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| **Intention:**  This unit of work is important because it will help students develop the key skills needed to understand both fiction and non-fiction texts. This then leads to students being able to communicate clearly within their writing and create transactional and analytical pieces of work.   |  | | --- | |  | | | | | | **Key reading:**   * The Hunger Games * The Host * 1984 * I, Robot | |
| **Key Terminology:** | | **Descriptive writing:** | | **The Five senses** | | |
| * Utopia * Dystopia * Apocalypse * Convention * Post-apocalyptic | An imagined place or state of things in which everything is perfect  An imagined state or society in which there is great suffering or injustice  an event involving destruction or damage on a catastrophic scale  A way in which something is usually done  Describing or relating to the situation after the destruction of the world, or to an extremely bad situation in which it seems as if the world has been destroyed |  | Be specific: Details matter! They build a sense of place like nothing else.  Be selective with your descriptive details: The reader doesn’t want information. They want atmosphere. They want vivid language. They want mood.  Write for all the senses: Taste, Touch, Smell, Hear, See  Use unfamiliar locations.  Use place to create foreshadowing  Think about your words – nouns and adjectives |  | | Sight: The writer will highlight what the character sees, whether the character is walking down the street or when inside a building. It’s OK to draw attention to the cracks in the pavement. But it might be significant to show how the cracks mirror the (fractured) paths in the character’s life.Sound: I love the sound of rain. I find it strangely calming – especially if I don’t have to go outside. As a sense, sound can work particularly well in setting a scene. It will help create an ambience as to what unfolds. If your character is lost in a forest, the slightest sound might make them on edge. Whereas a walk on the beach, with the sound of the waves lapping against the shore, will create an altogether different mood.Smell: This is an easier sense to write than you think. Back to the aforementioned beach, what smells do you think will permeate the air? Chances are it’s the smell of the saltwater and the seaweed lining the shore. We can all recall the smell of certain things in life, whether it’s a good or unpleasant experience. When writing about different smells, the writer is simply recounting them on the page.Taste: The same applies to taste. I love the taste of strawberry jam, but I wouldn’t thank you for a drink with ginger in it. So, bringing taste to life on the page is very much character dependent – how the taste, real or imaginary, gives a greater understanding to a character’s feelings.Touch: How do characters react when they touch something, or when someone touches them? Working in an office, paper cuts are quite common – but they can certainly sting. Again, it comes back to feelings. If your character is having a bad day, something as “trivial” as a paper cut might intensify the situation. Call me an old fool, but there is nothing more romantic than holding hands with your loved one – the reassurance it can give you. And when it’s not there – the longing for its return. |