

Year 8: Powerful PeopleOverview:

During this scheme, students will look the different aspects of what makes a powerful person. The particular focus here is how a powerful person is presented by the writer in a text (or by themselves if they are the writer) and how students can communicate their own powerful person effectively. Whilst context may tie into this to support students' historical knowledge of the powerful person, it is the language and methods used by the writers that is the key focus.

English Concepts:

Communication: *How do writers speak to readers through texts? To what extent are texts a vehicle for communicating a writer's message?*

Character: *To what extent is a text a product of culture or tradition? How do texts and literary works express the values and beliefs of a society?*

Creativity: *How do writers write? How do writers make creative choices? How is my piece of writing a vehicle for communicating my message?*

Texts:

Students will explore a range of texts including some non-fiction articles and speeches, extracts from fiction texts and some poetry. Texts will cover different time periods encouraging students to engage with a range of material.

Skills:

Students will identify authorial methods used in a text (both written and spoken) and will analyse the writer's craft.

Students will evaluate the effectiveness of a text and the impact that it has on the audience in question.

Students will explore any relevant context to develop their cultural capital.

Students will use the texts that they have studied to inform their own writing, applying the authorial methods that they have analysed into their own crafted pieces.

Students will develop their vocabulary through the weekly key words.

Students will be reminded of key literacy skills such as spelling, punctuation and grammar.

Assessment:

Students will sit an Application Check with tasks based on the three concepts, ready for the Spring Attainment Tracker. It is recommended that students sit this around week 7.

By the end of the unit, students will have had the chance to produce their own extended piece of creative writing in different formats. Assessment/formal feedback of these is at teacher discretion.

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 and Two Powerful Gods</p> <p><i>How do writers communicate that people are powerful?</i></p> <p><i>How are powerful identities created in literature?</i></p> <p><i>What language choices do writers use to create a powerful God or hero?</i></p>	<p><u>Concept: Character</u></p> <p>-Students should start with an introduction to the idea of what makes a person powerful. They should consider a range of key traits such as bravery, status, physical strength, money etc. Students may discuss together, mind-map, think-pair-share, rank their traits, to encourage them to engage with this key idea.</p> <p>-Students should be clear that throughout the unit, they are going to study a range of texts (fiction, non-fiction, drama and poetry) and focus on how these texts present powerful people through language choices. They will be evaluating the writer’s craft and the different aspects of power shown, and then becoming the writing and presenting their own powerful people.</p> <p>Students might then consider if they can think of any powerful characters from texts that they have read, perhaps spiralling back to the previous year (Prospero from <i>The Tempest</i>, the monster in <i>Frankenstein</i>, dystopian leaders) or any powerful speakers that they know of in real life.</p> <p>-Before exploring the extracts for the fortnight, students should have some background/cultural context on Greek, Norse and Roman mythology. This should be an understanding of the belief in the Gods and the tradition of oral storytelling as a minimum. You may wish to ask students to share their prior knowledge or add more information to this depending on your class.</p> <p><u>Concept: Communication</u></p> <p>-Students should explore the Thor extract from Neil Gaiman’s <i>Norse Mythology</i>. Students should take part in some comprehension questions to check their understanding of the text and the vocabulary used. An example is provided on the K drive.</p> <p>-Students should then be re-taught how to analyse a text, giving time to the process of connotations and analysis. Students might follow a step-by-step process, explore visual connotations, explode a quote or any other method to</p>	<p>Myth: A traditional or legendary story, usually concerning some being or hero or event.</p> <p>Greek mythology: The set of stories about the gods, goddesses, heroes and rituals of Ancient Greeks.</p> <p>Norse mythology: the body of myths of the North Germanic peoples, stemming from Norse paganism.</p> <p>Roman mythology: The myths of ancient Rome about the gods, goddesses and heroes that are usually the counterparts of the Greek myths.</p> <p>Deity: A god or goddess.</p> <p>Didactic: intended to teach, particularly in having moral instruction as an ulterior motive.</p>	<p><u>Links</u></p> <p>Greek myths: https://owlcation.com/humanities/top-10-greekmyths</p> <p>The Iliad: https://www.coreknowledge.org/wp-content/uploads/2018/03/CKHG_G6_U2_AncientGreeceRome_FE2_Iliad.pdf</p> <p>The Odyssey: https://www.coreknowledge.org/wp-content/uploads/2018/03/CKHG_G6_U2_AncientGreeceRome_FE3_Odysseus.pdf</p> <p>Stephen Fry’s <i>Mythos, Heroes and Troy</i>.</p> <p><i>Cleopatra</i> by Valerie Wilding.</p>

help them to engage. Students might spiral back to previous analytical work from other units such as analysing Curley's wife in *Of Mice and Men*.

-Possible ideas to analyse:

- Use of a list/superlatives in 'mightiest', 'strongest', 'bravest', 'most valiant' to continually reiterate how superior Thor is in every way.
- 'Treasure of the gods' emphasises how valuable and precious the hammer is and that Thor is exceptionally worthy and powerful to wield it.
- 'The hammer kept the gods of Asgard safe from all the dangers that menaced them and the world.' The contrast between 'safe' and 'menaced' shows the power of the hammer and the one who uses it because 'menaced' implies threat and danger whereas Thor has the ultimate power to prevent this.
- Use of a list/polysyndeton in 'Frost giants and ogres, trolls and monsters of every kind, all were frightened of Thor's hammer' shows the extreme power of the Thor and his hammer because every creature – even those that are terrifying and dangerous themselves – bow to the might of them.

Students might write up any analytical ideas that they discuss.

HA might explore how Thor's less powerful attributes demonstrated. They might explore any language features create a sense of contrast and juxtaposition to show us that Thor, despite being powerful, still has vulnerabilities.

-All students should then explore a second text from Homer's *The Iliad*, focusing on the description of Achilles and Hector's battle. Students must write something analytical here to practise their skills. Students should explore the use of imagery that Homer uses in their responses. You may wish to live model a response at this point.

Possible ideas to analyse:

- ‘brandishing the mighty spear’ uses the verb ‘brandishing’ to show Achilles’ confidence and power. The noun phrase ‘mighty spear’ shows the impressiveness of the weapon.
- The similes ‘his bronze armour blazing like fire or the rising sun’ gives Achilles a sense of power as fire is forceful and the sun is a great and dominant entity.
- The simile ‘like a hawk’ (then extended further) makes Achilles seem like a predator, preying on his enemies.
- The adverb ‘relentlessly’ makes Achilles seem determined and ruthless, never willing to back down.
- The dog and fawn imagery furthers the idea of predator and prey, hunting and viciousness.
- Hector is also given some sense of power. The verb ‘hurled’ to show his almighty strength (the same as Achilles), the verb ‘brandishing’ and the simile ‘swooped like a high-soaring eagle’ then gives him the predatory qualities.
- Ultimately, Achilles is the victor and given the most strength in the final paragraph.

At this point, you may wish to explore other optional extracts of your choice if you feel that your class need to develop their analytical skills further.

Concept: Creativity

Alternatively, you may wish to complete an optional writing task (such as describing their own god or extending one of the extracts above) with a focus on a particular writing skill such as the use of similes like those used in Achilles.

HA students might try to write using a tone that matches Homer.

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 Three and Four Powerful Villains</p> <p><i>How do writers communicate differently to show villainous power?</i></p> <p><i>What language choices do writers use to create a powerful villain?</i></p> <p><i>How can I create the identity of my own powerful villain?</i></p>	<p><u>Concept: Character</u> -Students should consider the main theme of power once more but this time think about how power can be used in a negative way. Class discussion might open up examples of powerful people (both real and fictional) who have used their power to cause harm. Students should spiral back to previous units, considering anyone who we might consider to be a powerful villain (Year 7: Caliban or Prospero from <i>The Tempest</i>, the monster in <i>Frankenstein</i>; Year 8: Curley in <i>Of Mice and Men</i>).</p> <p><u>Concept: Communication</u> -Students should continue to develop their analytical skills, exploring the characterisation of Miss Trunchbull from <i>Matilda</i> using the extract provided. Following on from the first fortnight, students should be encouraged and supported to try this with more independence.</p> <p>Possible ideas:</p> <ul style="list-style-type: none"> • Use of metaphors such as ‘gigantic holy terror’ and ‘fierce tyrannical monster’ make her seem huge and intimidating, as well as cruel and nightmarish in her power. • The simile ‘she always marched like a storm trooper’ associates her with other well-known villains from Star Wars and gives her a sense of frightening authority and violence. • The simile ‘she ploughed right on through them like a tank’ makes her sound dangerous and mammoth in size. She also sounds like she is at war with the people around her, making her seem violent as if she can crush you. • List/Asyndeton ‘in the bull neck, in the big shoulders, in the thick arms, in the sinewy wrists and in the powerful legs’ shows that there is no end to her colossal form showing the physical strength she has to cause harm. 	<p>Villain: A powerful character with evil or motives to cause harm.</p> <p>Anti-hero: A central character in who lacks conventional heroic attributes.</p> <p>Antagonist: A person who actively opposes or is hostile to someone or something; an adversary.</p> <p>Manipulation: control or influence (a person or situation) cleverly or unscrupulously.</p> <p>Machiavellian: Someone who is cunning, scheming, and unscrupulous, especially in politics.</p>	<p><u>Links:</u></p> <p>Wider reading on Miss Trunchbull: http://www.diva-portal.org/smash/get/diva2:542826/FULLTEXT01.pdf</p> <p>Iago: https://www.cliffsnotes.com/literature/o/othello/character-analysis/iago#:~:text=Iago%20is%20the%20opposite%20of,is%2C%20he%20is%20the%20Devil.&text=Iago%20is%20a%20man%20with,%2C%20Demonic%20and%20ultimately%20himself.</p> <p>https://www.bl.uk/shakespeare/articles/character-analysis-iago-in-othello</p> <p>Shakespeare’s villains: https://www.britishcouncil.org/voices-magazine/why-we-cant-get-enough-shakespeares-villains</p>

HA students might explore some wider reading on Miss Trunchbull and consider the presentation of her masculine physique and how this masculinisation is seen as powerful, perhaps consider gender stereotypes.

-All students should explore the characterisation of Iago from Othello. There are two extracts for you to choose from and students should analyse the original Shakespearean language although may use the translation to aid their understanding. You may wish to give some background to Shakespeare's play beforehand. The underlying racism that is shown should be used as a springboard for how Iago is a powerful villain. Students may spiral back to consider what they learnt on colonialism in *The Tempest*.

Possible ideas:

- The term 'Moor' is meant to separate Othello on the basis of his race and culture. Throughout the play, he is set apart from the rest of the characters with labels and remarks that constantly point out his race.
- 'Hell and night must bring this monstrous birth to the world's light' uses devil imagery to show the darkness in Iago. The use of 'night' is often a motif that show something underhand happening. Iago recognises his own plan as 'monstrous', showing the deviousness of it, but is happy to proceed anyway.
- 'led to diet my revenge' uses metaphorical image to suggest that Iago's need for revenge is feeding him and sustaining him. As a powerful villain, he thrives off his evil plan.
- Iago wants to make Othello insane with jealousy. He says he wants to give him a 'jealousy so strong that judgment cannot cure.' The idea of a 'cure' implies that he wants Othello to become sick and diseased with jealousy. He wants it to poison him from the inside out. To be able to cause this in another man must make him a powerful villain.

HA students might read the article on Iago's Machiavellianism and explore this more complex idea, or explore wider links to other Shakespearean villains.

Concept: Creativity

-All students should engage in some creative writing where they describe a villain of their own creation. They can draw on the first fortnight too so their villain may have God-like qualities. You may wish to focus on a key writing skill for this.

Students could then try to analyse each other's language choices in their written pieces.

-All students should receive feedback on either their analysis from *The Iliad* in week two or from their analysis from this section and receive time to complete DIRT on this.

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 Five and Six Powerful Women</p>	<p><u>Concept: Character</u></p> <p>Introduce the idea of standing up to someone being a powerful act.</p> <p>You may wish to provide a short history of the women’s rights movement as an introduction to this fortnight of lessons. Important information might include:</p> <ul style="list-style-type: none"> • At the start of the 1800s, women in Britain didn’t have the right to vote. They also had very little legal protection and few rights to education or work. • By the end of the 1800s there was growing support for the campaign for women’s right to vote. • Men and women were not equal in the 1800s. Women had very few rights in the eyes of the law and they were not allowed to vote. • In 1914, women joined the war effort through groups such as the Women’s Land Army. • In 1918, just before World War One ended, the government finally passed a law giving some women the right to vote for the first time. • HA groups may explore more modern versions of women’s rights movements, such as the rise of feminism or the #metoo movement of the last few years. <p><u>Concept: Communication</u></p> <p>Use the extract from <i>Jane Eyre</i> to explore how Jane is presented as powerful, in standing up to Mrs Reed. Explore how a writer uses imagery to creative different effects:</p> <ul style="list-style-type: none"> • The image of Jane being “trodden on”. • Jane’s “expanding” soul and imagery related to freedom. 	<p>Protagonist: the leading character or one of the major characters in a text.</p> <p>Heroine: a woman admired for her courage, outstanding achievements, or noble qualities.</p> <p>Oppressed: being subjected to harsh treatment.</p> <p>Oppressor: a person or group that oppresses people.</p> <p>Imagery: visually descriptive or figurative language.</p>	<p>Further information on women’s suffrage: https://www.bbc.co.uk/bitesize/topics/zxwg3j6</p> <p>Background to Maya Angelou’s <i>Still I Rise</i>: https://www.biography.com/news/maya-angelou-still-i-rise</p>

	<ul style="list-style-type: none"> • Battlefield imagery, when Jane has finished speaking. • Bronte’s use of fire and wine imagery related to Jane’s actions . <p>Using Maya Angelou’s poem <i>Still I Rise</i>, further explore a writer’s use of imagery, this time in poetic form. The poem is full of metaphor and symbolism related to Angelou’s pride in her ability to cope with adversity and “rise” to challenges.</p> <p>HA groups and pupils may want to write comparatively about the imagery that Bronte and Angelou create, noting similarities and differences.</p> <p><u>Concept: Creativity</u></p> <p>Using <i>Still I Rise</i> as inspiration and a model, pupils should complete some free writing exploring the difficulties and adversities they have encountered in their own lives. As this is more of a personal task, I have deliberately left the “form” of the writing free here – teachers may wish to direct their classes to write in a certain form, and model as appropriate.</p> <p>Encourage pupils to craft imagery to create different effects in their writing – just as Bronte and Angelou do.</p>		
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<p>Week Seven</p> <p>Application Check</p>	<p>This week is free of any new material in order to give all classes a chance to catch up/revise any previous content from weeks 1-6.</p> <p>Please complete the Application Check in timed, silent conditions.</p> <p>Time should be given over to DIRT and feedback, content at teacher discretion.</p>	<p>Key words from previous weeks.</p>	

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<p>Week Eight and Nine Powerful Creatures</p>	<p><u>Concept: Character</u></p> <p>Pupils should be encouraged to engage with the idea of a monster in a story, and how monsters can represent different societal fears:</p> <ul style="list-style-type: none"> • Dracula represents fears of foreigners, more specifically migration from the East in the Victorian era. • Mr Hyde represents our fear that <i>anyone</i> could be a monster inside, regardless of what they look like. HA groups may look at Darwin’s theory of evolution here, which was incredibly controversial at the time of publishing. • Frankenstein’s monster scares us because it represents what happens when science goes too far. (spiral back here to any recalled knowledge on Frankenstein from Year 7). • Medusa represents patriarchal fears regarding powerful women (links could be made here back to Curley’s wife or other studied “dangerous” women). <p><i>From the above, teachers may choose to focus on just one or two, or all of the examples given, dependent on class ability and time.</i></p> <p><u>Concept: Communication</u></p> <p>How do writers communicate societal fears through monster characters? Extracts are provided from two Victorian texts: <i>Dracula</i> by Bram Stoker (two separate extracts) and <i>Dr Jekyll and Mr Hyde</i> by RL Stevenson. Using any of the extracts (or a combination), pupils should explore what makes these monsters scary, and how the writers have used language to reflect some of the societal fears discussed in the Character section. Some ideas to use as a starting point follow:</p> <p>Dracula Extract One:</p>	<p>Monstrous: having the ugly or frightening appearance of a monster. inhumanly or outrageously evil or wrong.</p> <p>Societal: relating to society or social relations, e.g. “societal fears”.</p> <p>Patriarchy: A system by which biological males are always of a higher status than biological women.</p> <p>Regression: a return to a former or less developed state.</p> <p>Darwinism: the theory of the evolution of species by natural selection advanced by Charles Darwin.</p> <p>Connotations: An idea or feeling associated with a particular word.</p> <p>Monologue: A long speech by one character in a text.</p>	<p>Dracula and fear of “others”: https://www.shmoop.com/study-guides/literature/dracula/themes/fo-reignness-and-the-other</p> <p>Mr Hyde and the Victorian fear of regression: http://reframingthevictorians.blogspot.com/2014/11/the-victorian-fear-of-regression.html</p> <p>Fear of science in Jekyll and Hyde: https://victoriansttu.wordpress.com/fear-of-science-in-jekyll-and-hyde/</p> <p>Frankenstein and fear of science: https://www.theatlantic.com/science/archive/2017/04/frankenstein-science/523560/</p> <p>Medusa and fears of the <i>femme fatale</i>: https://hyperallergic.com/432102/dangerous-beauty-medusa-in-classical-art-metropolitan-museum/</p>

- The “storm” and “giant” metaphors to describe the Count, creating a sense of overwhelming power.
- Use of colours – spiral back to work on connotations in Year 7.
- Dracula’s “thick eyebrows” adding to the feeling that he is not a well-groomed “western” man.
- Imagery related to hell and fire linking Dracula’s character to that of the devil.
- HA groups may focus on his “hurling” of the women, and how this could be seen as a monstrous act in itself, possibly linking to previous week’s work on presentations of women in texts.

Dracula Extract Two:

- The contrast between the “tall” man “clad in black” and the “white-clad figure” of Mina Harker. Connotations of good and evil.
- The act of getting Mina to drink his blood – this unnatural act could be linked to voodoo/other exotic rituals, adding to our fear of Dracula as a monster from the East.
- Descriptions of setting creating an unnatural feeling around the Count – the “moonlight” to begin, and the “great black cloud” later, as the Count disappears.
- Various imagery related to hell/fire, as in Extract One.

Dr Jekyll and Mr Hyde:

- The narrative perspective of the maid lending a feeling of rumour and gossip to the story.
- The juxtaposition of the “aged beautiful gentleman with white hair” and the darker, “small gentleman”.
- Imagery related to Hyde’s regressive nature – “ape-like fury”, “stamping with his foot”, “clubbed him” and others all creating a sense that Hyde is somehow less than fully human.

How do writers present monsters as sympathetic characters?

The story of Medusa:

<https://www.greekmythology.com/Myths/Creatures/Medusa/medusa.html>

A copy of Duffy's *Medusa* and an extract from *Frankenstein* are provided in the shared folder.

Pupils should be encouraged to explore a different side of monsters from either of these extracts – how a writer creates sympathy for them in their writing.

Medusa:

- The idea of being “jealous” as an emotion that we can all relate to.
- Medusa is in love with a man she calls her “Greek God”, which humanises her further.
- The questions that the speaker asks in the final lines, solidifying our sympathy for her as her “Greek God” finds other girls.

Frankenstein:

- The Monster being aware of his own flaws – “I am a wretch”, “you hate me”
- The Monster is removing himself from society so that he can no longer hurt anyone – self-sacrifice.
- The juxtaposition in the final lines between memories like the “cheering warmth of summer” and the “bitterest remorse” that he feels now.

Concept: Creativity

Using ideas from the studied extracts, pupils should write their own monologue from the point of view of a popular monster (this could be one of the monsters studied or another monster from pop culture, e.g. Thanos from *The Avengers*, Voldemort, Pennywise the clown etc.).

Their monologues can be in speech form, like the *Frankenstein* example, or in poem form like *Medusa*.

	Pupils should be encouraged to try creating sympathy in the reader for their monster – how can they craft language and ideas to present their chosen monster as misunderstood?		
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Week Ten and Eleven Powerful Groups	<p><i>Most of the activities for this week focus on the short story, The Lottery, by Shirley Jackson. With this in mind, suggested activities her focus on the power of <u>groups of people</u> rather than individuals.</i></p> <p><i>Teachers may wish to read the whole story through with classes before study, or break it down into shorter sections.</i></p> <p>Concept: Character</p> <p>How can groups of people be powerful in different ways?</p> <p>Pupils should be encouraged to think about and explore the power of groups.</p> <ul style="list-style-type: none"> Groups who use their power for good – charities and clubs, schools, democratic governments, team sports. These are some of the building blocks of what we'd call civilisation – an advanced society. Groups who use their power for evil – authoritative governments, online trolls/groups who spread misinformation, bullies. <p>How can traditions be powerful?</p> <ul style="list-style-type: none"> Christmas and other religious traditions, family traditions, school proms, birthday parties can all be seen as positively powerful traditions. <i>Please be mindful of covering traditions in negative ways. A lot of online discourse around “harmful traditions” involves things like FGM and other gendered or culture-specific traditions, which is beyond the remit of this Year 8 unit.</i> 	<p>Civilisation: an advanced stage of social and cultural development in a society.</p> <p>Groupthink: thinking as a group, sometimes resulting in poor-quality decision-making.</p> <p>Tradition: a long-established custom or belief that has been passed on from one generation to another.</p> <p>Democracy</p> <p>Anarchy</p> <p>Climax: The highest point of tension and drama in a story</p>	<p>Key themes from The Lottery: https://www.litcharts.com/lit/the-lottery/themes</p> <p>A short film from the 60s based on the story: https://www.youtube.com/watch?v=vQQoMcaUz5Y</p> <p>Jackson’s literary legacy: https://www.irishtimes.com/culture/books/shirley-jackson-s-literary-legacy-from-the-shadows-to-the-spotlight-1.4752256</p> <p>11 things you didn’t know about Shirley Jackson: https://www.publishersweekly.com/pw/by-topic/industry-news/tip-sheet/article/71549-11-things-you-probably-didn-t-know-about-shirley-jackson.html</p>

The different characters in *The Lottery*, and their involvement in Tessie's death, allow pupils to see how groups and traditions can be powerful in different ways.

Shirley Jackson writes *The Lottery* in 1948, as America finally ends World War Two and enters an era of anti-communist hysteria. It may be appropriate for HA groups to conduct some contextual research into:

- Shirley Jackson's life and political views
- How America ended WW2 and the consequences of this
- America's relationship with the Soviet Union, and the build up to the Cold War.

Concept: Communication

Read the short story *The Lottery* as a class. Rather than another fortnight of close analysis work, this text allows pupils to respond more widely to themes and events in the story. Some ideas to begin pupil discussion and response are included below, but feel free to explore the text in your own way with classes.

- From the opening page, how do we know that something important or powerful is going to happen?
- How can we tell that the "black box" is a powerful object?
- What power does Mr Summers have?
- Why is it important that the reader learns that there is a "great deal of fussing" before a lottery?
- What power does Old Man Warner have? (or, why are Old Man Warner's views on the lottery dangerous?)
- Why doesn't anyone from the group help Tessie?
- Who is responsible for Tessie's death?
- What do we learn from this short story?

Concept: Creativity

	<p>Pupils should be encouraged to imagine that they are one of the villagers in the story – either a “powerful” character, like Old Man Warner or Mr Summers, or a less significant group member, like Mrs Dunbar or one of the children.</p> <p>Rewrite the final part of the story from that character’s point of view, focussing on the power of the group as they stone Tessie. How can pupils show in their writing that the character was “swept up” in the behaviour of the group? How can they show feelings like guilt, or pleasure, in the words that they select?</p>		
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Week Twelve Creative Writing	<p><i>This week is designed as a “bonus” week of creative writing and revision, should any extended creative writing opportunities have been missed in previous weeks. If you feel that your class have adequately practised, and had feedback on, their creative writing, feel free to skip this week.</i></p> <p><u>Concept: Character</u></p> <p>Reflecting on the different types of power and different characters that pupils have learned in this unit, can they rank order the characters studied, from most powerful to least? By looking at power from different perspectives, different responses can be given here.</p> <p><u>Concept: Communication</u></p> <p>What is the writer’s toolkit? How have pupils seen this toolkit used to create different effects, in the last ten weeks? Encourage pupils to create a list, or mindmap, all of the different tools that they have commented on this half term.</p>	Reflection on key words from previous weeks, as required.	

HA pupils might look more specifically at the different effects created by the same feature – for example, descriptions of the weather/pathetic fallacy is used in Dracula and The Lottery, but to create completely different feelings and effects.

Concept: Creativity

Pupils should imagine and plan out their own powerful person – either good, evil, monstrous or beautiful. They can either write a story featuring this powerful character, or describe their character within a scene. Teacher modelling etc. as appropriate.