

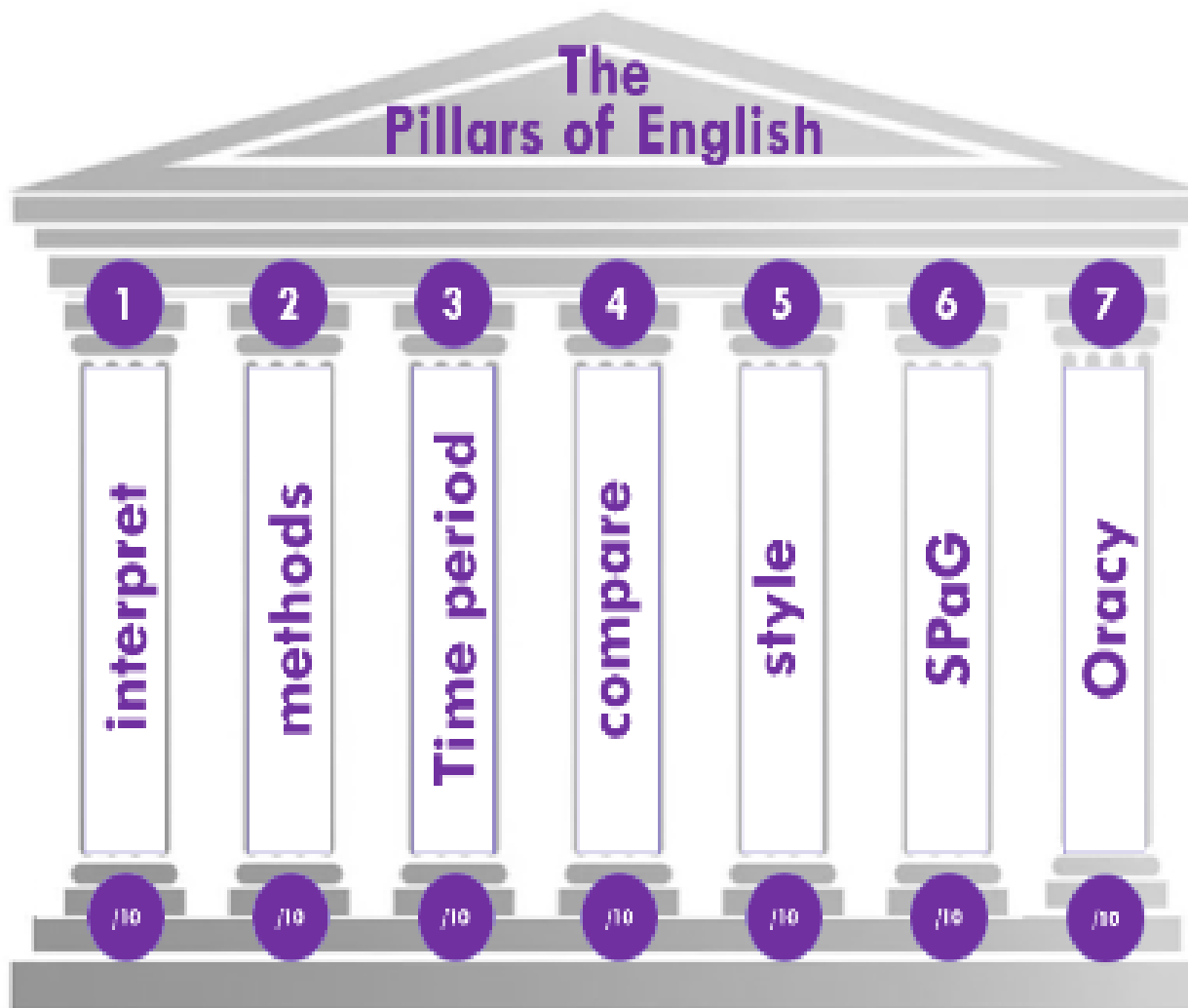
# English

## Year 8: (Gothic)

| Assessment Opportunities   | Literacy/Reading opportunities  | CEIAG Links  |
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| <p><b>Personalised:</b> Big Write (% marked for Pillars 5,6 ) : Write the opening to a gothic story. Introduce a character that is lonely and make choices in your design that encourages the reader to feel sympathy for them.</p> <p>Write a description of a castle, emulating the mood presented in Castle of Otranto</p> <p>Analyse media representation of different social groups during moral panics.</p> <p><b>Collective:</b> Vocabulary Assessment (% marked): Claustrophobic, Neglected, Looming, Menacing, Macabre, Treacherous, Suspicious, Ominous, Eerie, Solitary.<br/>Students are assessed on synonyms, antonyms, definitions and application of the word in a sentence.<br/>Recast this writing from the perspective of the unknown traveller.</p> | <p>A range of extracts from famous Gothic novels, including: The Yellow Wallpaper, The Castle of Otranto, Dracula.</p> <p>The complete reading of Mary Shelley's <i>Frankenstein</i>.</p> | <ul style="list-style-type: none"> <li>• Writer</li> <li>• Editor</li> <li>• Journalist</li> <li>• Social Work</li> <li>• Teaching</li> <li>• Counselling</li> </ul> |

### Curriculum vision:

“Our aim is to deliver a curriculum that is inclusive, relevant and progressive for all learners.”



**Pillar 1 'Interpret':** This assesses a student's ability to make personal inferences about characters and plot events they are studying.

**Pillar 2 'Methods':** This assesses a student's use of subject terminology and its accuracy. It also assesses how well they can analyse the methods that are being used by the writer for effect.

**Pillar 3 'Time Period':** This assesses a student's knowledge of the contextual time period they are studying and how it has shaped/influenced the text.

**Pillar 4 'Compare':** This assesses a student's ability to make connections between texts- both similarities and differences.

**Pillar 5 'Style':** In line with the writing strategy, this assesses a student's use of writing conventions and their ability to switch between demands of persuasive and creative writing.

**Pillar 6 'Spag':** This assesses a student's written clarity- their use of spelling, grammar, punctuation and use of structural organisation.

**Pillar 7 'Oracy':** This assesses a student's spoken word – the ability to alter tone, body language and volume of delivery to suit an audience.

| Assessment tasks   | Career Links  | Tier 2 Vocabulary Assessment.   | Additional information  |
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| <p><b>Week 20: Vocabulary Assessment</b></p> <p><b>Week 30: Big Write Assessment:</b></p> <p><b>Task 1: Thinking like a writer:</b></p> <p><i>Write the opening to a gothic story. Introduce a character that is lonely and make choices in your design that encourages the reader to feel sympathy for them (40 minutes)</i></p> <p><b>Task 2: Thinking like an editor:</b></p> <p><i>Annotate your writing, explaining the choices you have made to meet the brief. (20 minutes)</i></p> <p><b>Week 36 EOU ASSESSMENT (60 minutes)</b></p> | <p><i>Underpinned through 'thinking like a writer' and 'thinking like an editor' narrative of learning – students to be placed in the mindset of how writers and editors work in the workplace.</i></p> <p>Further ideas include:</p> <ul style="list-style-type: none"> <li>• Understanding characters emotions &amp; being able to accurately pen them.</li> <li>• Use a range of vocabulary &amp; sentence structure for clarity, purpose &amp; effect.</li> <li>• Be able to write &amp; speak creatively.</li> </ul> | <p><b>Tier 2 Vocabulary Assessment.</b></p> <ol style="list-style-type: none"> <li>1. <b>claustrophobic</b></li> <li>2. <b>neglected</b></li> <li>3. <b>looming</b></li> <li>4. <b>menacing</b></li> <li>5. <b>macabre</b></li> <li>6. <b>treacherous</b></li> <li>7. <b>suspicious</b></li> <li>8. <b>ominous</b></li> <li>9. <b>eerie</b></li> <li>10. <b>solitary</b></li> </ol> | <p><b>Additional information</b></p> <p>✓ The following grammatical terms are used and applied in this unit:</p> <ul style="list-style-type: none"> <li>▪ Simple sentence</li> <li>▪ Compound sentence.</li> <li>▪ Complex sentence</li> <li>▪ Holophrastic sentence</li> <li>▪ Adjectives</li> <li>▪ Simile</li> <li>▪ Allusion</li> <li>▪ Foreshadowing</li> <li>▪ Verbs</li> <li>▪ Antagonist</li> <li>▪ Protagonist</li> <li>▪ Zoomorphism</li> <li>▪ Symbolism</li> </ul> <p>Note: Class annotations to be modelled via a visualiser. When possible, link back to the previous scheme of learning as much as possible to make connections for the students.</p> <p>Green pen tasks are planned in.</p> |
| <p><u>Course overview:</u></p> <p>During this term, students will now be introduced to the Romantic movement and the conventions of the Gothic novel. This will expose students to a wealth of challenging literature (The Castle of Otranto, The Fall of the House of Usher, Dracula, The Tell-Tale Heart) and will be accompanied by the novel <b>'Frankenstein,'</b> building on students previous discussions in Year 7 of what constitutes a monster and a villain.</p>   | <p><b>CEIAG industry/sector links:</b></p> <ul style="list-style-type: none"> <li>• Writer</li> <li>• Editor</li> <li>• Journalist</li> <li>• Social Work</li> <li>• Teaching</li> <li>• Counselling</li> </ul>   |   |   |

|   | TBAT:  | Prepare for learning  | New information  | Clarify understanding  | Apply learning   | Review learning  | Homework                               |
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| 1 | <b>TBAT: Explore ideas about the gothic genre.</b>               | What could we mean by 'the Gothic'?   | Introduction to Gothic trailers.   | Introduction to Tier 2 vocabulary, to be used systemically in lessons.   | Apply 3 vocabulary words to a writing task.  | Extend writing using sentence starters provided.   | Homework introduced – reading journal. |
| 2 | <b>TBAT: Explore the gothic genre.</b>                           | What gothic features can you think of?  | Common features of gothic novels -students to add in green pen.  | What is the purpose of the gothic  | Read 'The Castle of Otranto' and answer comprehension questions.<br><br>Extension: read 'Coraline' and answer comprehension questions. | Summarise the plot of the text.  | Books chosen from library.             |
| 3 | <b>TBAT: Explore key conventions of the Gothic genre.</b>        | What gothic conventions does this image convey?   | Revisit the gothic genre and key conventions. Students to link learning to texts they have read/watched.   | Analysis of <i>The Sleep of Reason Produces Monsters (1797)</i><br><br>Watch trailer and identify gothic conventions | Read ' <i>The Mysteries of Udolpho</i> ' and answer comprehension questions  | Questioning on gothic conventions  |  |
| 4 | <b>TBAT: Explore how atmosphere is created in gothic fiction</b> | Recall:<br>1. What makes an effective description?<br>2. What do we mean by genre?<br>3. What do we mean by conventions?<br>4. What gothic conventions can you remember?. | Revisit ' <i>The Mysteries of Udolpho</i> ' and answer comprehension questions.<br><br>Highlight key phrases that explore gothic conventions and discuss the effect. | Revisit ' <i>The Castle of Otranto</i> ' and answer comprehension questions focusing on mood.                        | Write a description of a castle, emulating the mood presented in CoO.  | "We make up horrors to help us cope with the real ones"-<br><br>Class debate discussing for and against arguments. |  |

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| 5 | <b>TBAT: discuss and explore ideas about Gothic settings</b>                | What kind of settings can you imagine in gothic novels?  | Revisit vocabulary – spelling test.                                     | Read ‘The Fall of the House of Usher.’<br>Complete Reciprocal Reading Qs  | Discussion of comprehension questions, green pen class discussions and teacher led feedback.  | Revisit traditional gothic settings – discussion on how Speke Hall as a gothic setting. |   |
| 6 | <b>TBAT: develop sensory writing linked to setting</b>                      | Retrieval practice ‘PITSTOP’ on the gothic genre. Green pen  | Discussion around sensory writing -<br><br>Images linked to the gothic. | Exemplify examples of each sense in relation to gothic description.<br>Read a further example from <i>The Castle of Otranto</i> | How has the writer chosen sensory writings to describe the setting?   | Discussion of findings.<br>Green pen opportunity.                                       |   |
| 7 | <b>TBAT: use personification to create vivid, gothic imagery.</b>           | “ <b>The dense fog wrapped its cold fingers around the graveyard.</b> ”<br>1. What is <b>personification</b> ?<br>2. What is the <b>effect</b> created in this sentence? | Definition of personification, linked to creative writing,              | Setting presentation with exemplar descriptions for each.   | Create a vivid, sensory description that is inspired by one of these images. Use a range of <b>personification</b> in your writing. | Reflect on personal writing. Share response to class for peer assessment.               | 10 pages read – parent and teacher signature. |
| 8 | <b>TBAT: read, discuss and apply knowledge of setting in <i>Dracula</i></b> | Count Dracula is a perfect example of gothic fiction. Based on our week, why do you think he lives in a castle?  | Read extract from <i>Dracula</i> independently.                         | Quote mine for:<br><br>Sensory language<br><br>personification<br><br>Pathetic fallacy<br><br>Any other gothic conventions      | How does Stoker create a gothic atmosphere in the extract?<br>What-How-Why  | Swap with your partner and offer areas for development.                                 |   |

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| 9  | <p><b>TBAT: explore how writers use structure for effect</b></p> | <ol style="list-style-type: none"> <li>1. What does the word 'structure' mean to you?</li> <li>2. Can you remember the 5 main parts of a story of narrative?</li> <li>3. Green pen with answers</li> </ol> | <p>Remember, when reading a text, consider how the writer has structured it (put it together) to impact the reader.</p> <p>Discuss concept of 'disturbed minds' in literature.</p>  | <p>Reciprocal read and annotate <i>The Tell Tale Heart</i></p>                                     | <p>Analysis of structural devices:<br/>       Who does the writer <b>focus</b> the start of the short story on? What do we <b>learn</b>?<br/>       What does the writer <b>shift</b> the focus towards in the third paragraph? Why? <i>What is the effect</i>?<br/>       How does the writer use pace to make the reader feel the narrators <b>increasingly disturbed</b> mind?<br/>       What can you <b>infer</b> from the final paragraph? How does the writer leave the reader feeling?</p> | <p>Use the sentence starters to craft a response to use of structure.</p> <p>Now focus on this part of the text.<br/>       How are the following structural features used:</p> <ul style="list-style-type: none"> <li>• Punctuation</li> <li>• Change in focus.</li> </ul> <p>What is the effect?</p> |   |
| 10 | <p><b>TBAT: examine structure as a way to build tension</b></p>  | <ol style="list-style-type: none"> <li>1. <b>What makes <i>The Tell-Tale Heart</i> an example of gothic literature?</b></li> <li>2. <b>How is it structured?</b></li> </ol>                                | <p>How does the writer use pace to make the reader feel the narrators <b>increasingly disturbed</b> mind?<br/>       What can you <b>infer</b> from the final paragraph? How does the writer leave the reader <b>feeling</b>?</p> | <p>Discussion of structure as a device.</p> <p>Reread extract focusing on structural features.</p> | <p>Respond to:<br/> <b>How is this part structured effectively?</b></p>  | <p>Peer and present answers to class.</p>  | <p>10 pages read – parent and teacher signature</p> |

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| 11 | TBAT: apply knowledge of structure to my own writing  | What connotations do these images have?  | The structure of a text is how it is organised and how its parts <b>fit together</b> .<br>A writer structures their text <b>deliberately</b> to have an effect on the reader.<br>Think back to last lesson.<br><b>How was structure used to help present the narrators insanity?</b> | Retrieval quiz:<br>Watch video clip exploring structure as a way of working out plot points in a narrative.<br><br>Work out the meaning behind: shift, zoom, climax, cliff-hanger and resolution, all in relation to the video. | Write a descriptive narrative inspired by today's image. Using your <b>Gothic Word bank</b> sheet to help, use <b>structural techniques</b> to make your writing interesting for the reader. Try to write include a <b>disturbing</b> choice or action in your narrative. | Class discussion around: <ul style="list-style-type: none"> <li>• What gothic conventions can you identify?</li> <li>• What are the effects?</li> <li>• How has setting been used?</li> <li>• How has insanity been presented here?</li> <li>• What is the impact of first-person narration here?</li> </ul> |   |
| 12 | TBAT: redraft and improve my own writing              | <b>Think of one of the senses you DIDN'T write about last lesson:</b><br>See<br>Smell<br>Feel<br>Taste<br>Hear   | Read over the model answer.<br>Find and correct the various mistakes.  | <b>Rewrite your own piece from yesterday</b> , using parts of the model to <b>improve your writing</b> .  | Using your <b>vocabulary bank</b> in your books to help you, create a story that focuses on the <i>disturbed mind</i> of the narrator.  | Plenary:<br><br>In what ways could they be considered <b>unreliable narrators</b> ?<br><br>What is <b>the impact</b> of an unreliable narrator?  |   |
| 13 | TBAT: explore how insanity is used in Gothic fiction. | Give two examples of gothic settings.<br>What Gothic text inspired the 'Twilight' films?<br>Name two archetypal gothic characters.<br>Define surveillance. | Literary definition of <b>insanity</b> and the <b>uncanny</b> in gothic literature.  | Read short excerpt from <i>The Yellow Wallpaper</i> , looking for uncanny elements.<br>Discussion over findings, then deeper annotation and analysis of larger extract.   |   | Discussion linked to findings.   | 10 pages read – parent and teacher signature. |

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| 14 | TBAT: develop contextual understanding of gothic literature    | Recap information linked to <i>The Yellow Wallpaper</i> .          | Uncanny, in context. Information regarding Victorian 'Arsenic Waltz.'   | <b>How would you interpret the narrator's insanity in <i>The Yellow Wallpaper</i> differently now?</b> | Explain what you think it is <b>about</b> . Give <b>examples</b> from the text that help to show your views. <b>Explain</b> how it fits with gothic literature.   | Feedback on response  |   |
| 15 | TBAT: portray disturbed characters in creative writing         | <b>Write three descriptive sentences about a scared character.</b> | Think like a writer: Explore sentence starters for effect. Concept of unreliable narrator.  | Consolidate learning this HT linked to unreliable narrators and their connections to gothic.           | Write a descriptive narrative using today's skills. Using your <b>Gothic Word bank</b> sheet to help. Focus your narrative on a character with a <b>disturbed mind</b> . Push by including <b>structural techniques, pathetic fallacy</b> and a <b>gothic setting</b> .   |   |   |
| 16 | TBAT: examine how monsters are presented in gothic literature. | <b>What do these images suggest about gothic literature?</b>       | Gothic literature often uses creatures and monsters. They often <b>personified the fears of society</b> . Fears such as what happens when science is allowed to go too far; fear of the encroachment of contagious disease; and fear of the demons within us. | Reciprocal Read extract from <i>Frankenstein</i>   | How does the writer, Mary Shelley, create a gloomy and eerie setting in the first paragraph? Look carefully at the words used to describe Frankenstein's creation. What words does Shelley use to show that it is far from being human? Why does Frankenstein refer to this event as a "catastrophe"? Why? In your own words, explain what is frightening or unnatural about the creature's appearance. | Green pen and feedback on answers. <b>How does Shelley present the monster?</b> | 10 pages read – parent and teacher signature. |



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| 17 | <b>TBAT: explore how female characters present tension</b>    | <p>Give me three examples of the following:</p> <p>Literary devices, e.g. simile<br/> Gothic monsters, e.g. zombies<br/> Gothic settings, e.g. haunted house<br/> Gothic themes, e.g. murder</p> | <p>Stories hold a reader's interest by one of two ways:</p> <ul style="list-style-type: none"> <li>- <b>Raising questions</b> in their minds</li> <li>- <b>Delaying</b> the answers to these questions</li> </ul> <p>The questions are one of two kinds:</p> <ul style="list-style-type: none"> <li>- <b>Who</b> did it?</li> <li>- What will happen <b>next</b>?</li> </ul> | <p>Watch short film 'Alma' and explore tension using the tension graph.<br/> Mirror with trailer to <i>The Woman in Black</i></p> | <p>This quote comes from Walton's first letter to his sister in England.</p> <p><b>What themes does this symbol include?<br/> How does this quote link to eighteenth century beliefs?</b></p>   | <p>Share graphs and discuss choices and decisions.</p> |  |
| 18 | <b>TBAT: explore female protagonists in creative writing.</b> | <p>How would you describe the woman in the image?</p>  | <p>Reciprocal Read <i>The Woman in Black</i> extract.</p>  | <p>Complete additional tension graph linked to the extract. Does it differ from the trailer? If so, why?</p>                      | <p>How does the writer create tension in...<br/> Basic, Boost, Best.</p>  | <p>Share and justify responses.</p>                    |  |
| 19 | <b>TBAT: portray female characters in my own writing.</b>     | <p>What happened in the letters from the opening of the novel? Write down the plot in bullet points in your book.</p>  | <p>Think like a writer task linked to sentence starters as a means to aid tension.</p>   | <p>Build plan connected to images and sentence stems.</p>   | <p>Write a descriptive narrative using this week's skills. Remember, <b>Gothic Word bank</b>. Focus your narrative on <b>building tension</b>. Push by including <b>structural techniques, pathetic fallacy, a gothic setting</b> and a <b>disturbed character</b>.</p> | <p><b>Model responses to class as examples.</b></p>    | <p>10 pages read – parent and teacher signature.</p> |

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| 20 | <b>TBAT: consolidate vocabulary knowledge</b>  | <b>Today you will complete your vocabulary assessment for this term. Look over the ten key vocabulary words we have learned.</b> | <i>Complete vocabulary assessment for this term. Once completed, check, mark and correct.</i> |  |  |   |   |
| 21 | <b>TBAT: explore the context behind Shelley's <i>Frankenstein</i></b>                    | Write anything you know about the novel, <i>Frankenstein</i> ! Describe this image, why does it fit with gothic?                 | Context linked to Shelley as writer. Concept of Romanticism.                                  | Reciprocal Read 'How a teenage girl became the mother of horror.'  | What influenced Mary Shelley?                                  | Watch video and discuss ideas and opinions. |   |
| 22 | <b>TBAT: explore the exposition of the novel.</b>  | What do you remember about Freytag's pyramid? How does this link with tension?   | Revisit of Freytag's pyramid.   | Mind map what makes a <b>good opening</b> to a story. What would you <b>include</b> ? What would you <b>leave out</b> ? What can a <b>writer do</b> to ensure you do not put the book down in boredom?<br><b>Read opening letters of the novel</b> |  |   | . |
| 23 | <b>TBAT: explore the character of <i>Frankenstein</i> in the exposition of the novel</b> | What has happened so far, based on the opening letters? Why do you think Shelley started the novel in this way?                  | Continue reading as class.  | As you read think about:<br>any gothic features.<br>What future events Shelley alludes to in the exposition of the novel.<br>How Victor Frankenstein is finally presented.   | <b>How is the opening of the novel gothic?</b><br>What-How-Why | Share responses with class.                 |   |

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| 24 | <b>TBAT: discuss and explain gothic conventions in literature.</b>         | What can you recall about the novel so far?<br>What makes Shelley's writing gothic?                                | <b>Recap knowledge of Gothic literature.</b><br><b>Read selection of excerpts from various novels.</b>  | Read, annotate and explain various conventions.  | What gothic features can we see in the extracts?<br><br>Table completion.          | Share opinions and justify reasons. |  |  |
| 25 | <b>TBAT: discuss and explain how Shelley presents themes in the novel.</b> | What can you literally see in this image?<br>What does it suggest?<br>How might this link to Frankenstein?         | It is obvious that science plays a huge part in Shelley's novel. We will focus on the character of Victor Frankenstein and his connections to science.<br><b>What influenced Shelley?</b>   | Reciprocal Read "Sparks of Life" exploring experiments that may have influenced Shelley's writing. | Extract 1: How does Victor's fascination with science begin?<br>Quotation analysis | Review of source                    | 10 pages read – parent and teacher signature.<br>. |  |
| 26 | <b>TBAT: explore science as a gothic theme.</b>                            | How is the theme of science presented in this novel?<br>What might contemporary audiences have thought about this? | Read additional chapters of Frankenstein, making focus on the presentation of theme and convention throughout.<br>Think about the way in which Shelley's influences are evident in the narrative.<br>Discuss the importance of scene setting.   |  |  |                                     |  |  |
| 27 | <b>TBAT: proofread writing and improve editing skills.</b>                 | Quick write inspired by image.   | <ol style="list-style-type: none"> <li>1. Read and <b>find</b> as many mistakes as you can in the redraft extract.</li> <li>2. Correct them on the sheet in <b>GREEN</b>.</li> <li>3. Redraft the opening, <b>correctly</b>.</li> <li>4. <b>Annotate</b> the redraft for gothic conventions.</li> </ol> |  |  |                                     |  |  |
| 28 | <b>TBAT: develop writing and editing skills.</b>                           | Think about all the things we have focused on this term, so far.   | Revisit of the term so far.<br>Consolidate knowledge, recapping the various conventions and writing methods to date.<br>Create a summary of each of the conventions.<br><br>Think about how you could use them in creative writing.   |  |  |                                     |  |  |

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| 29 | <b>TBAT: consolidate gothic writing conventions</b> | Write two descriptive sentences linked to the image and 'think like a writer' sentence starters.   | Read, and annotate the model gothic opening description. Look for various methods, conventions and techniques used. With this model as a guideline, create a writing frame for your assessment. |  |  |                             |   |  |
| 30 | <b>TBAT: compose creative gothic opening</b>        | Write the opening to a gothic story. Introduce a character that is lonely and make choices in your design that encourages the reader to feel sympathy for them.<br>Task 2: Thinking like an editor: Annotate your writing, explaining the choices you have made to meet the brief. |   |  |  |                             |   |  |
| 31 | <b>TBAT: examine characterisation Elizabeth</b>     | Impressions of the character, linked to the image.   | Developments in the novel.  | How is the character presented now?<br>Have our impressions changed? | Response to various questions, linked to the character, Shelley's presentation of them and language used to describe them. | Share responses with class. |   |  |
| 32 | <b>TBAT: examine characterisation Victor</b>        | Impressions of the character, linked to the image.   | Developments in the novel.  | How is the character presented now?<br>Have our impressions changed? | Response to various questions, linked to the character, Shelley's presentation of them and language used to describe them. | Share responses with class. |   |  |
| 33 | <b>TBAT: examine characterisation the creature</b>  | Impressions of the character, linked to the image.   | Developments in the novel.  | How is the character presented now?<br>Have our impressions changed? | Response to various questions, linked to the character, Shelley's presentation of them and language used to describe them. | Share responses with class. | 10 pages read – parent and teacher signature. |  |

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| 34 | <b>TBAT: create descriptive writing inspired by Shelley</b> | How might you feel if this was happening to you? | Read extract from the novel, making use of knowledge of the whole text so far. Examine POV and perspectives.                                      | Locate Gothic conventions in Shelley's writing | Recast from a different perspective.<br>- Use gothic conventions focused on the term. | Share responses under visualiser to aid in understanding | 10 pages read – parent and teacher signature. |
| 35 | <b>TBAT: create descriptive writing inspired by Shelley</b> | Correction and editing task                      | Read extract from the novel, making use of knowledge of the whole text so far.<br>- Examine POV and perspectives.<br>- Model to the recreate task | Locate Gothic conventions in Shelley's writing | Recast from a different perspective.<br>- Use gothic conventions focused on the term. | Share responses under visualiser to aid in understanding | 10 pages read – parent and teacher signature. |
| 36 | <b>TBAT: Revisit key knowledge</b>                          | <b>Complete EOU assessment</b>                   |   |  |   |  | 10 pages read – parent and teacher signature. |