiences on Ice. <i>Extracts from Captain Scott's Diary</i> and <i>I fell through Arctic ice</i> by Gary Rolfe. On the K drive.</p> <p>Any other papers can be used as long as they fit the theme and are not on the mock list.</p> <p>https://madameanglaise.wordpress.com/2018/06/06/how-to-revise-for-</p>

	<p>HA students might consider the difference between observation versus personal experience in the texts, and how this might impact the writer's perspective.</p> <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>aqa-gcse-english-language-paper-2-question-4/</p> <p>https://mrhansonsenglish.wordpress.com/2016/06/16/question-4-on-paper-2/</p>
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The following is Option A for weeks 4-6. Option A revolves around teaching extracts based on Travel and Events.

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>Week Four:</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>How does a writer communicate ideas beneath the surface?</i></p> <p>Word of the Week:</p>	<p><u>Non-negotiable exploration:</u></p> <p>-Students should return to question one, checking their understanding of the designated lines, how to evaluate the four true statements and the 5 minutes/4 marks allocation.</p> <p>-Students should apply these rules to practice questions, checking for any errors or pitfalls that they might fall into.</p> <p>-Students could explore the possible types of questions that might feature for a question two based on travel or events. Students might read the extracts given and then try to predict what the question two might be using the knowledge of the extract and their previous exploration of question two.</p> <p>-Students should return to question two, checking their understanding of comparing both sources, focusing on the topic of the question and the 10 minutes/8 marks allocation.</p> <p>-Students should continue to be exposed to example responses, perhaps independently evaluating them against the mark scheme to develop their understanding.</p> <p>-Students should continue to practise their inference skills and how to analyse without focus on the writer’s methods of key word choices.</p> <p>-Students should continue to respond to questions, building their independence with this.</p> <p>HA students should look at extending the depth and detail of their analysis.</p>	<p><u>Comparing connective:</u> To indicate similarities.</p> <p><u>Contrasting or opposing connective:</u> To indicate differences.</p> <p><u>Connotations:</u> When an idea or feeling is associated with a particular word.</p> <p>Construe: To interpret (an action or language).</p> <p>Surmise: To infer.</p> <p>Conjecture: To form an opinion based on deduction.</p>	<p><u>Links</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 4-6.</i></p> <p>SAMS 2: <i>Are We Having Fun Yet?</i> by Elizabeth Day and <i>Greenwich Fair</i> by Charles Dickens (Glastonbury and Greenwich Fair) on the K drive.</p> <p>November 2018: <i>All cyclists fear bad drivers</i> by Peter Walker and <i>On A Bicycle in the Streets of London</i> by Susan, Countess of Malmesbury (Cycling) on the K drive.</p> <p>Department paper: Blackpool and Verona. Extracts from <i>Notes on a Small Island</i> by Bill Bryson and <i>Pictures from Italy</i> by Charles Dickens. On the K drive.</p> <p>Department paper: Expeditions Abroad. <i>A Trek in the Andes</i> by Rosemarie Alecio and extracts from <i>Riding through Siberia</i> by Kate Marsden. On the K drive.</p>

			<p>Department paper: Tattoos (loosely under travel!). Extracts from <i>A Naturalist's Voyage Around The World</i> by Charles Darwin and the article <i>Warn Every Teen You Can!</i> by Imogen Edward-Jones. On the K drive.</p> <p>Any other papers can be used as long as they fit the theme, are not on the mock list and the extracts are from two different time periods between the 19th and 21st century.</p>
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<p>Week Five:</p> <p><i>How can a response to question three be secured?</i></p> <p><i>What literary methods might a writer have used to present a key idea?</i></p> <p><i>How might a writer have communicated several ideas at once?</i></p> <p>Word of the Week:</p>	<p><u>Non-negotiable exploration:</u></p> <p>-Students should return to question three, checking their understanding of the allocated lines, analysing language and the 15 minutes/12 marks allocation.</p> <p>-Students should recap the literary terms from weeks two and three and how to best apply these to an extract.</p> <p>-Students should practise analysing how a writer has used key vocabulary and methods to communicate and present a key idea.</p> <p>-Students should develop their linguistic knowledge by exploring further ideas such as the use of pathetic fallacy (e.g. the thunderstorms in <i>Riding through Siberia</i>); semantic fields (e.g. the semantic field of predator/prey in <i>On A Bicycle in the Streets of London</i>); sibilance (the danger shown through sibilance in <i>Riding through Siberia</i>).</p> <p>-Students should be clear on how to structure their response/analytical paragraphs.</p> <p>-Students should continue to be exposed to example responses, perhaps independently evaluating them against the mark scheme to develop their understanding.</p> <p>-Students should continue to respond to questions, building their independence with this.</p> <p>HA students might explore more challenging methods used by a writer and the effect of these e.g. the use of literary allusion in <i>Pictures from Italy</i> or the asyndeton in <i>Greenwich Fair</i>.</p> <p>HA students might note recurring patterns within the text and explore the effect of these e.g. the personification and deliberate intent of nature against them in <i>Riding through Siberia</i>.</p>	<p><u>Analysis: Studying language in detail to evaluate the effect of words and linguistic methods.</u></p> <p>Pathetic fallacy: Giving human qualities to aspects of nature or using nature to reflect human emotions or events in a story.</p> <p>Semantic field: A set of words related by their meaning.</p> <p>Sibilance: Creating a hissing sound through the repetition of consonants 's' 'z' 'c' or 'x'.</p> <p>Assonance: When two or more words, close to one another repeat the same vowel sound, but start with different consonant sounds.</p> <p>Hyperbole: Extreme exaggeration.</p>	<p><u>Links</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 4-6.</i></p> <p>SAMS 2: <i>Are We Having Fun Yet?</i> by Elizabeth Day and <i>Greenwich Fair</i> by Charles Dickens (Glastonbury and Greenwich Fair) on the K drive.</p> <p>November 2018: <i>All cyclists fear bad drivers</i> by Peter Walker and <i>On A Bicycle in the Streets of London</i> by Susan, Countess of Malmesbury (Cycling) on the K drive.</p> <p>Department paper: Blackpool and Verona. Extracts from <i>Notes on a Small Island</i> by Bill Bryson and <i>Pictures from Italy</i> by Charles Dickens. On the K drive.</p> <p>Department paper: Expeditions Abroad. <i>A Trek in the Andes</i> by Rosemarie Alecio and extracts from <i>Riding through Siberia</i> by Kate Marsden. On the K drive.</p> <p>Department paper: Tattoos (loosely under travel!). Extracts from <i>A Naturalist's Voyage Around The</i></p>

			<p><i>World</i> by Charles Darwin and the article <i>Warn Every Teen You Can!</i> by Imogen Edward-Jones. On the K drive.</p> <p>Any other papers can be used as long as they fit the theme, are not on the mock list and the extracts are from two different time periods between the 19th and 21st century.</p> <p>Possible writing frame: https://www.corbytechnicalschool.org/files/English/A6CB440E25B37FBFC3D0532FF33D23A.pdf</p>
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<p>Week Six:</p> <p><i>How can a response to question four be secured?</i></p> <p><i>What precise perspectives can be identified in a text?</i></p> <p><i>How can shifting perspectives be communicated without being contradictory?</i></p> <p><i>What language and methods do writers use to present perspectives?</i></p> <p><i>How might perspectives be both similar and different?</i></p> <p>Word of the Week:</p>	<p><u>Non-negotiable exploration:</u></p> <p>-Students should return to question four, checking their understanding of comparing writers’ perspectives, analysing language and the 20 minutes/16 marks allocation.</p> <p>-Students should practise identifying different perspectives throughout a text, using evidence to support their ideas.</p> <p>-Students should be careful not to contradict themselves if discussing changing perspectives in the text. They could explore sentence openers that might help with this e.g. Although at the start of the text, the writer’s attitude is... this quickly changes to... when...</p> <p>-Students could look to explore the tone and narrative structure of the extracts as AQA note these on the mark scheme. This might include any shift points (linked to perspective) in the narrative structure; awareness of chronology or use of flashbacks; the use of a more formal or informal tone; use of irony, sarcasm, or humour in the tone.</p> <p>-Students should practise analysing language to support their decisions. Students should try to draw on the terms from throughout the weeks.</p> <p>-Students should be clear on how to structure their response by amalgamating perspectives, evidence, methods, analysis and comparison together.</p> <p>-Students should continue to be exposed to example responses, perhaps independently evaluating them against the mark scheme to develop their understanding.</p> <p>-Students should continue to respond to questions, building their independence with this.</p>	<p><u>Interrogative: A question.</u></p> <p><u>Rhetorical question: A question where the writer does not give the answer, leaving the reader to fill in the gaps.</u></p> <p><u>Juxtaposition: Placing two opposite ideas close together.</u></p> <p>Contrast: Being strikingly different.</p> <p>Imperative: A command (verb or sentence).</p> <p>Euphemism: Using a milder word or phrase to make something seem less unpleasant.</p> <p>Dysphemism: Using an unpleasant or graphic word or phrase to make something seem shocking.</p> <p>Hypophora: A question posed by a writer who then answers their own question.</p>	<p><u>Links</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 4-6.</i></p> <p>SAMS 2: <i>Are We Having Fun Yet?</i> by Elizabeth Day and <i>Greenwich Fair</i> by Charles Dickens (Glastonbury and Greenwich Fair) on the K drive.</p> <p>November 2018: <i>All cyclists fear bad drivers</i> by Peter Walker and <i>On A Bicycle in the Streets of London</i> by Susan, Countess of Malmesbury (Cycling) on the K drive.</p> <p>Department paper: Blackpool and Verona. Extracts from <i>Notes on a Small Island</i> by Bill Bryson and <i>Pictures from Italy</i> by Charles Dickens. On the K drive.</p> <p>Department paper: Expeditions Abroad. <i>A Trek in the Andes</i> by Rosemarie Alecio and extracts from <i>Riding through Siberia</i> by Kate Marsden. On the K drive.</p> <p>Department paper: Tattoos (loosely under travel!). Extracts from <i>A Naturalist’s Voyage Around The</i></p>

HA students might create a cohesive response, rather than separate points / paragraphs, making references back to earlier perspectives that they have discussed.

HA students might discuss the symbiotic nature between the writer and the reader as they consider the effects that the writer creates.

HA students might explore more challenging methods used by a writer and the effect of these e.g. the dysphemistic language used in *Notes on a Small Island* or *Warn Every Teen You Can!*

World by Charles Darwin and the article *Warn Every Teen You Can!* by Imogen Edward-Jones. On the K drive.

Any other papers can be used as long as they fit the theme, are not on the mock list and the extracts are from two different time periods between the 19th and 21st century.

The following is Option B for weeks 4-6. Option B revolves around teaching extracts based on Children.

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<p>Week Four:</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>How does a writer communicate ideas beneath the surface?</i></p> <p>Word of the Week:</p>	<p><u>Non-negotiable exploration:</u></p> <p>-Students should return to question one, checking their understanding of the designated lines, how to evaluate the four true statements and the 5 minutes/4 marks allocation.</p> <p>-Students should apply these rules to practice questions, checking for any errors or pitfalls that they might fall into.</p> <p>-Students could explore the possible types of questions that might feature for a question two based on children/school/child labour. Students might read the extracts given and then try to predict what the question two might be using the knowledge of the extract and their previous exploration of question two.</p> <p>-Students should return to question two, checking their understanding of comparing both sources, focusing on the topic of the question and the 10 minutes/8 marks allocation.</p> <p>-Students should continue to be exposed to example responses, perhaps independently evaluating them against the mark scheme to develop their understanding.</p> <p>-Students should continue to practise their inference skills and how to analyse without focus on the writer's methods of key word choices.</p> <p>-Students should continue to respond to questions, building their independence with this.</p> <p>HA students should look at extending the depth and detail of their analysis.</p>	<p><u>Comparing connective:</u> To indicate similarities.</p> <p><u>Contrasting or opposing connective:</u> To indicate differences.</p> <p><u>Connotations:</u> When an idea or feeling is associated with a particular word.</p> <p>Construe: To interpret (an action or language).</p> <p>Surmise: To infer.</p> <p>Conjecture: To form an opinion based on deduction.</p>	<p><u>Links</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 4-6.</i></p> <p>June 2017: <i>How can my son be a year old already?</i> by Stuart Heritage and <i>Boy Lost</i> by a Victorian mother (Sons growing older) on the K drive.</p> <p>November 2017: <i>The Other Side of the Dale</i> by Gervase Phinn and <i>The Ragged School</i> by a teacher (Positive versus negative schools) on the K drive.</p> <p>Department Paper: Children in Prison. The article <i>The End of Innocence: Inside Britain's Child Prisons</i> by Paul Vallely and the letter "The Case of Warder Martin: Some Cruelties of Prison Life" by Oscar Wilde. On the K drive.</p> <p>AQA Year 9 Child Labour paper: The article <i>McDonalds fined for exploiting child labour</i> and extracts from the journal of child labourer Sidney Smith. On the K drive. If using</p>

			<p>this paper, please ensure it is at a suitable ability for your class.</p>
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<p>Week Five:</p> <p><i>How can a response to question three be secured?</i></p> <p><i>What literary methods might a writer have used to present a key idea?</i></p> <p><i>How might a writer have communicated several ideas at once?</i></p> <p>Word of the Week:</p>	<p><u>Non-negotiable exploration:</u></p> <ul style="list-style-type: none"> -Students should return to question three, checking their understanding of the allocated lines, analysing language and the 15 minutes/12 marks allocation. -Students should recap the literary terms from weeks two and three and how to best apply these to an extract. -Students should practise analysing how a writer has used key vocabulary and methods to communicate and present a key idea. -Students should develop their linguistic knowledge by exploring further ideas such as the use semantic fields (e.g. the semantic field of cruelty in <i>The Case of Warder Martin: Some Cruelties of Prison Life</i>); assonance (e.g. the repeated 'ar' sound in <i>The Other Side of the Dale</i> to hint at something more aggressive); hyperbole (e.g. the exaggerated loss of a child growing up in <i>Boy Lost</i>). -Students should be clear on how to structure their response/analytical paragraphs. -Students should continue to be exposed to example responses, perhaps independently evaluating them against the mark scheme to develop their understanding. -Students should continue to respond to questions, building their independence with this. <p>HA students might explore more challenging methods used by a writer and the effect of these e.g. extended metaphorical animal imagery in <i>The Other Side of the Dale</i>.</p> <p>HA students might note recurring patterns within the text and explore the effect of these e.g. the continual reference to 'force', 'forced' and 'forcing' in Sidney Smith's journal.</p>	<p><u>Analysis: Studying language in detail to evaluate the effect of words and linguistic methods.</u></p> <p>Pathetic fallacy: Giving human qualities to aspects of nature or using nature to reflect human emotions or events in a story.</p> <p>Semantic field: A set of words related by their meaning.</p> <p>Sibilance: Creating a hissing sound through the repetition of consonants 's' 'z' 'c' or 'x'.</p> <p>Assonance: When two or more words, close to one another repeat the same vowel sound, but start with different consonant sounds.</p> <p>Hyperbole: Extreme exaggeration.</p>	<p><u>Links</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 4-6.</i></p> <p>June 2017: <i>How can my son be a year old already?</i> by Stuart Heritage and <i>Boy Lost</i> by a Victorian mother (Sons growing older) on the K drive.</p> <p>November 2017: <i>The Other Side of the Dale</i> by Gervase Phinn and <i>The Ragged School</i> by a teacher (Positive versus negative schools) on the K drive.</p> <p>Department Paper: Children in Prison. The article <i>The End of Innocence: Inside Britain's Child Prisons</i> by Paul Vallely and the letter "<i>The Case of Warder Martin: Some Cruelties of Prison Life</i>" by Oscar Wilde. On the K drive.</p> <p>AQA Year 9 Child Labour paper: The article <i>McDonalds fined for exploiting child labour</i> and extracts from the journal of child labourer Sidney Smith. On the K drive. If using this paper, please ensure it is at a suitable ability for your class.</p>

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<p>Week Six:</p> <p><i>How can a response to question four be secured?</i></p> <p><i>What precise perspectives can be identified in a text?</i></p> <p><i>How can shifting perspectives be communicated without being contradictory?</i></p> <p><i>What language and methods do writers use to present perspectives?</i></p> <p><i>How might perspectives be both similar and different?</i></p> <p>Word of the Week:</p>	<p><u>Non-negotiable exploration:</u></p> <p>-Students should return to question four, checking their understanding of comparing writers' perspectives, analysing language and the 20 minutes/16 marks allocation.</p> <p>-Students should practise identifying different perspectives throughout a text, using evidence to support their ideas.</p> <p>-Students should be careful not to contradict themselves if discussing changing perspectives in the text. They could explore sentence openers that might help with this e.g. Although at the start of the text, the writer's attitude is... this quickly changes to... when...</p> <p>-Students could look to explore the tone and narrative structure of the extracts as AQA note these on the mark scheme. This might include any shift points (linked to perspective) in the narrative structure; awareness of chronology or use of flashbacks; the use of a more formal or informal tone; use of irony, sarcasm, or humour in the tone.</p> <p>-Students should practise analysing language to support their decisions. Students should try to draw on the terms from throughout the weeks.</p> <p>-Students should be clear on how to structure their response by amalgamating perspectives, evidence, methods, analysis and comparison together.</p> <p>-Students should continue to be exposed to example responses, perhaps independently evaluating them against the mark scheme to develop their understanding.</p> <p>-Students should continue to respond to questions, building their independence with this.</p>	<p><u>Interrogative: A question.</u></p> <p><u>Rhetorical question: A question where the writer does not give the answer, leaving the reader to fill in the gaps.</u></p> <p><u>Juxtaposition: Placing two opposite ideas close together.</u></p> <p>Contrast: Being strikingly different.</p> <p>Imperative: A command (verb or sentence).</p> <p>Euphemism: Using a milder word or phrase to make something seem less unpleasant.</p> <p>Dysphemism: Using an unpleasant or graphic word or phrase to make something seem shocking.</p> <p>Hypophora: A question posed by a writer who then answers their own question.</p>	<p><u>Links</u></p> <p><i>N.B. Texts and links are interchangeable across weeks 4-6.</i></p> <p>June 2017: <i>How can my son be a year old already?</i> by Stuart Heritage and <i>Boy Lost</i> by a Victorian mother (Sons growing older) on the K drive.</p> <p>November 2017: <i>The Other Side of the Dale</i> by Gervase Phinn and <i>The Ragged School</i> by a teacher (Positive versus negative schools) on the K drive.</p> <p>Department Paper: Children in Prison. The article <i>The End of Innocence: Inside Britain's Child Prisons</i> by Paul Vallely and the letter "<i>The Case of Warder Martin: Some Cruelties of Prison Life</i>" by Oscar Wilde. On the K drive.</p> <p>AQA Year 9 Child Labour paper: The article <i>McDonalds fined for exploiting child labour</i> and extracts from the journal of child labourer Sidney Smith. On the K drive. If using this paper, please ensure it is at a suitable ability for your class.</p>

HA students might create a cohesive response, rather than separate points / paragraphs, making references back to earlier perspectives that they have discussed.

HA students might discuss the symbiotic nature between the writer and the reader as they consider the effects that the writer creates.

HA students might explore more challenging methods used by a writer and the effect of these e.g. the euphemistic language used in *The Case of Warder Martin: Some Cruelties of Prison Life*.