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James and the Giant Peach
KNOWLEDGE ORGANISER
Y7



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UNIT SHEETS

This section of your Knowledge Organiser contains the unit sheets for each topic. Use them to make sure you know what is required at each stage of your learning.

Skill	Rating			Where to find help
	Term 1	Term 2	Term 3	
<p><i>Reading</i></p> <p>Use a range of strategies, including accurate decoding of text, to read for meaning.</p> <p>Key words read on sight.</p> <p>Show awareness of reading for meaning, frequent errors made.</p> <p>Decode accurately, showing understanding of text, some errors made.</p> <p>Demonstrates ability to use strategies to decode meaning.</p> <p>Demonstrates wide range of strategies to decode general texts.</p> <p>Uses wide range of strategies to decode even complex texts accurately.</p> <p>Engages with a full range of strategies, using them to fully decode texts.</p> <p>Describe, select or retrieve information, events or ideas from text and use quotation and reference to text</p> <p>Some specific, straightforward information recalled</p> <p>Able to retrieve simple information from text.</p> <p>Some comments include quotes</p> <p>Able to retrieve simple information and find quotations to support ideas when prompted</p>				

Retrieve information from text, using this to for answers.

Begins to use quotation

PEE begun to be effective

Detailed information retrieved from text, using this to for answers.

PEE used effectively

Confident use of information, used to support ideas.

Quotations apt and supportive of points

PEE used confidently

Concise quotations used to fully support points. Information is fully understood and used to support ideas

PEE used successfully.

Deduce, infer or interpret information, events or ideas from texts

Simple meanings and links made

Simple literal meanings in texts understood made from a point of reference in the text

Some complex literal ideas understood. Inference identified but often turns into description

More complex literal ideas understood. Inference identified but not developed or supported

Deduce or infer from range of texts, giving simple evidence
Ideas expanded clearly

Inference and deduction is sustained demonstrating clear interpretation skills

Different layers of meaning identified

Inference and deduction is sustained demonstrating astute interpretation skills

Different layers of meaning identified and sustained in writing

Identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level

Aware of text organisation - beginning, middle, end

Pupils identify opening, development and ending of text

Pupils identify structure of text with some reference to effective strategies

Simple structural features identified

Pupils make initial comments on structural features and why they are used

Comments on structural and organisational features sustained showing awareness of how they are used

Full exploration of writers' intentions in using structural and organisational devices and their effect

Full independent and original exploration of writers' intentions in using structural and organisational devices and their effect on readers

Comment on writers' uses of language, including grammatical and literary features at word and sentence level

Some effective language choices noted

<p>Basic word classes identified correctly</p> <p>Basic language features identified within a text</p> <p>Awareness of effects of language features within a specific text when supported by teacher</p> <p>Independent awareness of effect of language techniques explained in written response</p> <p>Strong explanation of writers' choices of words and devices and effect on reader with evidence given</p> <p>Independent and original explanation of writers' choices of words and devices and effect on reader, explaining cause and evidence given</p> <p>Identify and comment on writers' purposes and viewpoints, and the effect of the text on the reader</p> <p>Awareness that a writer has a viewpoint. Simple comments on likes and dislikes</p> <p>Main plot of text identified/main purpose Express personal opinion</p> <p>Main themes and writers' purpose identified in a text</p> <p>Clearly explain writers' viewpoint and intentions for writing</p> <p>Writers' viewpoint identified with supporting evidence</p> <p>Subtle influences such as bias identified in writers' purpose. Deduction used to show layers of text</p> <p>Subtle influences such as bias identified in writers' purpose. Deduction used to show layers of text, supported by quotations. Effect on reader evident</p>				
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Relate texts to their social, cultural and historical contexts and literary traditions

Recognise different types of texts

Identification of origins of text

Recognise similarities between texts

Identification of origins of text shown and how this is seen in writing

Awareness of how context affects the text is demonstrated in writing

Writers' intentions framed within clear understanding of context

Awareness of cultural bias on writer and reader demonstrated through written responded, supported by quotations

Astute awareness of cultural bias on writer and reader demonstrated through written responded, fully supported by quotations

Writing

Write imaginative, interesting and thoughtful texts

Some relevant ideas. Some good word choices

Some ideas expressed clearly. Use simple adjectives.

Ideas generally clear and engaging

Texts try to engage reader's interest by specific techniques

Texts are interesting and engaging in parts, using techniques to control reader's reactions

Relevant material is developed confidently and with interesting use of varied techniques

Engages and maintains the interest of the reader by presenting a coherent account using techniques in a challenging way

Produce texts which are appropriate to purpose, audience and format

Some basic purpose

Some features of form

Some attempt to adopt style

Purpose established generally

Some attention to reader

Text is mostly for purpose. Initial reference to audience

Consistent reference to audience and purpose

Style wholly appropriate to purpose and audience. Key markers are used throughout

Appropriate and engaging style which challenges the purpose and audience

A coherent account with distinctive features of purpose, audience and format using original stylistic features

Organise and present whole texts effectively, sequencing and structuring information & ideas

Some basic sequencing of ideas

Openings and closings sometimes signalled

Piece has beginning, middle and ending

Clear order established. Paragraphs link together well

Structure of text seen clearly. Reader follows sequence supported by markers

Reader follows a developed, engaging argument with ideas sequenced logically

Various structural effects are used. Consistent grasp of effects of structure on text

Distinctive structural effects are used. Consistent grasp of effects of structure on reader

Organise and present whole texts effectively, sequencing and structuring information & ideas

Some basic sequencing of ideas

Openings and closings sometimes signalled

Piece has beginning, middle and ending

<p>Clear order established. Paragraphs link together well</p> <p>Structure of text seen clearly. Reader follows sequence supported by markers</p> <p>Reader follows a developed, engaging argument with ideas sequenced logically</p> <p>Various structural effects are used. Consistent grasp of effects of structure on text</p> <p>Distinctive structural effects are used. Consistent grasp of effects of structure on reader</p> <p>Construct paragraphs and use cohesion within and between paragraphs</p> <p>Ideas grouped by content</p> <p>Some simple pronouns</p> <p>No paragraphs are used</p> <p>Some links between sentences</p> <p>Some evidence of paragraphs</p> <p>Clear paragraphs, organised logically. Links made clearly refer to previous points</p> <p>Ideas are linked thoroughly throughout the text. Paragraphs are used for effect</p> <p>Ideas are linked imaginatively throughout the text. Paragraphs are used for effect</p> <p>Ideas linked thoroughly and imaginatively in secure, varied paragraphs</p> <p>Vary sentences for clarity, purpose and effect</p>				
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<p>Some variation in sentences starters</p> <p>Use of and</p> <p>Past and present tense generally consistent</p> <p>Basic structure of sentences is correct</p> <p>And, but, so</p> <p>Some use of grammatically complex sentences</p> <p>Simple and complex sentences used</p> <p>Range of simple and complex sentences contribute to the effectiveness of the writing</p> <p>Range of sentence structures create interest and challenge the reader</p> <p>Range of sentence structures challenge the reader evoking a particular style</p> <p>Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences</p> <p>Mostly grammatically correct</p> <p>Capital letters and full stops</p> <p>Some use of questions marks, exclamation marks and list commas.</p> <p>Limited use of speech marks</p> <p>Capital letters full stops</p> <p>questions marks, exclamation marks and list commas used</p> <p>Punctuation to mark boundaries is used accurately.</p> <p>Expression generally correct</p> <p>A range of punctuation is used, usually correctly to clarify meaning</p>				
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A full range of punctuation is used correctly to clarify meaning and express ideas accurately

Correct punctuation and expression is used imaginatively to create impact and tone

Consistent grasp of expression and punctuation used for creative and original effect

Select appropriate and effective vocabulary

Speech-like vocab

Some adventurous word choices

Simple appropriate vocab used.

Some words selected for effect.

Beginning to use vocabulary accurately

Vocabulary reasonably wide, though some words may not be used precisely.

Varied vocabulary contributes to the effectiveness of writing. Some extended vocab seen.

Effective vocabulary used to create effect and variety.

Wide range of vocabulary shown throughout.

Precise use of vocabulary enables clarity and emphasis.

Vocabulary challenging throughout.

Use correct spelling

Common, single morpheme words correct

Spelling of simple words is usually accurate.

Some multiple morpheme words correct

Spelling of simple words and common polysyllabic words is generally accurate

Spelling is usually accurate, including words with complex regular patterns

Spelling is generally accurate, although there may be errors in difficult words. Few difficult words are shown.

Spelling, including complex irregular words, is correct. Some extended vocabulary seen.

Spelling, including complex irregular words, is correct. Work demonstrated complex words consistently.

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English Learning Journey



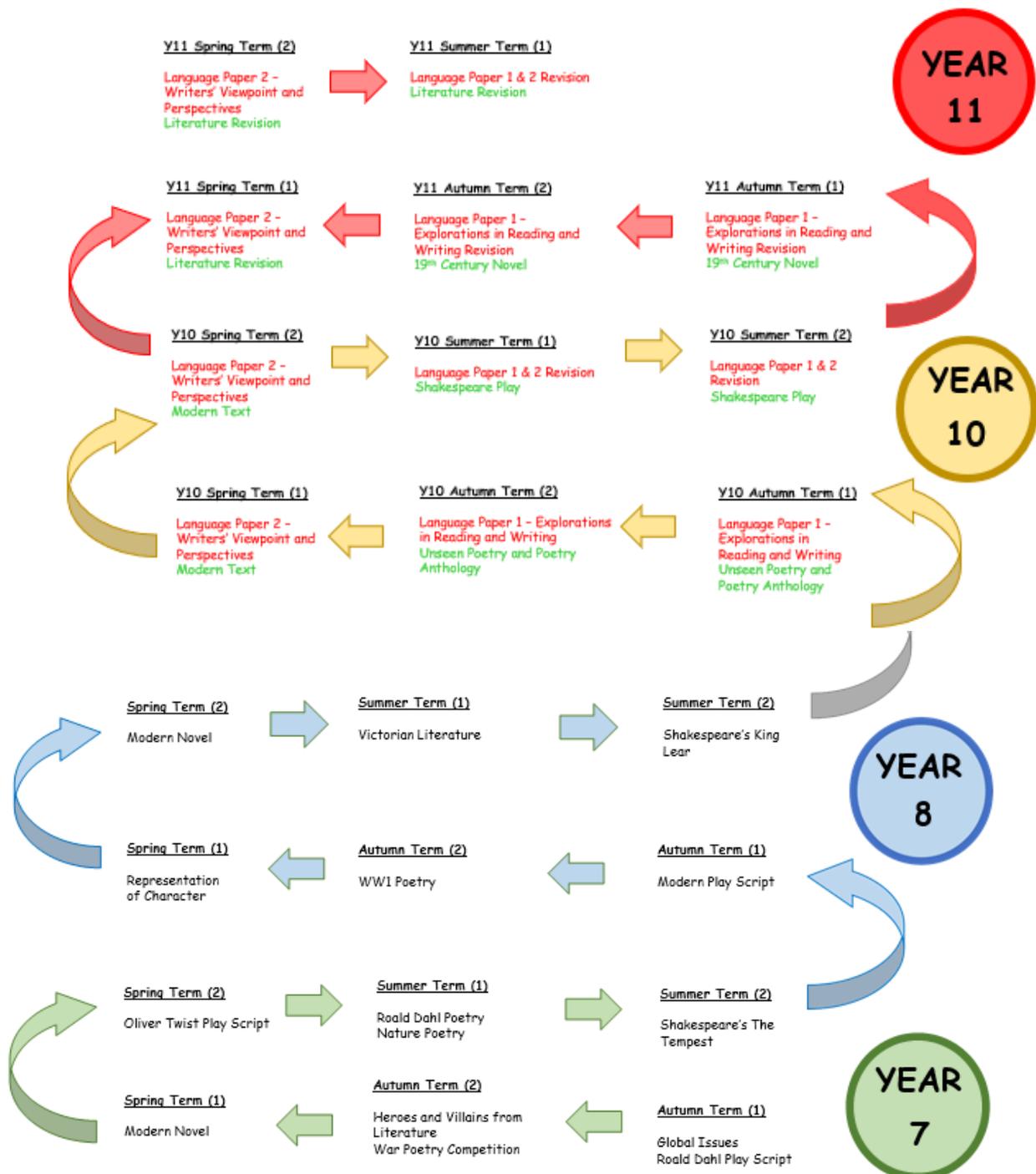
Key

English Language Topics

English Literature Topics

Studying English at The Manor Academy allows you to be submerged in an immense array of texts that will challenge, inspire and excite you. Your teachers aim to provide you with the knowledge and tools needed to appreciate the true beauty of both spoken and written language. Exploratory class discussions and sharing of ideas about the writer's craft is an integral part of our curriculum, as we wish for you to discover your voice, opinions and ideas about a range of Literature texts. The English Department take pride in preparing you not only for tasks in the classroom, but also for life outside of The Manor Academy. We offer the opportunity to explore current worldwide topics to widen understanding of the world in which you live. Sharing our passion for reading, writing, spelling and grammar helps to ignite a passion for studying in all classrooms. Challenging texts are explored and we push you to think outside of the box to develop your own opinions. We aspire to have every student **achieve** in English through our well-planned curriculum to ensure happiness, creativity and success.

The English curriculum provides you with the knowledge required for you to thrive in your studies and in your life beyond school in the wider world. Our content-rich curriculum is sequenced through the years to ensure you acquire the skills and knowledge required to succeed in your end of school examinations, whilst also being underpinned by breadth, depth and challenge of a variety of texts from a range of periods throughout history. We focus on teaching a range of carefully selected key skills, across each year group, which will ensure we are exposing you to the richness of Language and Literature, whilst also revisiting key concepts at deeper levels.



Links Between Learning



Fiction

Y7-11

Reading a literature fiction text in order to consider how established writers use narrative and descriptive techniques to capture the interest of readers

Writing to Narrate

Y7-11

A piece of writing characterised by a main character in a setting who encounters a problem or engages in an interesting, significant or entertaining activity or experience

Writing to Describe

Y7-11

A piece of writing which describes a person, place or thing in such a way that a picture is formed in the reader's mind. Capturing an event through descriptive writing involves paying close attention to the details by using all of your five senses.

Shakespeare

Y7- The Tempest

Y8- King Lear

Y9- Media Representations

Y10/Y11- Romeo & Juliet or Macbeth

Modern Texts and Drama

Y7- Charlie and the Chocolate Factory, The BFG, James and the Giant Peach, The Demon Headmaster, Private Peaceful, Buddy, Skellig, Northern Lights or War Horse.

Non-Fiction

Y7-11

Reading sources from different time periods and genres in order to consider how each presents a perspective or viewpoint to influence the reader

Writing to Present a Viewpoint

Y7-11

Producing a written text to a specified audience, purpose and form in which they give their own perspective on a given theme.

Speaking and Listening

Y7-11

Adapting language to suit the situation and linking your listening and speaking skills to be able to respond to any argument.

Nineteenth Century Text

Y7- Oliver Twist

Y8- Victorian Literature Extracts

Y9- Dracula, Frankenstein or Sweeney Todd

Y10/Y11- A Christmas Carol or Jekyll and Hyde

Poetry

Y7- Revolting Rhymes or Nature Poetry

Y8- War Poetry

Y8- Our Day Out, Frankenstein, Dracula, The Boy in the Striped PJ, Stone Cold, Noughts and Crosses, Curious Incident of the Dog in the Night Time, A Monster Calls, Face or The Edge

Y9- DNA, Woman in Black, Of Mice and Men, To Kill A Mockingbird, Buffalo Soldier, My Sister Lives on the Mantelpiece or Sunlight on the Grass Short Story Collection

Y10/Y11- Animal Farm, Blood Brothers, An Inspector Calls or Lord of the Flies

Y9- Poetry and Song Lyrics

Y10/Y11- Unseen Poetry, Power and Conflict or Love & Relationships

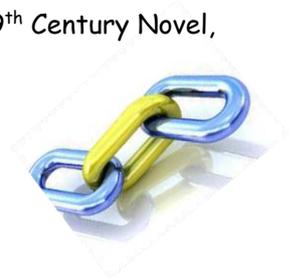
Characterisation, Themes & Context

Y7- Modern Plays, Heroes and Villains, Modern Texts, Oliver Twist, Poetry and Shakespeare

Y8- Modern Plays, Poetry, Media Representations, Modern Novel, Victorian Literature and Shakespeare

Y9- Modern Texts, Modern Play, Protagonist vs Antagonist, 19th Century Play and Poetry

Y10/Y11- Shakespeare, 19th Century Novel, Modern Texts and Play



Links Between Learning

Fiction

When have you looked at Fiction in Term 1? How has this linked to other learning in Y7?

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When have you looked at Fiction in Term 2? How has this linked to other learning in Y7?

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When have you looked at Fiction in Term 3? How has this linked to other learning in Y7?

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Links Between Learning

Non- Fiction



When have you looked at Non-Fiction in Term 1? How has this linked to other learning in Y7?

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When have you looked at Non-Fiction in Term 2? How has this linked to other learning in Y7?

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When have you looked at Non-Fiction in Term 3? How has this linked to other learning in Y7?

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Links Between Learning



Narrative Writing

When have you looked at Narrative Writing in Term 1? How has this linked to other learning in Y7?

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When have you looked at Narrative Writing in Term 2? How has this linked to other learning in Y7?

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When have you looked at Narrative Writing in Term 3? How has this linked to other learning in Y7?

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Links Between Learning



Writing to Present a Viewpoint

When have you looked at Writing to Present a Viewpoint in Term 1? How has this linked to other learning in Y7?

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When have you looked at Writing to Present a Viewpoint in Term 2? How has this linked to other learning in Y7?

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When have you looked at Writing to Present a Viewpoint in Term 3? How has this linked to other learning in Y7?

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Links Between Learning



Writing to Describe

When have you looked at Writing to Describe in Term 1? How has this linked to other learning in Y7?

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When have you looked at Writing to Describe in Term 2? How has this linked to other learning in Y7?

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When have you looked at Writing to Describe in Term 3? How has this linked to other learning in Y7?

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Links Between Learning



Speaking and Listening

When have you looked at Speaking and Listening in Term 1? How has this linked to other learning in Y7?

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When have you looked at Speaking and Listening in Term 2? How has this linked to other learning in Y7?

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When have you looked at Speaking and Listening in Term 3? How has this linked to other learning in Y7?

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Links Between Learning



Drama Unit

How has this linked to other learning in Y7?

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Heroes and Villains

How has this linked to other learning in Y7?

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Modern Texts

How has this linked to other learning in Y7?

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Victorian Literature

How has this linked to other learning in Y7?

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Poetry

How has this linked to other learning in Y7?

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Shakespeare

How has this linked to other learning in Y7?

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POWERFUL KNOWLEDGE

In this section you can find the key information your teachers want you to know, understand and be able to recall.

The Author - Roald Dahl (BBC essay)

James and the Giant Peach is over 50 years old. In the story, his parents die a violent death and James escapes abusive relatives. Why was Roald Dahl so dark?

There's a perception that children's literature involves endless picnics where the strawberry jam and lashings of ginger beer never run out. But Roald Dahl pursued a different path, satisfying children's appetite for the violent, greedy and disgusting.

Today, 50 years after the publication of *James and the Giant Peach*, Dahl is a towering figure. It was his first children's book and has now sold 5.1 million copies in the UK as well as being translated into 34 languages. But for years it struggled to find a British publisher.

The surreal plot emerged from bedtime stories Dahl told to daughters Tessa and Olivia. The

- **Roald Dahl (1916-1990) was born in Llandaff, south Wales, to Norwegian parents**
- **His stories are published in 49 languages**
- **More than 100 million copies of his books have been sold globally**
- **In 2010, Puffin Books sold a Roald Dahl book every five seconds**
- **10% of author royalties from books, films, plays and merchandise are donated to two charities.**

hero, four-year-old James, is orphaned after his parents are killed by a rhinoceros. James is sent to live with his wicked aunts, the start of a traditional Dahl theme - the solitary child at the mercy of cruel adults.

He is bullied and beaten until one day an old man gives him a bag of crocodile tongues. James drops them by mistake on the peach tree, causing a giant peach to sprout, which James ends up living inside with various friendly insects.

"There's the isolated central child who is then propelled into a fantastical landscape inside the peach," says Donald Sturrock, whose authorised biography of Dahl - *Storyteller* - has just been published in paperback. What follows is a child taking revenge against adults. Backed up by some unlikely friends - in this case a centipede, earthworm and grasshopper - James squashes the aunts with the peach and floats away.

Dahl's books are full of the grotesque, from Mrs Twit substituting worms for her husband's spaghetti, to child-eating giants in the *BFG*, and the hero of *Danny the Champion of the World* drugging pheasants so that they're easier to poach.

Greed and its punishment is everywhere, whether it's Violet Beauregarde swelling up into a blueberry in *Charlie and The Chocolate Factory* or the child in *Matilda* who is forced to eat a whole chocolate cake.

James and the Giant Peach was published in the US in 1961. But it was considered too "dark, brutal and vulgar" for the British publishing establishment, says Sturrock. At the time, Dahl was seen as a writer of macabre short stories for adults. The book was eventually published in the UK in 1967 after Dahl agreed to pay half of the publishing costs in return for the same proportion of sales income. As it went on to sell millions it turned out to be spectacularly good business, his first of many best-sellers as a children's author.

There's always been darkness in fairy tales. In the 19th Century *Hansel and Gretel* involved a witch wanting to cook children in her oven, while Charles Dickens's *Oliver Twist* featured an orphan living out a miserable childhood.

But Dahl took things beyond this to cruelty, says former children's laureate Michael Rosen. "In *Hansel and Gretel* the father is poor and only gets rid of the children against his better wishes. But in Dahl the parents are often sadists like in *Matilda*. There's a persistent nastiness and brutality in Dahl and he lingers over their horrible appearances and habits."

The darkness came from his own life. His father and sister died when he was three years old and a few years later he was sent to boarding school, a period he wrote about later in his book *Boy*.

"He lost his father young. Then his mother sent him away to boarding school where he was viciously beaten. Those sadistic parents in his fiction are a reframing of his own experience," says Rosen.

Then there was his wartime experience. "Very few people have quite that fierceness," says Craig. "He's one of the few children's authors who's actually killed people. That is going to have an effect on how you see people and the world."

But others argue the darkness came from within his character. The book reviewer Kathryn Hughes recently wrote of him in the *Guardian*: "No matter how you spin it...Roald Dahl was an absolute sod. Crashing through life like a big, bad child he managed to alienate pretty much everyone he ever met."

Like many other children's writers such as Beatrix Potter, C S Lewis and Lewis Carroll, he had an ambiguous relationship with children. Sturrock argues he loved them but accepts he lost interest when they grew up.

"Once his own kids turned adolescent he switched off and packed them off to boarding school," he says. Whatever his failings, Dahl succeeded because he understood a child's dark side, says Rosen. "Dahl knew that what children want in literature is the opposite of what

they want in life. He believed that children love and hate their parents in equal measure. He lifts the lid and allows a child to have that hate feeling to adult carers."

Context:

The First Dahl: This was the first of Roald Dahl's stories and was published in 1961. At the time, it was considered dark and sinister, and was targeted for censorship due to its mentions of 'snuff' and alcohol.

Orphans: In the story, James is an orphan who lives with his two aunts, Sponge and Spiker. He joins a long history of orphans who are protagonists of a story. Roald Dahl has used the idea of absent parents in his other stories.

Step-parents: As is common in fantasy stories and fairy-tales, James lives with step-parents in the form of his aunts. They follow a tradition of step-parents being cruel and demanding, from Cinderella to Harry Potter.

Coming-of-age: This is a term for stories where the protagonist matures and/or develops independence. Sometimes, the process of growing up is wrapped in a fantastical journey, such as James' voyage aboard the peach.

Characters

James - after his parents are tragically killed by an escaped rhinoceros, James is sent to live with his cruel aunts. James is a kind and innocent boy.

Aunt Sponge/Aunt Spiker - James' cruel aunts are depicted as ugly both inside and out. Their names reflect their personalities and appearance.

Bugs - James meets a host of giant bugs in the peach:

Grasshopper

Centipede

Spider

Earthworm

Silkworm

Ladybird

Glowworm

The Plot:

Scene 1 - James' parents are tragically killed leaving James with his awful aunts. He is visited by a strange old man who gives him a magical gift. James accidentally spills this, creating the giant peach. His aunts want to use the peach as a way to make money.

Scene 2 - James discovers the bugs in the peach and they hatch a plan to escape their hillside home.

Scene 3 - The peach is cut free and rolls over the aunts into the ocean.

Scene 4 - The peach is attacked by sharks. James hatches a plan to save them.

Scene 5 - The peach takes off and disappears into the clouds.

Scene 6 - Cloud men attack the peach.

Scene 7 - The peach is cut loose from the seagulls' strings.

Scene 8 - The peach lands in New York. We learn what becomes of the characters.

Key Themes:

Coming of age - The voyage on the peach allows James to become independent and show off qualities and skills that he never could living with his aunts.

Cruelty and neglect - as in many of Roald Dahl's stories, the central character has been the victim of cruelty at the hands of awful adults. The aunts manage to corrupt everything they look after, like the peach tree that has never grown any fruit.

Loneliness & Friendship - Dahl frequently features these ideas in his texts. The friendships made are often unusual in their nature.

Transformation - magic is used to transform the peach and insects. However, other changes take place in the story - such as how James grows as a character.

Key Vocabulary:

Adjective - a describing word

Adverb - describes a verb

Character - person in a text

Dilemma - is a problem

Fantastic - something that is unbelievable (as in fantasy).

Heroic - to display the qualities of a hero, such as bravery.

Isolated - the state of being all alone.

Neglect - to fail to care for something properly.

Plot - the storyline

Theme - a topic that comes up in a text

Villainous - to display the qualities of a villain, such as greed or cruelty.

Improve your Vocabulary

Archetype - something that serves as a good example of something e.g. *The aunts are the archetypal evil step-parents.*

Grotesque - unusually ugly e.g. *The gargoyles had grotesque features.*

Maturation (maturity) - moving away from relying on others to become independent.

Poetic justice - when characters are punished in a way that suits their evil ways.

Sadistic - to take pleasure in other people's suffering and pain.

Literature sentence starters:

Literature Phrasing: How does {writer} present the character/theme of... ?

Point- {writer} presents the theme/character of... to be...

Evidence- '...'

Explain- As a reader, I infer...

Language- I think that the word '...' implies to the reader...

Context- Perhaps {writer} is trying to indicate...

Audience- This might make a reader think/feel/question... because...

Purpose- I think that {writer} could be aiming to show

Language: Fiction

Q2 - Language

Phrasing: How does {writer} use language to present the character of {...}?

... is described/presented to be...

'...'

To me, as the reader, this gives the impression...

The writer has used the word/phrase '...' which makes us think of/that...

Q3 - Structure

Phrasing: How does {writer} construct the text to get your attention?

The writer has constructed the text by using {feature} at the beginning/middle/end

'...'

This suggests...

By constructing the text this way, the reader focuses on... this gets my attention as...

Q4 - Language

Phrasing: {writer} uses language to present the character of {...} as... Do you agree with this statement?

The statement can be agreed/disagreed with because... is described/presented to be...

'...'

To me, as the reader, this gives the impression...

The writer has used the word/phrase '...' which makes us think of/that...

Writing to describe:

1. Set the scene
2. Bring in a character (person/animal/object)
3. Explore the character's thoughts and feelings.
4. Go back to the past or forward to the future.
5. Zoom back out to the scene

Language: Non- fiction

Q2 - Summary

Phrasing: How do {writer} and {writer} show differences/similarities of {...}?

The writer of Source A shows...

'...'

This is implying...

[connective]

The writer of Source B shows...

'...'

This is implying...

Q3- Language

Phrasing: How does {writer} use language to present the character of {...}?

... is described/presented to be...

'...'

To me, as the reader, this gives the impression...

The writer has used the word/phrase '...' which makes us think of/that...

Q4- Language

Phrasing: How do {writer} and {writer} use language to present their thoughts and feelings {...}?

{writer}, the writer of Source A presents their thoughts about... as positive/negative

'...'

To me, as the reader, this gives the impression...

The writer has used the word/phrase '...' which makes us think of/that...

[connective]

{writer}, the writer of Source B presents their thoughts about... as positive/negative

'...'

To me, as the reader, this gives the impression...

The writer has used the word/phrase '...' which makes us think of/that...

Writing to present a viewpoint:

1. Introduce the form, layout and topic of focus
2. Point 1 - I think...
3. Point 2 - An important point is...
4. Point 3 - A vital and perhaps the most imperative point is...
5. For the future, I would like to see...

Punctuation		
Full stop	.	Indicates that a sentence has finished.
Comma	,	Shows a slight pause in a sentence, separates clauses in a complex sentence and items in a list.
Question mark	?	Goes at the end of a question instead of a full stop.
Exclamation mark	!	Goes at the end of a dramatic sentence instead of a full stop to show surprise or shock. Only one is required at the end of a sentence if you are using it.
Apostrophe	'	Shows that letter(s) have been left out or indicates possession.
Speech marks	" "	Indicates direct speech - a character is talking. Remember to start a new line for a new speaker.
Quote marks	' ,	When writing non-fiction texts, words inside quotation marks are ones you have taken from another source.
Colon	:	Introduces a list, a statement or a quote in a sentence.
Semicolon	;	Separates two clauses that are related and of equal importance.
Dash	-	Separates extra information from the main clause by holding words apart. Used as a linking device in a sentence (e.g. 1914-1918). Can be used in dialogue when a speaker is interrupted.
Brackets	()	They separate extra information from the main clause and can be used like dashes to hold words apart.
Ellipsis	...	To show a passage of time, to hook the reader and create suspense. Used in speech when the speaker does not finish their sentence. Also used when quoting in an essay to skip over irrelevant evidence.
Hyphen	-	Used to divide, combine and join words. Used to create compound adjectives (top-class) and for all compound numbers from twenty-one to ninety-nine.
Single inverted commas	' '	The titles of books, poems, movies, plays, games and television shows should be placed in single inverted commas.

PRACTICE PAGES

In this section of your Knowledge Organiser you will be able to work on practice examples – in class and at home as independent tasks.

PEELCAP Example

How does Michael Morpurgo present the boy's feelings about the story in Flamingo Boy?

Morpurgo presents the character of Vincent to be extremely passionate about a story from a book he read when he was younger, 'I read it in a book once, when I was a boy. I don't remember what book it was from but the story I have never forgotten.' As a reader, I infer that the story was so powerful when Vincent first read it that it has stayed with him as he has grown up. I think that the word 'once' implies to the reader that the story was so influential to Vincent that he did not need to read it again to have it stay with him. Also, the word 'forgotten' conveys to readers that the story can never now be disregarded by Vincent due to the fact that it means so much to him. Perhaps Morpurgo is trying to indicate that young people are extremely easy to influence therefore we need to think carefully about what they read or what we say around with them as this can be stored in their memory for many years to come. This might make a reader think about stories which they read which have stuck with them and reflect on what they mean to them. I think that Morpurgo could be aiming to show that stories are extremely compelling therefore we need to read widely to appreciate many forms of Literature.

PEELCAP Practice Questions:

How does the writer present the main character?

How does the writer present the main theme?

How does the writer use the main character to present a theme?

Letter Example

Dear Jack,

How are you? How's Harry? And Sarah? I heard that he had tripped and broken his leg. Did I hear correctly? I can just imagine poor clumsy Harry falling and crying his eyes out. The poor lad does need to be more careful in his wandering. Very soon he'll turn ten. I can't believe it!

I'm feeling quite marvelous. The academic requirements keep me so busy! I hardly have time to miss you. Though, sometimes, I do miss eating with you all very much. I can't wait for vacations to begin! I'm going to gorge on all your dishes like there's no tomorrow! I cannot wait to have a homemade burger again!

I've started to develop a keen interest in architecture and am even taking an introductory course in it this term. Who knows, I might even study this at university in the future. Hopefully, though, my interest in architecture shouldn't fade. I really want to make you proud.

I hope everyone is doing okay. I miss you all a lot and I cannot wait to see you.

Love,

Suzie.

Descriptive Writing

The lone figure was standing, perusing the town in the night-time light- it was difficult to see. He leant against his umbrella: an accessory he had become dependent on for balance and protection from the harsh, British, winter storms. The night was still for the first times in weeks, but the darkness still suffocated the inhabitants of the town, meaning life had become as stale as the bread sold by the baker on a drizzly Monday morning.

Time stood still for a moment as he breathed in a thick, dense fog which caught the back of his throat. As he choked on it, his eyes bulged and watered as though the sheer shock of it sent a sharp, distressing impulse to his tired, heavy brain. The revolution had changed the place; it was foreign to him now.

Where once a church stood, a tall, red-bricked building towered over him instead. Its menacing chimney was spewing a green, unusual smog that seemed to devour the stars and digest them within its acidic stomach. A sign read: Worthington and Sons- a prominent symbol that the revolution had ruined his religion and destroyed his people's beliefs. Sinister, oil-slicked bars kept out unwanted robbers or tramps who may have sought refuge in the church before it. They reminded him of how trapped he had been in his past; how working away from his home had segregated him from the life he had loved and cherished. Now, both lives seemed to have ended. Death was inevitable. Imminent. He could not fathom how his people could turn their backs on God after all this time.

A gas lamp flickered, catching his eye and turning his attention to a small window to his left. The window was a black hole- in it he saw a life he did not recognise. It terrified him. On the rug, in front of the roaring fire, a woman was bent over a black, sharp machine that moved quickly over a grey cotton dress. It was like a woodpecker, pecking away at the lifeless material, sewing it up in a stitch-like pattern similar to Frankenstein's patch-work limbs. Its needle pounded: up, down, up, down- as quick as the wheels of the steam-engine he had arrived on. His heart began to thump as he heard a horn blast in the distance.

Suddenly, he lost his balance. His feet clattered off the hard, cobbled street. A stray cat leapt out from behind a grey dust-bin, hissing and cursing the man who had rudely interrupted its sleep. When it passed, he smelt the bitter stench of rotten eggs and fish that clung to the hairs and whiskers of an animal who had probably eaten such delicacies to survive life in London. He gagged. The odour filtered through his nostrils, into his mouth and sat smugly on his tongue: rancid.

His spit echoed off an abandoned beer bottle, splatting against the glass: a slap across its face. He laughed- the metaphor screamed at him: this trip was an insult to his dreams of coming home and had quickly descended into a savage nightmare.

Persuasive Writing

Choose the healthy option.

Yes, that's right. I'm talking to you.

It may come as a bit of a surprise but there are millions of young people in the UK who would happily choose a burger over an apple, chips over some veg and even a can of coke over a nice cool glass of orange juice. Ask yourself, are you one of these people? Are you a sucker for Ronald McDonald's charm? Or do you just like the taste? The taste of fat that is. Forgive me, I don't mean to sound rude, but I need to get it through to you. This is a matter of life and death.

Indeed, eating healthily can reduce your chances of suffering from heart related illnesses, diabetes and...the big one. Obesity. It is extraordinary, yet not surprising, that looking fat is possibly one of the biggest factors (quite literally) in people wanting to change to a more healthy diet. If the way you look is so important, why continue to snack on crisps, chocolate and other kinds of sugary treats? Therefore, for the sake of your health, as well as your looks, choose a piece of fruit instead.

Quieten down, I can almost hear you shouting about the price of fruit from here. But come on, is it really THAT expensive? It's definitely not as expensive as the salary of the doctor who'll be looking after you when obesity causes your heart to pack up, or the new wardrobe for when everything starts getting that little bit tighter. In fact, the manager of Yeovil's Tesco Extra informed me they regularly have discounts on a variety of fruit and vegetables in store, making it the cheaper AND healthier option. My advice? Go to Tesco or grow your own!

If you don't choose healthy food for a healthier body or a healthier bank balance then choose it for a healthier mind. It's a scary thought but you could be even more alert in lessons, more active in PE and more with it during detention. Oh yes, even some very naughty students in America have found that by eating healthier school meals it has helped to put them back on track. So there you have it, it has been proved.

As you can see and as you probably knew anyway, healthy eating is very important. Most of all though, it is about ensuring you are a fit and healthy individual amongst the youth of today, as well as being able to set an example for the youth of tomorrow.

Make sure you're not the one letting the side down!

Analysing Texts

I read it in a book once, when I was a boy. I don't remember what book it was from, but the story I have never forgotten. An old traveller is sitting on the steps of his gypsy caravan, drinking a mug of tea in the sunshine. He's stopped for a while, right in the middle of a roundabout, his tethered piebald horse grazing the grass verge nearby.

A police car pulls up. "You can't stop here," the policeman says.

Language analysis Example

How does the writer use language to present the main character?

The main character is described to be reflecting on a story, 'I read it in a book once when I was a boy', to me, as the reader, this gives the impression that the boy really enjoyed the book therefore thinks about it a lot. The writer has used the word 'boy' which makes us think that they have now grown up but the story that they read as a child meant a lot to them.

Language analysis Task:

How has the writer used language to present the aunts?

[JAMES begins to act very tired and sweaty – almost as if he's going to faint]

What's the matter with you?

JAMES: Gee, Aunt Spiker . . . I feel . . . as if I'm . . . going to . . . going to . . . going to faint . . .

AUNT SPONGE: Stop that immediately and get on with your work, you nasty little beast!

JAMES: Oh, Auntie Sponge! And Auntie Spiker! Couldn't we all – please – just for once – go down to the seaside on the bus? It isn't far – and I feel so hot and awful and lonely . . .

AUNT SPIKER: [*Shouting*] WHY, YOU LAZY, GOOD-FOR-NOTHING BRUTE!

AUNT SPONGE: [*Yelling*] BEAT HIM!

AUNT SPIKER: I certainly will! [*Glaring at JAMES*] I shall beat you later on in the day when I don't feel so hot. And now get out of my sight, *you disgusting little worm*, and give me some peace!

[JAMES backs up in a frightened manner and everyone freezes]

Structure Example

I read it in a book once, when I was a boy. I don't remember what book it was from, but the story I have never forgotten. An old traveller is sitting on the steps of his gypsy caravan, drinking a mug of tea in the sunshine. He's stopped for a while, right in the middle of a roundabout, his tethered piebald horse grazing the grass verge nearby.

A police car pulls up. "You can't stop here," the policeman says.

How does the writer construct the text to get your attention?

The writer has constructed the text by using an introduction of character at the beginning of the text, 'a boy' this suggests that they are going to be the main character of the story therefore we are interested to read on to find out more about them. By constructing the text this way, the reader focuses on the story which the boy is telling and this gets my attention as I am intrigued as I want to know what story he read as a child and why he is referring to it when he has grown up.

Structural analysis Task:

How does the writer construct the text to get your attention?

Start: _____

Zoom in: _____

Middle: _____

End: _____

REVISION TOOLS

Use this section of your Knowledge Organiser to support you with revision.

Test yourself and then use the revision resource to help you fill the gaps in your knowledge.

Task 1- Research/ key facts - complete the tasks below

Find four facts about Roald Dahl's life. You may want to check out *Boy* or *Going Solo* for information:

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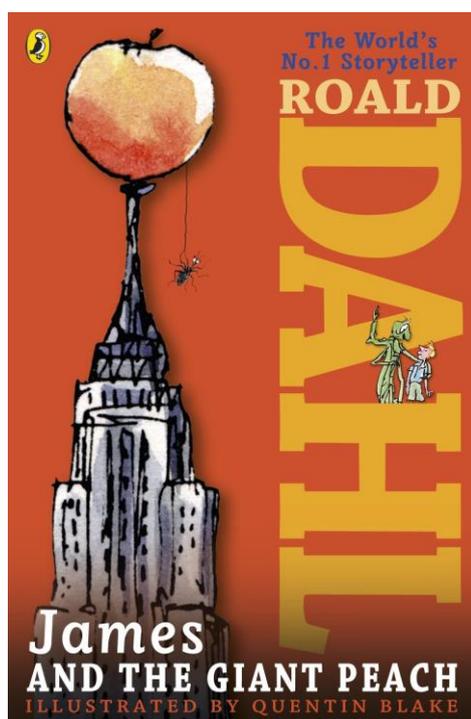
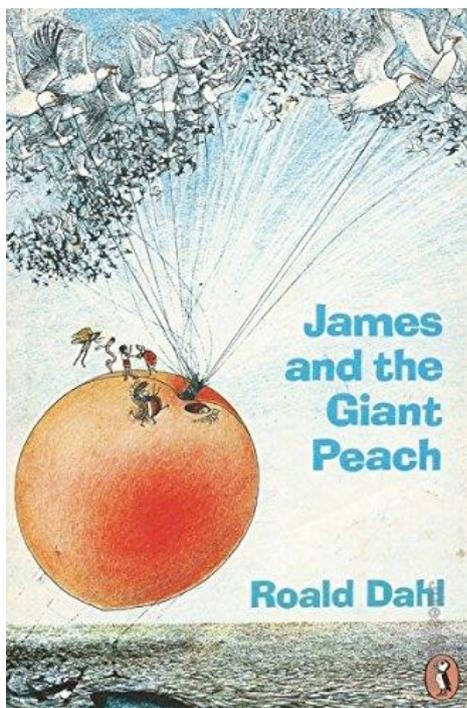
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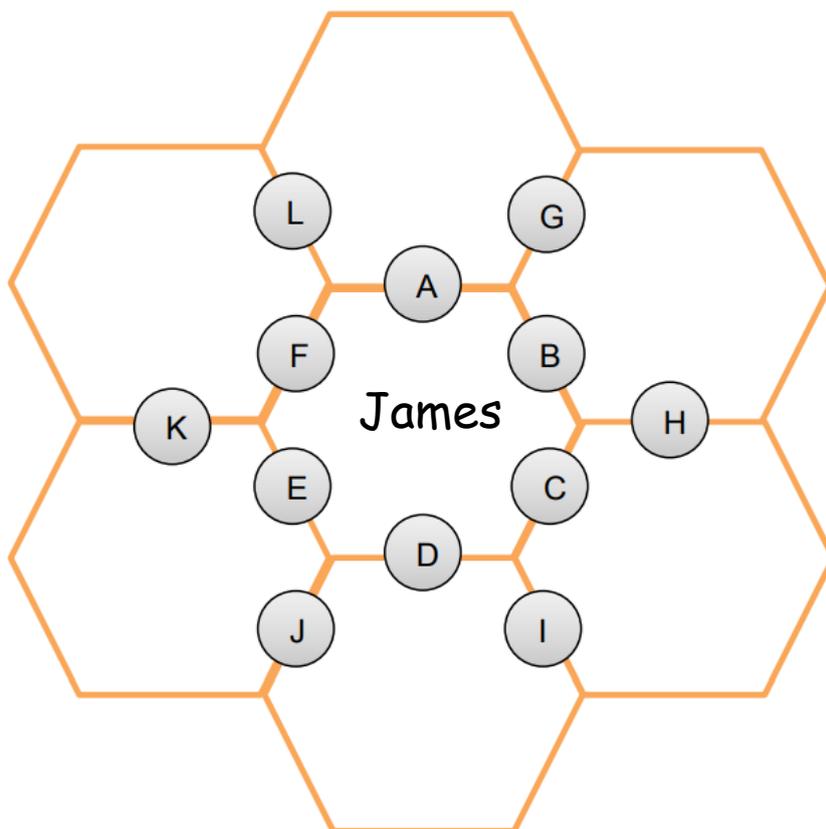
Annotate the front covers.

- What are your first impressions of the novel?
- What do you learn about the novel?
- What images have been used? What could they represent?
- What colours have been used? Why do you think that this is?
- Explain what your predictions are
- Which cover is more effective? Why?



Task 5 - Hex Grid

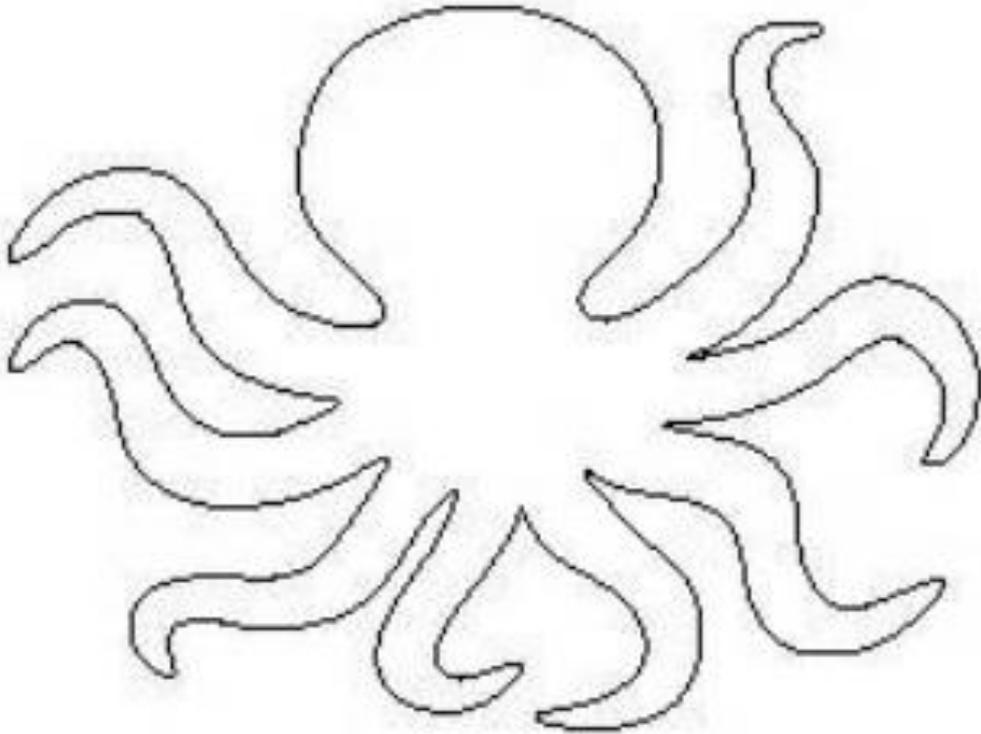
Fill in the hexagons with connected ideas from James and the Giant Peach. Then, fill in the connections boxes.



A	B	C
D	E	F
G	H	I
J	K	L

Task 6 - Revision Recall Octopus

Write all you can about one of the characters.



#challenge

Can you add anything about how the context is shown by the character?

Task 7 - Storyboarding

Storyboard the main plot events. Use speech bubbles, thought bubbles and one sentence to state what is happening.

Task 8 - Graphic Organiser - choose a character and complete the below activity.

Summary of character

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Quotation

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Character:

Link to context

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Reader's Response

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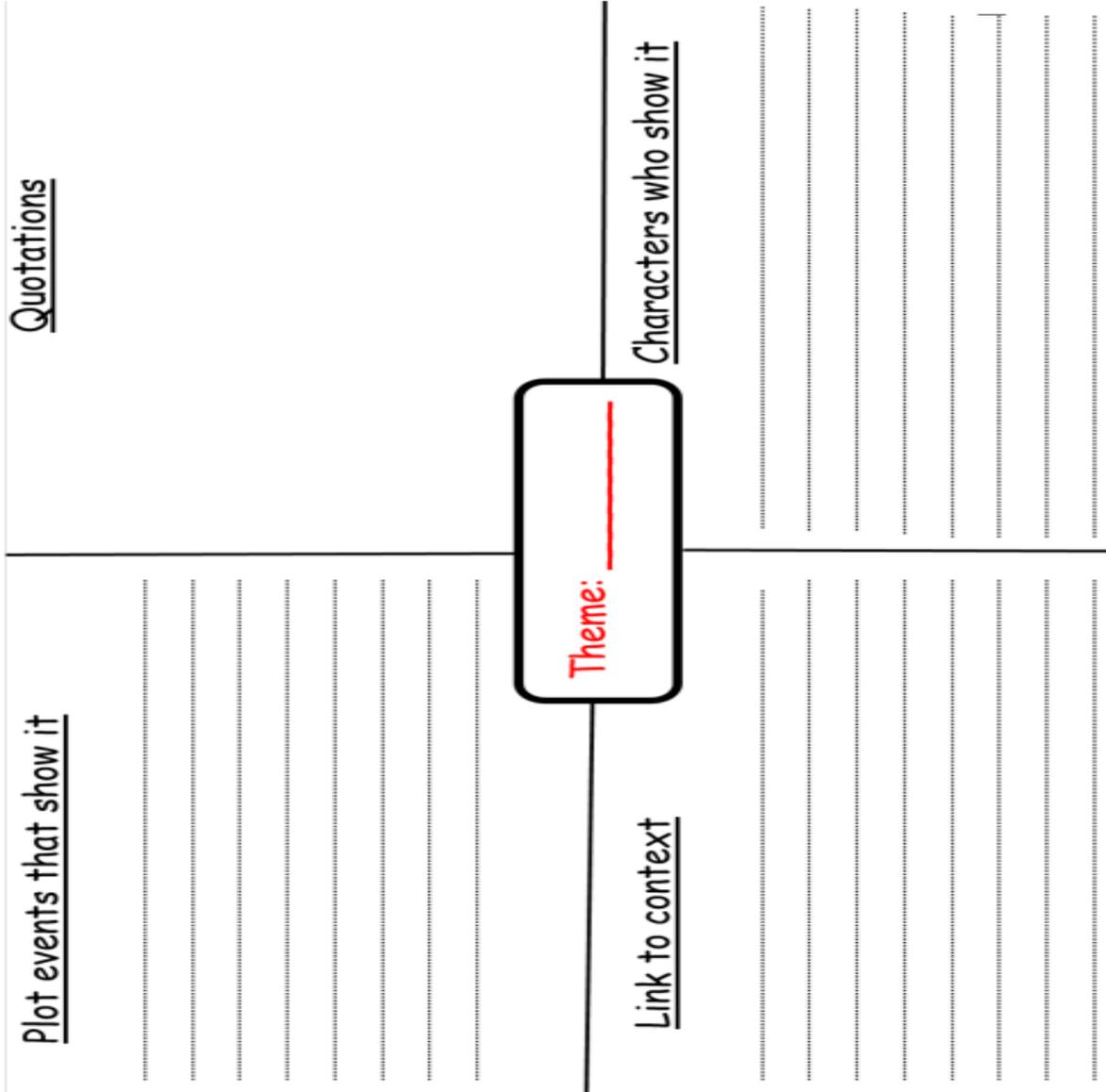
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Task 9: Graphic Organiser - choose a theme the text deals with and complete the below.



Task 10: Revision Clock - complete the revision clock

