Year 7 English - Reading and Writing in Genre: Fairy Tales

Duration: 8 weeks (flexible) *Please note that Learning Episodes can span more than one 60 minute lesson.

STIMULATE & GENERATE - FOCUS ON ENGAGEMENT, DISCUSSION AND BUILDING CULTURAL CAPITAL	CAPTURE, SIFT & SORT - FOCUS ON DEVELOPING KEY SKILLS LINKED TO SUCCESS CRITERIA/ASSESSMENT OBJECTIVES	CREATE, REFINE & EVALUATE - PRODUCE EXTENDED PIECES, EDIT AND REFINE WORK

Column 1: STIMULATE & GENERATE

1. Why is a forest a frightening setting?

Pupils develop an understanding of how and why writers can use setting to engage their audience and establish themes, and how this has been done in context.

- ❑ Pupils link back to their learning about Dartmoor in *The Hound of the Baskervilles* and review how and why the setting is used to build tension and a sense of danger
- ❑ Pupils brainstorm fairy tales they already know which are set in forests and consider why and how writers/film directors use this setting. Pupils who do not know European fairy tales can discuss what frightening settings are used in their culture's folklore
- ❑ Pupils explore an image of a forest with the teacher modelling how to make predictions and inferences about the image
- ❑ Pupils explore a range of images of forests collaboratively, recording their own predictions and inferences in response to these questions:
    - ❑ What do these images have in common? How are they different?
    - ❑ What makes these places dangerous?
- ❑ Pupils rank these images in Reading Journal style from least to most dangerous, recording their reasons for their choices.

KEY LEARNING (statements are for Y7 ARE - see KS3 grids for above and below)
- ❑ Reading:
    - ❑ Personal Engagement - Evaluate texts, justifying opinions and considering writer's intentions, making clear reference to specific elements of the text and connections with other texts and experiences

2. Why do fairy tale writers use forest settings?

- ❑ Pupils learn about the context behind forests in fairy tales, focusing on the Brothers Grimm and Germany's Black Forest. Pupils should explore both historical and literal connotations associated with forests as well as the metaphorical and symbolic connotations.
- ❑ Consider using the following articles:
    - ❑ https://www.theguardian.com/culture/2010/oct/29/forest-fairytales-horror-films
    - ❑ http://www.woodlands.co.uk/blog/flora-and-fauna/the-fairytale-forest-%E2%80%93-a-source-of-symbolism/
    - ❑ https://www.nationalgeographic.com/photography/proof/2016/09/a-return-to-the-magic-of-the-woods/
- ❑ Pupils discuss their contextual understanding and record their conclusions and ponderings in response to the question: Why were forests perceived as dangerous places? (pupils should come to conclusions about lawlessness, 'other'ness, boundaries)
- ❑ Pupils link their understanding to modern context and discuss and record their responses to the question: In modern times, what spaces have similar traits to these forests? (e.g. internet)
- ❑ Pupils conclude by drawing together their knowledge of fairy tales and contextual understanding to evaluate the generic use of forests as fairy tale settings. Pupils discuss and respond to the question: Why are so many fairy tales set in forests?

KEY LEARNING
- ❑ Reading:
    - ❑ Contextual Understanding - Use relevant knowledge to explore how the context in which texts are set, written, and read can bias an audience's understanding of its meaning

3. How do writers establish danger and build fear?

Pupils develop an understanding of how writers use language to create a dangerous and frightening setting.

- ❑ Pupils use the forest imagery from Learning Episode 1 to begin to build a word bank for forest settings. Pupils practise thesaurus skills and evaluate effective words and synonyms.

Column 2: CAPTURE, SIFT & SORT

5. How can a fairy tale be presented in different ways?

Pupils explore different fairy tale openings for the same story.

- ❑ Pupils explore the image of Shaun Tan's sculpture of Red Riding Hood and discuss:
    - ❑ What do you see in this picture?
    - ❑ What do you think it's about?
    - ❑ Do you know the story?
- ❑ Pupils write a summary of what they know or can guess about the story based on the sculpture
- ❑ Pupils listen to Philip Pullman's version of the story (lower sets may have to listen to their teacher read the story as this recording goes quite quickly)
    - ❑ https://soundcloud.com/penguin-books/pullman-little-red-riding-hood
- ❑ Pupils look at the first two sentences from Philip Pullman's text and Angela Carter's *The Company of Wolves*
- ❑ Pupils discuss which opening they prefer and why
- ❑ Pupils get a 'bag of words' from *The Company of Wolves* and try to organise and categorise them without teacher guidance. Pupils explain which words they have grouped together and why, recording the vocabulary in groups in their book to refer back to later
- ❑ Pupils identify unknown vocabulary and make predictions based on the words. Some words pupils will be able to figure out in the context of the extract, others will require further explanation/research
- ❑ Teacher models 'think aloud' strategies (questioning, visualising, predicting, etc.) on the first section of *The Company of Wolves* extract
- ❑ Pupils read the rest of the extract and use the 'think aloud' strategies to build their independent understanding of the text
- ❑ Pupils return to their discussion of which opening is better and why

KEY LEARNING
- ❑ Reading:
    - ❑ Language - Discuss how writers use language, including figurative language, clearly explaining the impact on the reader
    - ❑ Personal Engagement - Evaluate texts based on personal opinions with clear reference to the content of texts and other texts I have read to justify my responses
    - ❑ Comparison and Evaluation of Methods - Discuss, compare, and evaluate the impact of a range of writers' methods within and across texts, considering the intended impact on the reader and justifying personal opinion

6. How can writers use structure to guide and affect the reader?

Pupils explore text structure at the paragraph level.

- ❑ Pupils return to the first two sentences from *The Company of Wolves* and discuss: why does Carter open with the wolf?
- ❑ Teacher uses the first two paragraphs of the extract to model structure mapping by summarising in a word or phrase what each paragraph is about, either as an annotation or a sub-heading
- ❑ Pupils use this strategy independently for the remainder of the extract
- ❑ Pupils feedback as a group and create a paragraph-level structure map to use for their own writing
- ❑ Pupils discuss: how does the structure of this text inspire fear in the reader?
- ❑ Pupils use their structure map along with their mood board to plan their own story opening. They do not need to write the story yet and should stay in the planning phase, focusing on establishing danger and inspiring fear

KEY LEARNING
- ❑ Reading:
    - ❑ Structure - Explain how a writer's organisation of a text and use of structural features guides the reader

7. How can writers use sentence structure to enhance meaning?

Pupils build their understanding of structure by considering sentence level structure.

- ❑ Pupils go through *The Company of Wolves* extract and select the three sentences that are the most powerful in their own opinion
- ❑ Pupils discuss in groups and as a class what makes these sentences so powerful
- ❑ Teacher models annotating a sentence for words and grammar that contribute to its impact
- ❑ Pupils use this strategy to annotate their own selection of three sentences
- ❑ Pupils participate in activities based on Killagon's methods to experiment with sentence structure and punctuation, mimicking Carter's style (http://sentencecomposing.com/sentence-composing-practices)

Column 3: CREATE, REFINE & EVALUATE

10. How can I plan independently?

Pupils prepare and plan for their outcome writing piece.

- ❑ Pupils explore images of Briar Rose and the Wise Woman (Maleficent in Disney) from Chris Riddell, Shaun Tan, Disney, and any other artists
- ❑ Pupils use Reading Journal style to create a 2-page character board for Briar Rose and the Wise Woman, including a range of images/illustrations, vocabulary, and fragments/phrases. They can pull from previous word banks/bag of words and borrow descriptions from other writers they have explored
- ❑ Pupils should focus their Reading Journal work on creating clear connections and juxtapositions between these characters
- ❑ Challenge: Pupils explore the settings in the Briar Rose story tradition and consider how these settings operate similarly to and differently from the forest settings they have explored throughout this topic

KEY LEARNING
- ❑ Writing:
    - ❑ Idea Generation - Generate ideas, choosing stimuli to inspire and inform my thinking, sifting out the best ideas to include
    - ❑ Vocabulary - Make choices about vocabulary, figurative language, and known lexical structures for clarity and impact

11. How can I plan to write independently?

Pupils prepare and plan for their outcome writing piece.

- ❑ Pupils use their work with planning and vocabulary from last lesson and sentence structure from previous lessons to carefully craft effective sentences about the Wise Woman. Pupils should be working at independent sentence level before moving to whole paragraph.
    - ❑ Pupils should use a range of sentence structures, punctuation, and ambitious vocabulary.
    - ❑ Pupils annotate and evaluate their own effective sentences, explaining what strategies they have used and what effect they're aiming to achieve

KEY LEARNING
- ❑ Writing:
    - ❑ Idea Generation - Generate ideas, choosing stimuli to inspire and inform my thinking, sifting out the best ideas to include
    - ❑ Vocabulary - Make choices about vocabulary, figurative language, and known lexical structures for clarity and impact
    - ❑ Sentence Structure and Punctuation - Use a range of clause and phrase structures for impact, varying their position within a sentence. Make choices about punctuation for clarity and impact
    - ❑ These sentences are to be red-pen marked by the teacher according to the Key Learning. Feedback should be immediate for maximum effect.
    - ❑ Pupils then green pen the work to improve in key areas

12. How can I use my planning to write independently?

Pupils plan and prepare for their outcome writing piece.

- ❑ Pupils use their prior learning to plan their piece at paragraph level, considering what to focus on closely at the beginning, and how this focus should shit as their story opening progresses
- ❑ Pupils should pinpoint where their sentences and vocabulary/phrases from their planning stages will fit in the overall piece
- ❑ Challenge: Pupils will plan how to structure juxtaposition of Briar Rose and the Wise Woman for effect in their story opening. They can use setting (Challenge from LE 10) as well as their contrast work to inform this.

KEY LEARNING

- Pupils explore a series of extracts from fairy tales which describe forest settings, annotating what stands out in the extracts and describing the effect on reader. Pupils discover how often forests are frightening because of how the characters feel in the setting. Extract suggestions:
  - *Snow White and the Seven Dwarves* by the Brothers Grimm (1812)
    - Page 2:
      http://pinkmonkey.com/dl/library1/story158.pdf
    - Video:
      https://www.youtube.com/watch?v=y2zrs7Irzuw
  - *Beauty and the Beast* by Madame de Villeneuve (1740)
    - Page 6:
      http://humanitiesresource.com/ancient/articles/Beauty_and_Beast-Final.pdf
    - Video:
      https://www.youtube.com/watch?v=oQz8IrgPjfE
  - *The Hobbit* by JRR Tolkien (1937)
    - Page 167, 231-233:
      https://www.lake.k12.fl.us/cms/lib/FL01000799/Centricity/Domain/4432/The%20Hobbit%20byJ%20%20RR%20Tolkien%20EBOOK.pdf
    - Video:
      https://www.youtube.com/watch?v=IIN_NGHLR5s
- Pupils discuss their responses to the extracts and link to other forests they've encountered in literature or media. Pupils discuss how the writers have used language and structure in these extracts to establish danger and build fear
- Pupils use their annotations and extracts to add to their forest word bank, using both vocabulary directly from the extracts and from their own descriptions

KEY LEARNING
- Reading:
  - Language - Explain how the writer uses language to affect the reader, and what this suggests about the writer's intentions
  - Comparison and Evaluation of Methods - Discuss, compare, and evaluate the impact of a range of writers' methods within and across texts, considering the intended impact on the reader and justifying personal opinion
- Writing:
  - Vocabulary - Experiment with a wide range of vocabulary to achieve deliberate, cumulative effect and be able to justify decisions made

4. How do writers develop a sense of fear and danger?

Pupils develop understanding of how writers use language and setting to create a dangerous and frightening atmosphere.
- Pupils discuss what can be added to a forest setting to make it even more dangerous and frightening (weather, creatures, movement, sounds, shadows, hazards, etc.)
- Pupils use Reading Journal style to create a 2-page 'mood board' for a frightening forest setting, including a range of images/illustrations, vocabulary, and sentences/fragments/phrases. They can pull from their word bank from Learning Episode 2, but need to build upon and broaden their ideas

KEY LEARNING
- Writing:
  - Idea Generation - Generate ideas, choosing stimuli to inspire and inform my thinking, sifting out the best ideas to include
  - Vocabulary - Experiment with a wide range of vocabulary to achieve deliberate, cumulative effect and be able to justify decisions made

- Pupils use their vocabulary banks and bag of words recordings
- Pupils annotate their own sentences to explain their use of vocabulary and grammar for impact
- Pupils annotate a partner's sentences and discuss the impact and possible improvement

KEY LEARNING
- Writing:
  - Vocabulary - Make choices about vocabulary, figurative language, and known lexical structures for clarity and impact
  - Sentence Structure and Punctuation - Use a range of clause and phrase structures for impact, varying their position within a sentence. Make choices about punctuation for clarity and impact

8. How can we present a fairy tale in a different way?

Pupils apply their prior learning to prepare for an apprentice writing piece.
- Pupils explore images of Shaun Tan's sculpture of Hansel and Gretel and Lorenzo Mattotti's illustration of the witch's cottage
  - Pupils discuss: what is unsettling about these image? How do the artists create fear?
- Pupils listen to a teacher reading of Hansel and Gretel from the Brothers Grimm. Pupils discuss what the tale's warning is.
- Pupils explore the story openings from the Brothers Grimm, Neil Gaiman, and Philip Pullman
  - Pupils discuss what these openings have in common
  - Pupils then consider their previous discussion and evaluation of Philip Pullman and Angela Carter's telling of Little Red Riding Hood
  - Pupils discuss how the opening to Hansel and Gretel could be re-written to establish the unsettling and fearful themes of the artists' images
    - Pupils guided to the conclusion that beginning with the witch, as Carter does with the wolf, creates a much more frightening tale
  - Pupils discuss what should be included and excluded from the opening scene for an unsettling effect

KEY LEARNING
- Reading:
  - Comparison and Evaluation of Methods - Discuss, compare, and evaluate the impact of a range of writers' methods within and across texts, considering the intended impact on the reader and justifying personal opinion
- Writing:
  - Idea Generation - Generate ideas, choosing stimuli to inspire and inform my thinking, sifting out the best ideas to include

9. How can we rewrite a fairy tale opening to guide and affect the reader?

Pupils apply their prior learning to an apprentice writing piece.
- Teacher models the live writing process for an apprentice piece of creative writing in Angela Carter's style. Teacher writes a description of the witch's cottage to set the scene. This should not be prepared ahead of time so that pupils can see what writing and self-editing really looks like.
  - Focus on finding and expressing Carter's style in how it creates meaning and impact (link back to prior learning)
  - Refer to vocabulary banks and work on sentence structures, reminding pupils of resources at their disposal
  - Experiment with vocabulary and sentence structure so pupils can see how writers make deliberate choices for effect
  - Explain what methods you're using to build suspense and tension in the scene e.g. using juxtaposition for the attraction and fear towards the house
- Pupils continue the apprentice piece, finishing the setting description and moving on to the scene in which Hansel and Gretel encounter the witch for the first time
  - This piece of apprentice writing is to be red-pen marked by the teacher according to the Key Learning. Feedback should be immediate for maximum effect.
  - Pupils then green pen the work to improve in key areas

KEY LEARNING
- Writing:
  - Composition and Style - Adapt writing, according to purpose, audience, form, genre, and viewpoint, choosing effective features to influence the reader
  - Vocabulary - Experiment with a wide range of vocabulary to achieve deliberate, cumulative effect, justifying decisions made
  - Sentence Structure and Punctuation - Use a range of clause and phrase structures for impact, varying their position within a sentence. Make choices about punctuation for clarity and impact

- Writing:
  - Idea Generation - Generate ideas, choosing stimuli to inspire and inform my thinking, sifting out the best ideas to include
  - Vocabulary - Make choices about vocabulary, figurative language, and known lexical structures for clarity and impact
  - Sentence Structure and Punctuation - Use a range of clause and phrase structures for impact, varying their position within a sentence. Make choices about punctuation for clarity and impact
  - Text Structure and Organisation

OUTCOME:

Pupils use independent creative writing to exhibit their understanding of atmospheric writing that inspires fear in their readers and communicates the tale's moral warning. This writing is assessed, but should not be completed in exam conditions. Teachers give time for pupils to plan, write, edit, peer assess, and redraft until final draft. Pupils work collaboratively throughout the writing process - the work they produce for summative assessment should be independent from the teacher, though not from peer support.

- Pupils rewrite the opening of Briar Rose to begin with the Twelfth Wise Woman instead of the King and Queen and Briar Rose's birth
- Pupils plan using the Shaun Tan sculpture, Chris Riddell illustrations, the Pullman version, original Grimm's translations, their paragraph and sentence work, vocabulary banks, or any other method they choose
- Pupils green pen work to improve in key areas as part of the editing and drafting process
- This piece of writing is to be red-pen marked and assessed by the teacher according to the Key Learning. This is an assessment piece so it needs to be completed independently, though not in exam conditions.

KEY LEARNING
- Writing:
  - Idea Generation - Generate ideas, choosing stimuli to inspire and inform my thinking, sifting out the best ideas to include
  - Composition and Style - Adapt writing, according to purpose, audience, form, genre, and viewpoint, choosing effective features to influence the reader
  - Vocabulary - Make choices about vocabulary, figurative language, and known lexical structures for clarity and impact
  - Sentence Structure and Punctuation - Use a range of clause and phrase structures for impact, varying their position within a sentence. Make choices about punctuation for clarity and impact
  - Text Structure and Organisation

13. How can I publish my work?

Pupils take pride in their completed outcome work and publish their pieces.
- Pupils use special publishing paper (with borders and space for title and illustrations) to write their final, best version of their story opening
- These publications should be in pupils books and copies can be laminated and displayed in the classroom and/or Library and/or English display boards

14. How else can I present my story?

Pupils create an artistic representation of their writing.
- Pupils explore a range of images from Shaun Tan's *The Singing Bones*
- Pupils consider and discuss how they could represent their story opening as a single sculpture
- Pupils create a sculptural representation of their story. This can be done at home and can take a variety of forms - Play-Doh, cake, modelling clay, Lego, shoebox diorama, papier mache, layered cardboard, etc.
- Pupils to bring their sculptures into lesson to share and celebrate their work.
- Teacher to take a picture of each sculpture for pupils to stick in their books
- Sculptures to be displayed in classroom and/or Library