



YEAR 7 - UNIT 1: IN SEARCH OF ADVENTURE



Key Question: Why do humans tell stories?

Key Learning	The Structure of the Adventure story	Key Terminology
What is an adventure story? Adventure was originally a Middle English word derived from the Old French adventure meaning “destiny,” “fate,” or “chance event.” Today, adventure is defined as a remarkable or unexpected journey, experience, or event that a person participates in as a result of chance. Key ingredients of adventure stories: <i>dangerous situations, narrow escapes, problems to be solved through intelligence and skill, exotic people and places, and brave deeds.</i> Recommended Adventure: The Hobbit - Tolkien; Treasure Island - R L Stevenson; 20,000 Leagues Under the Sea - Jules Verne; The Maze Runner – James Dashner; Silverfin – Charlie Higson; The Girl Savage – Rundell; The Call of the Wild – Jack London; The Scarlet Pimpernel – Baroness Orczy; Tarzan of the Apes – Edgar Rice Burroughs; Touching the Void Joe Simpson; The Hunger Games S Collins	<u>The Hero's Journey</u> The call to adventure Hero receives a challenge which will call them away from their ordinary life Into the unknown Hero sets out on their adventure, entering a new world filled with dangers Trials and Tests On the path to their final goal the hero encounters difficult obstacles to overcome The final challenge The hero faces their greatest challenge and must endure an ordeal to achieve the aim of their adventure Reward and return The hero receives some form of reward and returns a changed person	Setting – the place where the adventure takes place Dialogue – conversation between two or more characters Characters - the people the writer deliberately creates Characterisation – the process by which writers make characters seem real Narrator – the person telling the story Narrative – A story or a description of a series of events Plot – the sequence of events the writers tells the story in 1st Person narrative – where the narrator tells the story using the pronoun ‘I’ 3rd person narrative – where the narrator uses the pronoun, ‘he’, ‘she’
Timeline of Famous Adventure stories <u>Ancient Adventure</u> (Mesopotamia) The Epic of Gilgamesh (2150-1400BC) <u>Greek Adventure</u> Homer's Odyssey (750BC) <u>Adventure from Anglo Saxon times:</u> Beowulf <u>Mediaeval Adventure</u> King Arthur and the Knights of the Round Table.(12-1300) Sir Gawain and the Green Knight (c14th) <u>First British Adventure Novel:</u> Robinson Crusoe by Daniel Defoe (1719) <u>19th Century adventure:</u> Treasure Island By R. L. Stevenson; King Solomon's Mines by H Rider Haggard Real life adventurers: David Livingstone, Captain Scott's Diary of the Antarctic	Stock characters in adventure stories: Hero – the main character who goes on the adventure Villain – an enemy of the hero Allies or companions – characters who help the hero. A mentor – a character that teaches and encourages the hero Unlikely hero – a hero who doesn't seem like one Anti-hero – a hero, who though they appear to be a villain share the same goal as a hero. Typical Settings for Adventure Stories Extreme and exotic settings, forests and mountains, dangerous places – out at sea, far off countries. Key Questions 1. Why do stories like these remain so popular? 2. How have adventure stories changed and developed over time? 3. How does a writer create engaging openings, as well as using unexpected events?	



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UNIT 2: A MONSTER CALLS – YEAR 7



Key Learning – *A Monster Calls*

An introduction to *A Monster Calls*

The original idea for *A Monster Calls* came from a writer called Siobhan Dowd who sadly died before she could write the novel.

Links to Prior Learning:

Propp's Character Theory; Structure; Narrative hooks; Characterisation; Storytelling conventions of mythic tales

Main characters:

Conor O'Malley - The protagonist of the book, thirteen-year old Conor is very responsible for his age. Conor is her primary carer because Conor's mother and father had divorced five years before her diagnosis.

The Monster – A giant creature who takes the shape of a yew tree. Conor's pain, grief, and inability to accept his feelings and his mother's impending death is what calls the monster to him.

Conor's Mother – Though it is only explicitly stated that Conor's mother is sick, details that Ness includes heavily implies that she has cancer.

Conor's Grandmother – Conor's grandmother is cold and somewhat strict, and Conor doesn't like her very much.

Conor's Father – Conor's mother and father divorced when Conor was seven years old, and Conor explains that he barely remembers what it's like to have a father in the house.

Lily Andrews – Conor's best friend and classmate. Conor's mother and Lily's mother have been friends for a long time, and Conor and Lily grew up together.

Harry – The school bully, who has been targeting Conor ever since Conor learned of his mother's diagnosis.

The Evil Queen – One of the characters in the monster's first tale.

The Young Prince – One of the characters in the monster's first tale. The young prince is the grandson of a king, and his stepmother is the evil queen.

Miss Kwan – One of the Conor's teachers. Miss Kwan tries to help Conor and asks if Harry, Anton, and Sully are bullying him.

Themes

Death, Denial and Acceptance; Dreams and versions of reality; Family and growing up; Storytelling; Isolation

Symbols in the Novel

The Yew Tree - a symbol of healing and immortality, often found in graveyards.

Clocks – symbol of time passing

Context (the setting of the story)

HISTORICAL CONTEXT

In the book, the monster says that it has been called many names in the past: **Herne the Hunter**, **Cernunnos**, and the **Green Man**. All of these are variations of pagan deities associated with nature. Herne the Hunter is a ghost in English folklore associated with Windsor forest. He is said to have antlers upon his head and ride a horse. Cernunnos is a Celtic horned god. Little is known about this deity other than the fact that it is depicted with the antlers of a stag and is also identified as a god of nature and life.

The Green Man is a representation of a sculpture or other representation of a face surrounded by or made from leaves, which makes it an apt name for the monster, who takes the form of a yew tree. The Green Man is usually interpreted as a symbol of rebirth or the life cycle, and is often used as a representation of various horned gods (such as Cernunnos or the Greek god Pan). The Green Man is often viewed as a pagan symbol, and yet images of the Green Man frequently appear carved into churches. This fact is also fitting for the story, as the monster takes the form of a yew tree that is found next to a church.

Deeper Questions

1. How does Conor challenge ideas about how the hero protagonist should be portrayed?
2. How does Conor's Grandma subvert expectations?
3. How does grief affect the way human beings treat one another?
4. What do nightmares represent if anything?
5. Was there a moral to *A Monster Calls*?



UNIT 2: A MONSTER CALLS – YEAR 7



Recommended Reading:	
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UNIT 2: A MONSTER CALLS – YEAR 7





Y7 - UNIT 3: TRAVELLERS' TALES



Key Learning – Understand the purpose of travel writing by demonstrating skills of persuasion, analysis and comparison throughout this unit of study.

What is travel writing? Travel writing provides insight about what it is like to visit different places around the world. Travel writing is usually non-fiction because it is told from the perspective of real people visiting new destinations for leisure, for holidays or even for adventure. These tales often appear in newspapers, articles, tourist guides, blogs or journals.

Travel writing top features:

- is usually written in the **first person** – using 'I'.
- is designed for a certain **audience**.
- is designed for a certain **purpose** (EG: to entertain or to inform).

Key concepts:

Anecdote: a story about someone's experience to help prove the writer's point.

Adjectives: descriptive words which can paint an image in the reader's mind.

Blog: an online diary entry.

Hyperbole: exaggerated ideas to prove the writer's point.

Repetition: repeating key words or phrases for emphasis.

Rhetorical question: a question for which an answer is not required; this should make the audience think.

Tone: the emotion conveyed to a reader in a piece of writing.

Core vocabulary:

Altitude: height above sea level.

Commodity: a useful or valuable thing.

Culture: the ideals and values of a certain group; a way of life.

Deprivation: a lack of resources which can impact the quality of something.

Expedition: An adventure to seek new knowledge or discovery.

Incomparable: without equal in quality

Perilous: full of danger.

Persuade: to convince someone of your opinion.

Recipient: someone who receives something.

Suspense: feeling anxious or apprehensive about what might happen.

Tension: the feeling of emotional strain or fiction; this can be between people or even a certain situation.

An example of travel writing taken from 'The Lost Continent' - Bill Bryson

I come from Des Moines. Somebody had to.

When you come from Des Moines you either accept the fact without question and settle down with a local girl named Bobbi and get a job at the Firestone factory and live there forever and ever, or you spend your adolescence moaning at length about what a dump it is and how you can't wait to get out, and then you settle down with a local girl named Bobbi and get a job at the Firestone factory and live there forever and ever.

Analysis questions:

1. Look at the pronouns used in this extract. From what type of narrative is Bryson writing?
2. Find an example where Bryson uses humour or hyperbole. Why might he use humour in this extract? How would this engage the reader?
3. Where does Bryson use repetition? What might this suggest about life in Des Moines? Is there a lot of opportunity?

Model analysis:

Bryson adopts a humorous **tone** to engage his reader when describing life in Des Moines. In particular, Bryson uses **hyperbole** when he writes that you 'live there forever and ever', which shows that there is not a lot of opportunity here. He continues to use humour when writing that 'you settle down with a local girl named Bobbi', showing that Bryson feels bored about life in Des Moines. For Bryson, life here is uninteresting and repetitive.

Your own expedition:

Research Michael Palin and note how he uses language to describe the North Pole. Try to write a paragraph analysing his language choices. **(Use the model analysis to help with this process).**

Write a description of a place you know well. Use ambitious adjectives and figurative language to **show** what this place is like rather than just telling your reader. **(EG: rather than telling me that the church was old, what adjectives could you use to describe the bricks?)**

Practice your persuasive writing by using the key concepts on this sheet. Your task is to persuade a student from a different city to visit Sunderland. **(Tip: Research what might attract people to Sunderland).**



Y7 - UNIT 4 – A MIDSUMMER NIGHT'S DREAM



Key Learning – to understand the concept of Shakespearean comedy: its plot structure, archetypal characters and the language of love

What is Shakespearean comedy?

A form of Renaissance literature, made popular by Shakespeare, which focuses on the comic misunderstandings and struggles of love, ending in the marriage of a number of the main protagonists.

KEY QUOTE: 'the course of true love never did run smooth'

MAIN CHARACTERS

Hermia

Hermia is the daughter of a powerful nobleman, Egeus. She is **fiery, independent, virtuous** and **daring**. She challenges conventions of what it means to be a woman.

Helena

Helena is Hermia's tall best friend. She is **untrustworthy, frustrated, suspicious** and **a fool for love**. She is in love with Demetrius.

Lysander

Lysander is Hermia's boyfriend. He is **romantic, persuasive**, and **dismissive**. He is in love with Hermia.

Demetrius

Hermia's dad loves Demetrius and is keen for him to marry Hermia. He is **arrogant, stubborn**, and **unpredictable**. He is in love with Hermia but was engaged to Helena.

Puck

Puck is Oberon's right-hand man. He is **mischievous** and **reluctantly obedient**.

Oberon

Oberon is the King of the Fairies. He is **jealous** and **romantic**.

Titania

Titania is the Queen of the Fairies. She is **independent** and **passionate**.

Bottom

Bottom is a weaver, playing the lead part of Pyramus in Quince's play. He is **bossy** and **self-centred**.



Key vocabulary you should already know:

Character, author, act, scene, page, glossary, plot, sub-plot, tension, authorial intent, analytical paragraph, writer's ideas, quotation

KEY VOCABULARY

Protagonist – a main character in a play

Soliloquy – a speech in a play that the character speaks to themselves or to the audience, revealing inner thoughts and feelings.

Severe – very strict or harsh

Conflict – a serious disagreement, battle or struggle between two sides or ideas.

Unrequited love – where a person loves someone who doesn't love them back.

Patriarchy - a system of society or government in which men hold the power and women are largely excluded from it.

Hierarchy - a system in which members of an organisation or society are ranked according to relative status or authority.

Extended metaphor – a metaphor which is weaved throughout a speech, or scene in literature.

To mock – mocking someone is to make fun of them.

Chaos – a situation where there is no order and everyone is confused.

Comedy – the use of language, characters and situations for the purpose of amusement.

Dramatic irony – where the audience knows something the characters do not.

To resolve – to solve a problem or difficulty.

Puns – a form of word play which has a comic purpose.

GREATER DEPTH CHALLENGE

1. How might the reactions of modern readers be different to the Shakespearean readers?
2. What does this play teach you about the 'course of true love'? How does this play explore the stereotypes of being in love? What do you think about Shakespeare's view of love?
3. How might your reading of Midsummer, make you think about your own views of love?
4. In what ways have your ideas about love changed?



YEAR 7 – UNIT 5: THE IDENTITY KIT



Key Learning – Identity as defined by the question; ‘Who are you?’ is something writers explore to challenge, criticise and raise awareness of. There are many ways in which writers use their writing to be a voice for the voiceless.

What is Identity?

Your identity is a combination of different elements that make up who you are - a unique individual.

The question, ‘Who am I?’ is important from when you are first given a name and will be shaped over your whole lifetime.

Some people write about it: in poems, songs, plays, novels and autobiographies, all trying to answer the question, ‘Who am I?’

Fluid Identities

As we grow up we become more aware of our own individual identity and how other people see us. As we get older, our identities are shaped and mature; who we are becomes more mature too.

Collective Identity

As well as individual identity, we have group identities too. This is influenced by our heritage, our upbringing, our family values, our religious beliefs, our personal experiences and the groups we may choose to identify with.

The search for identity in Literature

The search for identity is a popular topic in poetry and prose writing. This unit explores how writers use poetry and non-fiction to explore ideas around identity.

Poetic Key Vocabulary

Figurative language: figures of speech such as metaphors and similes that go beyond the literal meaning of the words to give readers new insights.

Imagery: figurative language that appeals to the readers senses – sight, sound, taste, smell or touch.

Stanza: a verse in a poem.

Rhyming Scheme: pattern of rhyming lines in a poem.

Rhythm: a strong, regular repeated pattern of movement or sound.

Free verse: poetry that has no regular form, rhyme or rhythm.

Recommended Reading:

Poetry: ‘Checking Out Me History’ by John Agard. *New and Collected Poems for Children* by Carol Ann Duffy; *The Orchard Book of Poems*, chosen by Adrian Mitchell; *The School Bag*, edited by Seamus Heaney and Ted Hughes; *The Nation’s Favourite Poems*, BBC Books.

Prose: *Wonder* by RJ Palacio; *The Skin I’m In* by Sharon G Flake; *Kit’s Wilderness* by David Almond.

Timeline of poetry

The word ‘identity’ comes from the Latin ‘idem’ meaning ‘the same’. Whilst we are all individuals, we are connected through the shared experience of being human.

As an art form, poetry was recited or sung before it was written down.

With the development of writing, poetry become structured and elevated. It has continued to be a major way in which writers explore ideas around identity.

DIG DEEPER QUESTIONS

1. What has shaped your identity?
2. How have these collection of poems helped raise your awareness of the way identity is more problematic for some people?
3. How can you express your identity in a positive, life-affirming way?



YEAR 7 – UNIT 5: THE IDENTITY KIT

