

KS3

Gothic

TEACHING PACK

- 14 lessons with classroom resources, focusing on unseen Gothic texts
- Differentiated tasks to build KS3 students' comprehension, reading and writing skills
- Formative and summative assessment tasks with answers

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Overview for teachers

The aim of this scheme of learning and teaching pack is to introduce KS3 students to the key elements of the Gothic genre, while building their core reading, writing, oracy and analytical skills, and their understanding of literary devices, language techniques and structural elements.

You'll find extracts from celebrated Gothic novels to share with students, as well as Gothic poems and short stories from the late eighteenth century to the present day. These texts include *The Castle of Otranto*, *Northanger Abbey*, *Jane Eyre*, *Frankenstein*, *Dracula*, *The Strange Case of Dr Jekyll and Mr Hyde*, 'The Red Room', 'The Raven' and the popular new YA series *City of Ghosts*.

The lesson activities provide an overview of Gothic genre conventions, settings and characters to anticipate the Gothic elements students might study at KS4 for GCSE English Literature, such as *The Strange Case of Dr Jekyll and Mr Hyde*, *The Sign of Four*, *A Christmas Carol*, *Great Expectations*, *Jane Eyre* and *Frankenstein*.

The teaching pack also includes a range of comprehension tasks to build students' unseen fiction and unseen poetry skills and their confidence with new texts. Consequently, there is an emphasis on word-decoding tasks to build students' vocabulary and their understanding of how to manage challenging words, and comparative tasks looking at two texts. There are also exciting stimulus ideas for creative writing tasks for students to develop their fiction writing skills for GCSE English Language.

Aimed at year 7-9 students, this student-facing pack includes a range of differentiated activities, with stretch and challenge (S&C) extension activities as well as more supportive 'ladder up' (LU) tasks, sentence starters and scaffolded resources.

It includes a detailed scheme of learning for a term and includes 14 lessons, structured in the following way:

- **Do now activities**
- **Starter activities**
- **Main activities** with embedded formative assessment tasks, learning checks and reading comprehension questions.
- **Plenaries**
- **Homework tasks**

Each lesson is accompanied by a PowerPoint presentation which works in tandem with the teaching pack. The teaching pack also includes classroom worksheets for each lesson. Suggested answers are included in both the PowerPoints and the teaching pack for self- or peer-marking in class.

The pack culminates in a (GCSE-style) summative assessment task (lessons 13-14).

About the writer

We would like to extend our huge thanks to Teachit contributor Victoria Walker for writing this teaching pack. Victoria has taught English for over 15 years in schools across the country. She is currently Deputy Headteacher at St John Fisher Catholic Comprehensive School in Chatham, Kent.

Key stage 3: Gothic scheme of learning

What should students know and be able to do by the end of this unit of work?

Students will know:

- a definition of 'Gothic' as a literary genre
- an overview of the history and development of Gothic fiction
- key vocabulary, language, settings, structural devices and tropes associated with the Gothic literary genre
- key extracts from Gothic novels and poems.

Students will be able to:

- analyse a Gothic setting
- create their own Gothic setting
- analyse how another writer has created a Gothic villain or other character
- create their own Gothic villain or other character
- compare two Gothic extracts.

Key

S&C: Stretch and challenge tasks

LU: Ladder-up suggestions for students who require additional support

What are the big ideas in this scheme of learning?

This scheme of learning aims to give students a broad overview of the Gothic genre while developing their language, structural analysis and creative writing skills so they are prepared for some of the key elements of GCSE English Language and English Literature. Students will:

1. Understand a definition of the Gothic literary genre.
2. Read a range of high-quality unseen Gothic fiction and poetry extracts, generally delivered in chronological order.
3. Build a word bank of Gothic vocabulary.
4. Develop comprehension and reading skills for each extract prior to analysis.
5. Develop analytical skills through scaffolded tasks and by learning and revising key literary, language and structural terminology.
6. Develop oracy and writing skills through group discussion of texts and supported writing tasks through the use of sentence starters and modelling.
7. Develop creative writing skills, beginning with shorter forms of writing and building up to a GCSE-style assessment practice task.

Lesson overview

Week	Learning objective or outcome	Unseen text	Skills / knowledge focus	Assessment or homework tasks
1 (Lessons 1-2)	To understand what the Gothic genre is To develop vocabulary decoding skills	<i>The Castle of Otranto</i> (1764) extract <i>Northanger Abbey</i> (written 1803, published 1817) extract	Knowledge: definition of Gothic genre; historical context of Gothic writing Skills: comprehension; understanding how the writer has used literary and language techniques to create a setting; word decoding	Mini-assessment / peer-marking Exam-style retrieval practice questions Homework: Comprehension questions on <i>Northanger Abbey</i>
2 (Lessons 3-4)	To understand how writers use literary techniques and language to create a Gothic setting	<i>Frankenstein</i> (1818) extract	Knowledge: Gothic word bank, literary and language techniques Skills: comprehension; analysing language and writing analytically using PETER paragraphs	Mini-assessment / marking Exam-style language question Homework: Create your own Gothic setting
3 (Lessons 5-6)	To compare two unseen fiction texts To develop the skills to create your own Gothic setting	<i>Jane Eyre</i> (1847) extract 'The Red Room' (1896) extract	Knowledge: Gothic word bank, literary and language techniques Skills: comprehension; using vocabulary and imagery to improve description; comparing two extracts	Peer-marking Homework: Gothic description calligram
4 (Lessons 7-8)	To explore Gothic poetry and structure	'The Raven' (1845)	Knowledge: Gothic word bank, five-part story structure; climactic vs cliffhanger ending; structure of poetry (stanza, rhyme scheme) Skills: comprehension; identifying and analysing structural techniques using PETER paragraphs	Homework: Write a stanza of your own Gothic poem Mini-assessment / marking Exam-style structure question

Week	Learning objective or outcome	Unseen text	Skills / knowledge focus	Assessment or homework tasks
5 (Lessons 9-10)	To understand how writers create Gothic characters	<i>The Strange Case of Dr Jekyll and Mr Hyde</i> (1886) extract <i>Dracula</i> (1897) extract	Knowledge: Gothic word bank, tropes for Gothic characters; techniques for creating a character; conventions of a mini-saga Skills: comprehension; using PETER paragraphs to analyse a character; writing a mini-saga	Homework: Create your own Gothic character Mini-assessment / marking opportunity: Exam-style analysis question
6 (Lessons 11-12)	To understand modern Gothic conventions and characters	<i>City of Ghosts</i> (2018) extract	Knowledge: Gothic word bank, tropes for Gothic monsters; techniques for creating a character; language techniques; what is flash fiction; influences of Gothic on popular culture today; revision of language devices, structural techniques and Gothic tropes Skills: write a description of your Gothic character; vocabulary; punctuation; paragraphs; flash fiction writing	Homework: Flash fiction story Mini-assessment / marking opportunity: Description of your Gothic character
7 (Lessons 13-14)	Assessment: To assess knowledge and understanding of Gothic To assess reading comprehension skills (unseen fiction) To assess fiction writing skills	<i>The Hound of the Baskervilles</i> (1902) extract	Knowledge: Plot of the extract Skills: demonstrating all skills accrued throughout the unit	End-of-unit assessments: Exam-style summative reading assessment (comprehension, language and structure) Exam-style summative writing assessment (using title or stimulus image)

Week 1: Lesson 1

Learning objectives Knowledge/skills Resource list	Activities	Suggested timings	Differentiation notes	Homework
Learning objective: To understand what 'Gothic' fiction is	Do now: (Slide 1.1) Look at a range of Gothic images in the teaching pack or on the whiteboard/PowerPoint. What similarities and differences do students see? Students consider and feed back to teacher in whole-class discussion.	10 mins	S&C: Students start to identify some key features of the Gothic genre.	No homework set this lesson.
Knowledge: Definition of Gothic genre History of Gothic fiction	Starter: (Slide 1.2) Introduce the unit topic of Gothic fiction. Students map out their prior knowledge using the diagram. Halfway through allocated time, encourage a paired discussion of diagrams to see if partners can help each other move anything in the 'guess' column to the 'know' space, or answer any of their questions.	10 mins	LU: Images from starter provided to scaffold students' thinking.	
Skills: Activation of prior knowledge Information retrieval Reading comprehension Summary skills	Main activities: Activity 1: (Slide 1.3, Resource 1) Class reading of the Gothic fiction resource. Students answer the comprehension questions. Elicit feedback from the class. Answers are included on the PowerPoint and in the teaching pack. Discuss the stretch and challenge question as a whole class. Activity 2: (Slide 1.4, Resource 2) Class reading of the extract from <i>The Castle of Otranto</i> . Pause during reading to check understanding and remind students to underline 'Gothic' words. Students compare their chosen words in pairs and complete the paragraph summary task.	30 mins	S&C: Students consider why they think the Gothic is still a popular genre. LU: Remind students to scan the text looking for the key word from the question, and that the answers will usually appear in chronological order.	
Resources: Slides 1.1-1.5 Resources 1 & 2	Plenary: (Slide 1.5) Students discuss or write an explanation of whether they agree it is a Gothic novel, linking their explanations to examples from the text.	10 mins	LU: Students are reminded of the Gothic tropes and given a sentence starter to support their oracy/writing.	

Week 1: Lesson 2

Learning objectives Knowledge/skills Resource list	Activities	Suggested timings	Differentiation notes	Homework
Learning objective: To develop reading skills for challenging texts	Do now: (Slide 2.1; Resource 2) Ask students to reread the extract and highlight or underline any words they do not understand.	10 mins	S&C: Students asked to guess the meaning of words and annotate their text accordingly.	Students read the <i>Northanger Abbey</i> extract and answer the information retrieval questions for homework.
Knowledge: Strategies to deduce the meaning of an unfamiliar word Plot/events of literary extracts	Starter: (Slide 2.2) Students discuss the word strategies they already have. Teacher elicits ideas from pairs/groups.	5-10 mins		
Skills: Using strategies to decode unfamiliar words Comprehension / information retrieval skills	Main activities: Activities 1 & 2: (Slides 2.3-2.4; Resources 2 and 15) Elicit ideas from students. Teacher models three ways to establish the meaning of unknown words using the slides. Check students' confidence with using dictionaries. Students work out the meanings of any words they do not know, using the techniques, and note them down in their glossary. Teacher selects students to feed back to class to check the answers. Answers are included in the PowerPoint and teaching pack. Discuss the stretch and challenge question as a whole class. Activity 3: (Slide 2.5; Resources 2 and 15) Students answer the comprehension questions on the extract. Teacher selects students to feed back. Answers are included in the PowerPoint and teaching pack. Activity 4: (Slide 2.6) Students attempt flash fiction task (100 words).	30 mins	S&C: Create peer support pairings for the dictionary work. LU: Why does Isabella choose the church to run to? Discuss context of women's roles in society and her vulnerability – being a nun would offer her protection. LU: Sentence starters provided.	
Resources: Slides 2.1-2.8 Resource 2, 3 & 15	Plenary: (Slide 2.7) Students summarise and visualise their learning. (Slide 2.8; Resource 3) Set homework task.	10 mins		

Lesson 10: Creating Gothic characters

Do now activity

You are going to read an extract from *Dracula* today. You probably know something about the character of Dracula already, from films and popular culture.

Think of three to five Gothic elements associated with this character, based on what you know about the Gothic genre.

Starter activity

Complete the cloze exercise below as a learning recap.

..... novels generally have an character in them who is responsible for the terrible that happen. In the first Gothic stories, the was often an or being. As time went on, writers developed the idea of the evil character, suggesting that they were either a 'evil twin' of the main character, or that there was something in the main character's own causing the events.

events	Mind	Gothic	duplicate
evil man	Evil	villain	supernatural

Activity 1

Read the **Extract from *Dracula* (Resource 13)** and answer the following questions.

Resource 13: Extract from *Dracula* (1897) by Bram Stoker

In this extract, Jonathan Harker, the narrator, describes meeting the vampire Dracula for the first time. At this moment in the novel, Harker thinks Dracula is a man.

'Just as I had come to this conclusion I heard a heavy step approaching behind the great door, and saw through the chinks the gleam of a coming light. Then there was the sound of rattling chains and the clanking of massive bolts drawn back. A key was turned with the loud grating noise of long disuse, and the great door swung back.

Within, stood a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere. He held in his hand an antique silver lamp, in which the flame burned without chimney or globe of any kind, throwing long quivering shadows as it flickered in the draught of the open door. The

old man motioned me in with his right hand with a courtly gesture, saying in excellent English, but with a strange intonation:—

“Welcome to my house! Enter freely and of your own will!” He made no motion of stepping to meet me, but stood like a statue, as though his gesture of welcome had fixed him into stone. The instant, however, that I had stepped over the threshold, he moved impulsively forward, and holding out his hand grasped mine with a strength which made me wince, an effect which was not lessened by the fact that it seemed as cold as ice—more like the hand of a dead than a living man.’

1. Name four noises that the writer hears in the opening paragraph. What can the reader infer from these noises?

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2. Name four things we are told about Dracula’s appearance in the second paragraph. What can we infer from his appearance?

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3. What does the phrase ‘strange intonation’ mean? What can the reader infer from this?

.....

.....

4. What are the first words Dracula says?

.....

5. What does Dracula do once Jonathan has stepped inside? What can the reader infer from this?

.....

.....

Stretch and challenge: What similarities can you see between this and the extract from *The Strange Case of Dr Jekyll and Mr Hyde* in the last lesson?

Activity 2

In groups, find a suitable quotation for each of the literary and language technique headings on the Dracula poster below.

Dracula

by Bram Stoker

Onomatopoeia

Use of contrast

Light and dark symbolism

Similes

Gothic diction

Stretch and challenge: Can you identify the effect of each technique in contributing to the Gothic description of the character and the atmosphere of the extract?

Activity 3 Writing a Gothic mini-saga

In groups, find a suitable quotation for each of the literary and language technique headings on the Dracula poster.

You have now read two stories in which an 'ordinary' character meets the 'villain' character for the first time. Write a mini-saga exploring what happens when an 'ordinary' character meets your Gothic villain for the first time.

Rules for your mini-saga:

- The story itself must have exactly 50 words (you are allowed another five for the title).
- The story needs to have a beginning, middle and end.

Ladder up: Borrow from Stevenson and start with '*It was three o'clock in the morning ...*'

.....

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Plenary

Review your partner's mini-saga and give them some 'What went well' and 'Even better if' feedback. **Has your partner ...**

- used exactly 50 words for their story, plus five for a title? (If not - can you edit their work to help them achieve this?)
- included a beginning, middle and end for their story?

What went well

Even better if

Creating Gothic characters

Answers

10.1

Lesson 10

Learning objective: To understand how writers create Gothic protagonists and antagonists

Do now activity

You are going to read an extract from *Dracula* today. You probably know something about the character of Dracula already, from films and popular culture.

Think of three to five Gothic elements associated with this character, based on what you know about the Gothic genre.



Starter activity

Answers

10.2

Complete the cloze exercise below as a learning recap:

_____ novels generally have an _____ character in them who is responsible for the terrible _____ that happen. In the first Gothic stories, the _____ was often an _____ or _____ being. As time went on, writers developed the idea of the evil character, suggesting that they were either a _____ 'evil twin' of the main character in some way, or that there was something in the main character's own _____ causing the events.

events	mind	Gothic	duplicate
evil man	evil	villain	supernatural

Activity 1

Answers

10.3

Read the **Extract from *Dracula* (Resource 13)** and answer the following questions.

1. Name four noises that the writer hears in the opening paragraph. What can the reader infer from these noises?
2. Name four things we are told about Dracula's appearance in the second paragraph. What can we infer from his appearance?
3. What does the phrase 'strange intonation' mean? What can the reader infer from this?
4. What are the first words Dracula says?
5. What does Dracula do once Jonathan has stepped inside? What can the reader infer from this?

Stretch and challenge: What similarities can you see between this and the extract from *The Strange Case of Dr Jekyll and Mr Hyde* in the last lesson?

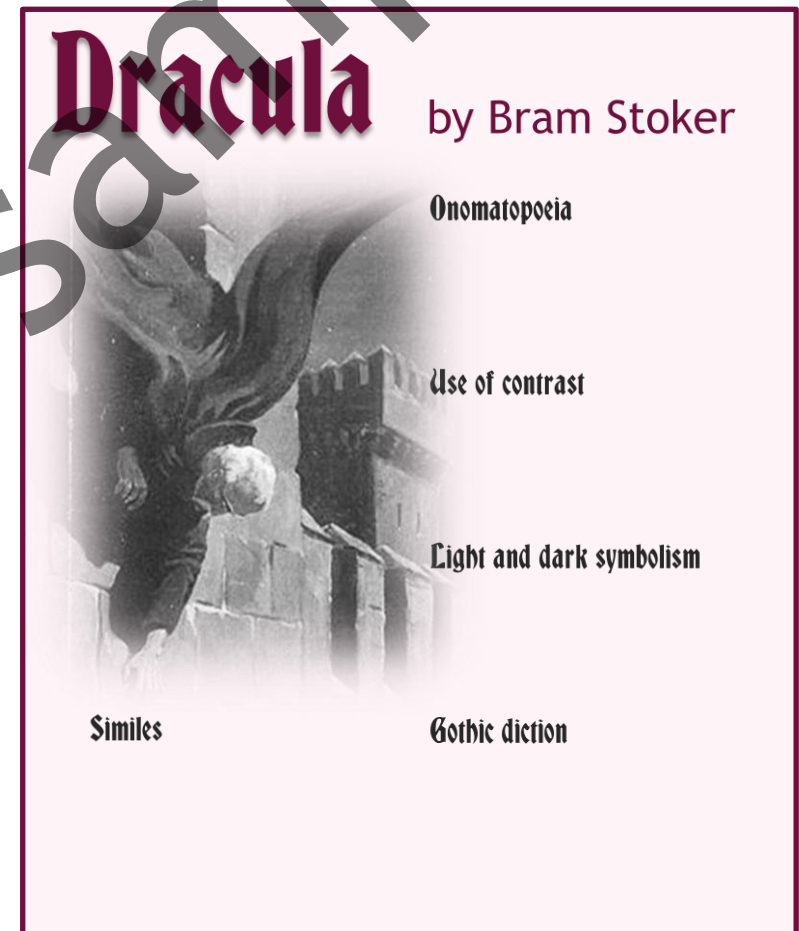
Activity 2

10.4

In groups, find a suitable quotation for each of the literary and language technique headings on the Dracula poster.

- Onomatopoeia
- Use of contrast
- Light and dark symbolism
- Similes
- Gothic diction

Stretch and challenge: Can you identify the effect of each technique in contributing to the Gothic description of the character and the atmosphere of the extract?



Activity 3 Writing a Gothic mini-saga

10.5

You have now read two stories in which an 'ordinary' character meets the 'villain' character for the first time. Write a mini-saga exploring what happens when an 'ordinary' character meets your Gothic villain for the first time.

Rules for your mini-saga:

- The story itself must have exactly 50 words (you are allowed another five for the title).
- The story needs to have a beginning, middle and end.

Ladder up: Borrow from Stevenson and start with 'It was three o'clock in the morning ...'



Plenary

10.6

Review your partner's minisaga and give them some 'What went well' and 'Even better if' feedback.

Has your partner ...

- used exactly 50 words for their story, plus five for a title? (If not - can you edit their work to help them achieve this?)
- included a beginning, middle and end for their story?

