

# Dystopian Fiction



# What Is Science Fiction Writing? Definition and Characteristics of Science Fiction Literature

Written by MasterClass

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Science fiction is one of the most creative genres in literature. Sci-fi novels take readers on adventures from faraway galaxies to underwater worlds and everywhere in between, introducing them to otherworldly characters and technologies along the way. Learn more about the history of this fascinating genre.

## What Is Science Fiction Literature?

Science fiction is a genre of speculative fiction that contains imagined elements that don't exist in the real world. Science fiction spans a wide range of themes that often explore time travel, space travel, are set in the future, and deal with the consequences of technological and scientific advances

## The History of Science Fiction Literature

The science fiction genre dates back to the second century. *A True Story*, written by the Syrian satirist Lucian, is thought to be the first sci-fi story, which explored other universes and extra-terrestrial life forms. Modern science developed during the Age of Enlightenment, and writers reacted to scientific and technological advancements with a wave of sci-fi stories like *New Atlantis* by Francis Bacon (1627), *Somnium* by Johannes Kepler (1634), and *Comical History of the States and Empires of the Moon* by Cyrano de Bergerac (1657).

## Hard Science Fiction Versus Soft Science Fiction: What's the Difference?

Science fiction is divided into two broad categories: Hard sci-fi and soft sci-fi.

- **Hard sci-fi novels** are based on scientific fact. They're inspired by "hard" natural sciences like physics, chemistry, and astronomy.
- **Soft sci-fi novels** can be two things: Either they are not scientifically accurate or they're inspired by "soft" social sciences like psychology, anthropology, and sociology.

The terms are somewhat flexible, but they help readers quickly understand the foundation of a novel and what to expect from it.

## 8 Sub-genres and Related Genres of Science Fiction

1. **Fantasy fiction:** Sci-fi stories inspired by mythology and folklore that often include elements of magic.
2. **Supernatural fiction:** Sci-fi stories about secret knowledge or hidden abilities that include witchcraft, spiritualism, and psychic abilities.
3. **Utopian fiction:** Sci-fi stories about civilizations the authors deem to be perfect, ideal societies. Utopian fiction is often satirical.
4. **Dystopian fiction:** Sci-fi stories about societies the authors deem to be problematic for things like government rules, poverty, or oppression.
5. **Space opera:** A play on the term “soap opera,” sci-fi stories that take place in outer space and center around conflict, romance, and adventure.
6. **Space western:** Sci-fi stories that blend elements of science fiction with elements of the western genre.
7. **Cyberpunk:** Sci-fi stories that juxtapose advanced technology with less advanced, broken down society.
8. **Steampunk:** Sci-fi stories that blend technology with steam-powered machinery.

## What Are the Common Characteristics of Science Fiction?

Science fiction is often called the “literature of ideas.” Sci-fi novels include a wide variety of futuristic concepts. Since they’re so imaginative, anything is possible, especially in soft sci-fi novels. A sci-fi novel can be about space, time travel, aliens, or time-traveling aliens in space.

Regardless of the setting and characters, all sci-fi stories are complex, contain nuanced detail, and explore larger themes and commentary—sometimes satirically—about society beneath the surface.

The classic elements of a science fiction novel include:

- Time travel
- Teleportation
- Mind control, telepathy, and telekinesis
- Aliens, extraterrestrial lifeforms, and mutants
- Space travel and exploration
- Interplanetary warfare
- Parallel universes
- Fictional worlds
- Alternative histories
- Speculative technology
- Superintelligent computers and robots

## 4 Tips for Science Fiction Writers

As you write your sci-fi novel, consider the following:

1. **Draw inspiration for your story from real life.** Take an idea from current society and move it a little further down the road. Even if human beings are short-term thinkers, fiction can anticipate and extrapolate into multiple versions of the future.
2. **Do some research.** It may seem paradoxical, but research will strengthen your project, no matter how far you end up straying from historical facts. Conducting research too early in the drafting process can sidetrack or slow down the plot, but it's critical to keep your reader immersed in and believing the world you've created. Getting the details wrong can throw off their belief in your story.
3. **Create a set of rules for the world of your novel—and stick to them.** Sci-fi is not automatically interesting; it must be made compelling, plausible, and accurate within its own set of rules. Rules add weight to the material or change the stakes for your characters and/or readers. Once you establish a rule, if you break it, you break the illusion of a believable and compelling world.
4. **Keep it grounded in reality.** Any technological or fantastical element in sci-fi should have roots in what our current species can already do or is on the road to being able to do.

SOURCE: <https://www.masterclass.com/articles/what-is-science-fiction-writing-definition-and-characteristics-of-science-fiction-literature#what-are-the-common-characteristics-of-science-fiction>



## Questions to Consider While Reading Science Fiction

### SETTING (TIME AND PLACE)

- Do you think that the author accurately describes scientific principles in the novel? Why or why not?
- List some details from the novel that describe science and scientific principles.
- List some items from the story that can be found now.
- List some items that seem to be from the future.

### CHARACTERS

- Explain the characters' involvement in the plot and story line.
- How are the characters important to the action of the novel?
- Are there any characters in the story who are different from those in other genres?

### PLOT (STORY LINE)

- Does the plot focus on a particular area of science or scientific principle? Explain.
- Do the characters of the story participate in a documented or controversial area of science? Explain.
- Do you think the conflict of the story is real or fictional? Provide examples to illustrate your choice.

### SUMMARY

- Why do you think the author chose to write about this particular incident?
- Why is this book considered to be science fiction?
- Do you think this novel is a good or bad science fiction text, based on the definition of science fiction?
- What scientific principle or technology does the novel reveal?
- How can this novel be compared to contemporary time?

SOURCE: [http://www.readwritethink.org/files/resources/lesson\\_images/lesson927/SciFIQuestions.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson927/SciFIQuestions.pdf)

	<b>AGREE</b>	<b>DISAGREE</b>
In an ideal society, everyone is equal.		
It is better to be ignorant and happy than to be aware and upset.		
The government knows what is best for us.		
Rules exist to help us live our lives properly.		
The police should be allowed to do whatever they can to protect the community.		
You shouldn't have to be around people that you don't agree with.		
It is alright to upset some people as long as you're doing what is best for society.		
If you know you are right, you shouldn't listen to anyone else.		

Pick TWO of the statements from the table and explain why you agree or disagree with them.

STATEMENT 1:

STATEMENT 2:

# Dystopias: Definition and Characteristics

**Utopia:** A place, state, or condition that is ideally perfect in respect of politics, laws, customs, and conditions.

**Dystopia:** A futuristic, imagined universe in which oppressive societal control and the illusion of a perfect society are maintained through corporate, bureaucratic, technological, moral, or totalitarian control. Dystopias, through an exaggerated worst-case scenario, make a criticism about a current trend, societal norm, or political system.

## Dystopian Elements and Characteristics - Basic Building Blocks of Dystopia

1 The dystopian stories are often stories about survival; their primary theme is oppression  
2 and rebellion. The environment plays important role in dystopian depiction. Dystopian  
3 stories take place in the large cities devastated by pollution. In every dystopian story, there  
4 is back story of war, revolutions, overpopulation and other disasters.

5 The dystopian depiction is imaginary. Dystopian fiction borrows features from reality and  
6 discusses them, but it doesn't depict contemporary society in general. Dystopian stories  
7 take place in the future, but they are about today and sometimes about yesterday.

8 All dystopias are keen on a strict division of the citizens by intellect, ability, and class.  
9 In Brave New World, people are divided in Alphas, Betas, Gammas, Deltas, and Epsilons.  
10 In Nineteen Eighty-Four (1984), there are capitalist and proles, Party and non-Party. In a  
11 typical dystopia, there is no social group except the State or such social groups are under  
12 government control. Independent religions do not exist among social groups, instead of  
13 that, there is a personality cult (usually of a head of state) created by the State, such as Big  
14 Brother in Nineteen Eighty-Four (1984) and The Benefactor of We.

15 The institution of family has been eradicated in some dystopian societies, as in Brave New  
16 World, where children are reproduced artificially. If the family exists in dystopian stories, it  
17 is usually in the service of the State as in Nineteen Eighty-Four (1984), where children are  
18 thought to spy on their parents.

19 Dystopian tales emphasise a sense of the powerlessness of the individuals in the face of the  
20 oppressive and brutal government run by a totalitarian dictatorship, or organized into  
21 massive bureaucratic institutions (as in Nineteen Eighty-Four (1984), the Ministry of  
22 Information). Paranoia is very evident among the citizens of dystopian societies who live in  
23 fear and who are being monitored, betrayed or manipulated. The Thought Police and the  
24 Thought crime in Orwell's Nineteen Eighty-Four (1984) are the most extreme examples of  
25 paranoia. Dystopian fiction features technology more advanced than we have today, and  
26 the group in power controls it.

27 The standard of living among the classes is lower than in contemporary societies. In  
28 Nineteen Eighty-Four (1984), the upper class of society, The Inner Party has a standard of  
29 living poorer than the upper class in the real world. But in Brave New World and Equilibrium,

30 people have a higher standard of living in exchange for a loss of independent thought and  
31 emotions.

32 The hero in dystopian literature always questions society although he is usually in high-  
33 standing within the social system. He often sees what's wrong and tries to change the  
34 system. He puts his hope in a group of people who aren't under the complete control of the  
35 state, in Nineteen Eighty-Four (1984), they are "proles", in Brave New World they are  
36 people on the reservation and in We, they are people outside the walls of the One State. His  
37 goal is either to escape or destruction of the society's principals, but usually, he fails in his  
38 intention to change anything, and sometimes they themselves end up changed to conform  
39 to the society's rules.

40 Dystopia is subgenre of science fiction, because it depicts future fictive societies, and many  
41 of them use other elements of science fiction like time travel, space flight, amazing and  
42 advanced technologies, etc.

43 There is also a particular relationship between dystopian fiction and film noir, such as  
44 startling contrasts, symbolic shadow and the action that takes place during the night.

45 SOURCE: <http://www.utopiaanddystopia.com/dystopia/distopian-elements-and-characteristic/>

## DYSTOPIAN FICTION

- According to the source, what are the features of dystopian fiction? Create a bullet point list with as many details as possible.
- Which dystopian novels do you know of? How well do they reflect the identifying features?
- Choose one novel and create a dystopian fact-file outlining how and why it is a good exemplar of this genre.  
Include:
  - Plot summary
  - Main characters
  - Connections to the expected features of dystopian fiction
  - Reviews from readers and commentaries from experts
  - Personal reflection
- If you were to create your own dystopian novel, how would you reflect the features of a dystopian story? Using the features identified to guide you, create an outline for your story.

Dystopias, through their presentation of an exaggerated 'worst-case' scenario, make a criticism about a current trend, social norm or political system.

Dystopian fiction is set in a futuristic, imagined universe in which an oppressive, societal control and the illusion of a perfect society are maintained through totalitarian, corporate (businesses) or bureaucratic (those in charge have not been elected) control.



A figure head or concept is worshipped by the citizen of society such as Big Brother in *1984* or President Snow in *The Hunger Games*.

Propaganda is used to control the citizens of society, for example the use of the Hunger Games as entertainment to the population. Information, independent thought and freedom are restricted.

## Dystopian Conventions

Citizens in dystopian literature are often under complete surveillance. For example, the tele-screens in *1984* watch and record citizens in their own home and the mechanical hounds in *Fahrenheit 451* monitor and track down citizens suspected of breaking laws.



A fear of the outside world is held by the majority of citizens because those in power tell their citizens that the outside world is dangerous. The natural world is banished and distrusted but often becomes a place of peace and freedom for those who are able to escape.



Society is an illusion of a perfect utopian world. For example the Capitol in *The Hunger Games* is thanked for its provision of work, food and housing to the districts. The Capitol appears to be a bright, lavish and glamorous place.

Dystopian characters live in a dehumanised state. Their sense of individuality and personality are stripped from them by the governments or powers that be. For example, Offred in *The Handmaid's Tale* has this name because she belongs to Fred, she is his property and nothing more.

The protagonist of dystopian novels will always challenge expectations and societal norms. For example, in *Fahrenheit 451* Montag decides to start reading books secretly rather than burning them. Katniss publicly questions the traditions of the Hunger Games, undermining the Capitol and President Snow in the process.



Citizens conform to uniform and employment expectations. Their job is allocated to them either because of where they live or because of the skill set they have. For example, in *Divergent* citizens are required to take a series of tests when they reach 16 which determines what work they should be in for the rest of their life.

# Why Do We Like Dystopian Novels?

Dave Astor, Contributor

Author, 'Comic (and Column) Confessional'

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1 War. Death. Despair. Oppression. Environmental ruin. Yup, when it comes to demoralizing  
2 literature, dystopian novels have it all! Yet many of us love this genre, and there are good  
3 reasons we do.

4 For one thing, we're reading about rather than actually living through the bad stuff  
5 happening in the near or far future (though that bad stuff is often an extrapolation of our  
6 troubled current world). We're not "in the arena" like the beleaguered tributes of *The*  
7 *Hunger Games*, the dystopian trilogy I recently finished.

8 And, while dystopian novels are depressing, there's a certain "rightness" in reading about a  
9 future that's negative. Why? Because we know that politicians, military people and  
10 corporate moguls are capable of doing awful things — meaning dystopian novels feel kind  
11 of honest.

12 *The Hunger Games* certainly felt honest. That terrific trilogy gives its memorable characters  
13 some uplifting moments, but there are a greater number of downbeat outcomes —  
14 especially in the third instalment, *Mockingjay*. So, even though *The Hunger Games* (first  
15 book) and *Catching Fire* (second book) are more engaging (albeit often horrific), the final  
16 book truly rings true. Dictatorship, revolution and counterrevolution usually cause severe  
17 physical and psychological damage to the victims and other participants. To her credit,  
18 author Suzanne Collins doesn't sanitize that for us.

19 Other excellent dystopian novels are also filled with carnage, inhumanity, hopelessness and  
20 more. Aldous Huxley's *Brave New World*. George Orwell's *1984* and *Animal Farm*. H.G.  
21 Wells' *The Time Machine* and *The Shape of Things to Come*. Mary Shelley's *The Last Man*.  
22 Lois Lowry's *The Giver*. Cormac McCarthy's *The Road*. Ray Bradbury's *Fahrenheit 451*.  
23 Anthony Burgess' *A Clockwork Orange*. William Golding's *Lord of the Flies*. Sinclair Lewis' *It*  
24 *Can't Happen Here*. Jack London's *The Iron Heel*. Margaret Atwood's *The Handmaid's Tale*,  
25 *Oryx and Crake*, and *The Year of the Flood*. Etc.

26 Sometimes, authors of dystopian literature temporarily ease the tension a bit with humour,  
27 as the great Atwood does with some of the clever genetic-engineering terms she coined for  
28 *Oryx and Crake*. And dystopian books can have seemingly utopian elements — with things  
29 not appearing too bad even though they *are* bad; *Brave New World* is a perfect example.  
30 There are even novels, such as *The Shape of Things to Come*, that mix dystopian and actual  
31 utopian elements.

32 We admire the best dystopian novels because they're written well and depict people we can  
33 relate to. We're fascinated by the terrible things these characters face, and by how some  
34 react bravely and some react cowardly or with resignation. We, as readers, rubberneck to

35 see the misery; we can't avert our eyes even as we're enraged by what despots and other  
36 vicious officials are doing to citizens. And we're compelled to turn the pages as we wonder  
37 if rebels and other members of the populace can somehow remake a wretched society into  
38 something more positive. We also wonder who will survive and who won't; I was surprised  
39 by some of the characters who end up dying in *The Hunger Games* (a trilogy I read on the  
40 enthusiastic recommendation of commenter "threnodmarch").

41 Last but not least, we admire dystopian novels because, by giving us worst-case scenarios  
42 of the future, maybe our current society can be jolted enough to avoid those scenarios  
43 eventually happening in real life. Like some of the characters in dystopian novels, we might  
44 feel a little against-all-odds hope. Then again, maybe not...

45 What are your favourite dystopian novels, and why do you like them? Or are you not that  
46 fond of the genre, and why?

  **Answer these questions in your book**  

1. According to the source, what kinds of disasters often feature in dystopian fiction?
2. What are the reasons Astor gives for why we love dystopian novels?
3. Aston says that 'dystopian novels feel kind of honest', what do you think he means by that? Do you think he is right?
4. Often dystopian novels are written for younger audiences and marketed as YA (young adult) literature. Because of this, some argue that it should not be considered as worthy of literary study and consideration alongside the traditional classic texts. Do you think dystopian literature has an important place in accepted literary canon<sup>1</sup>?

## **Research Zone**

The American Library Association (ALA) often gets requests for dystopian novels to be banned for being subversive or dangerous (especially for impressionable young adults). In the past, books such as 'Brave New World', 'Fahrenheit 451' and 'The Giver' have all been banned from American libraries.

Do some research into book banning and write a speech or letter in response to this stand. You might like to consider the answers to these questions:

- Do you agree with the ALA's right to decide which books are deserving?
- Are there some books which should be banned from public and school libraries?
- Who should get to decide which books to include in libraries and studied in schools?

## **1984; George Orwell: Chapter One**

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<sup>1</sup> The term "literary canon" refers to a body of books, narratives and other texts considered to be the most important and influential of a particular time period or place.

1 It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his  
2 chin nuzzled into his chest in an effort to escape the vile wind, slipped quickly through the  
3 glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust  
4 from entering along with him.

5 The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster,  
6 too large for indoor display, had been tacked to the wall. It depicted simply an enormous  
7 face, more than a metre wide: the face of a man of about forty-five, with a heavy black  
8 moustache and ruggedly handsome features. Winston made for the stairs. It was no use  
9 trying the lift. Even at the best of times it was seldom working, and at present the electric  
10 current was cut off during daylight hours. This was part of the economy drive in preparation  
11 for Hate Week. The flat was seven flights up and Winston, who was thirty-nine and had a  
12 varicose ulcer above his right ankle, went slowly, resting several times on the way. On each  
13 landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It  
14 was one of those pictures which are so contrived that the eyes follow you about when you  
15 move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

16 Inside the flat a fruity voice was reading out a list of figures which had something to do with  
17 the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror  
18 which formed part of the surface of the right-hand wall. Winston turned a switch and the  
19 voice sank somewhat, though the words were still distinguishable. The device (a telescreen,  
20 it was called) could be dimmed, but there was no way of switching it off completely. He  
21 moved over to the window: a smallish, frail figure, the thinness of his body merely  
22 emphasised by the blue overalls which were the uniform of the Party. His hair was very fair,  
23 his face naturally ruddy, his skin roughened by coarse soap and blunt razor blades and the  
24 cold of the winter that had just ended.

25 Outside, even through the shut window-pane, the world looked cold. Down in the street  
26 little eddies of wind were whirling dust and torn paper into spirals, and though the sun was  
27 shining and the sky a harsh blue, there seemed to be no colour in anything, except the  
28 posters that were plastered everywhere. The black-moustachio'd face gazed down from  
29 every commanding corner. There was one on the house-front immediately opposite. BIG  
30 BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into  
31 Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in  
32 the wind, alternately covering and uncovering the single word INGSOC. In the far distance a  
33 helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and  
34 darted away with a curving flight. It was a police patrol, snooping into people's windows.  
35 The patrols did not matter, however. Only the Thought Police mattered.

36 *Winston looked out of his window towards a huge building several kilometres away.*

37 The Ministry of Truth was startlingly different from any other object in sight. It was an  
38 enormous pyramidal structure of glittering white concrete, soaring up, terrace after  
39 terrace, three hundred metres into the air. From where Winston stood it was just possible  
40 to read, picked out on its white face in elegant lettering, the three slogans of the Party:

41 WAR IS PEACE  
42 FREEDOM IS SLAVERY  
43 IGNORANCE IS STRENGTH

44 The Ministry of Truth contained, it was said, three thousand rooms above ground level and  
45 similar numbers below. Scattered about London there were just three other buildings of  
46 similar appearance and size. So completely did they dwarf the surrounding buildings that  
47 from the roof of Victory Mansions you could see all four of them simultaneously. They were  
48 the homes of the four Ministries between which the entire government was divided. The  
49 Ministry of Truth which concerned itself with news, entertainment, education and the fine  
50 arts. The Ministry of Peace which concerned itself with war. The Ministry of Love which  
51 maintained law and order. And the Ministry of Plenty which was responsible for economic  
52 affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv and Miniplenty.

53 The Ministry of Love was the really frightening one. There were no windows in it at all.  
54 Winston had never been inside the Ministry of Love, nor within half a kilometre of it. It was  
55 a place impossible to enter except on official business, and then only by penetrating  
56 through a maze of barbed-wire entanglements, steel doors and hidden machine-gun nests.  
57 Even the streets leading up to its outer barriers were roamed by gorilla-faced in black  
58 uniforms, armed with jointed truncheons.

  **Answer these questions in your book**  

1. What clues are there in the text that this story is taking place in a dystopian world? How does this make the reader feel? Why does it make the reader feel this way?
2. When do you think this story is set? Why?
3. What do you think day to day life is like for Winston? Why do you think this? Back your ideas up with a quotation from the text.
4. 'Frail'. 'Thin'. 'Ruddy'. Three adjectives used to describe Winston. Why do you think George Orwell has used these adjectives? What do they make you think of and what impression do you get of Winston's character because of them? Why do you think Winston is 'frail' and 'thin'?
5. Find out what the word 'foreshadowing' means. Is there an example of foreshadowing in the extract? If so, what is it? Why is this an example of foreshadowing?
6. Who do you think 'The Party' are? Explain your ideas.
7. What do the words 'BIG BROTHER IS WATCHING YOU' suggest to the reader about the world these characters live in?
8. Compare the description of the man on the poster with the description of Winston. What do you notice? Why do you think this is?
9. Pick out five conventions of dystopian fiction. You may use examples you have already found.

**WHAT|WHERE|HOW|WHY**

How does the writer use language and structure to make the opening engaging for readers?

**You call that a line?**

**Opening lines that pick up...**

**...the reader's curiosity.**

Everyone my age remembers where they were and what they were doing when they first heard about the contest.

*Ready Player One*; Ernst Cline

"I've watched through his eyes, I've listened through his ears, and I tell you he's the one."

*Ender's Game*, Orson Scott Card.

It has been sixty-four years since the President and the Consortium identified love as a disease, and forty-three since the scientists perfected a cure.

*Delirium*; Lauren Oliver

The sky above the port was the color of television, tuned to a dead channel.

*Neuromancer*, William Gibson.

It was a bright cold day in April, and the clocks were striking thirteen.

*1984*, George Orwell.

It was a dark and stormy night.

*A Wrinkle in Time*; Madeleine L'Engle

It was a pleasure to burn.

*Fahrenheit 451*, Ray Bradbury.

I stare down at my shoes, watching as a fine layer of ash settles on the worn leather.

*Mockingjay*; Suzanne Collins

It was almost December, and Jonas was beginning to be frightened.

*The Giver*; Lois Lowry

There is one mirror in my house.

*Divergent*; Veronica Roth

I hate First Friday.

*Red Queen*; Victoria Aveyard

Sometimes I think I might be the last human on Earth.

*The Fifth Wave*; Rick Yancy

My mother thinks I'm dead.

*Legend*; Marie Lu

He began his new life standing up, surrounded by cold darkness and stale, dusty air.

*The Maze Runner*; James Dashner

## Nouns: Specificity, granularity and tension.

**Nouns** refer to people, places, things, ideas and events; they are often naming words. The nouns we choose in our writing helps to set the mood of the text. How much is revealed and when can create tension, surprises, and helps the reader experience events alongside the characters in the story.

Have a look at this extract, pay particular attention to how Colfer introduces the danger Butler is facing:

1 Something moved in the dust haze. It was immediately obvious to Butler that the  
2 *something* wasn't human. The manservant had been on too many safaris not to recognise  
3 an animal when he saw it. He studied the creature's gait. Possibly simian<sup>1</sup>. Similar upper-  
4 body structure to an ape, but bigger than any primate Butler had ever seen. If it was an ape,  
5 then his handgun wasn't going to be of much use. You could put five rounds in the skull of a  
6 bull ape and he'd still have time to eat you before his brain realised he was dead.




7 But it wasn't an ape. Apes didn't have night eyes. This creature did. Glowing crimson pupils,  
8 half-hidden behind shaggy forelocks. Tusks too, but not elephantine. These were curved,  
9 with serrated edges. Gutting weapons. Butler felt a tingle low in his stomach. He's had the  
10 feeling once before. On his first day at the Swiss academy. It was fear.

*Artemis Fowl, Eoin Colfer*

**Specificity** can refer to how precisely something is named. The more ambiguous<sup>2</sup> an object, the more unsettling or surprising it may be. Determining how precise your noun will be helps the readers decide how to feel about the events or characters.

Shadow → figure → someone → youth → boy → brother → James → Jimmy

**Granularity** To raise tension in moments like the one Butler faces in the extract, details are rarely given all at once, instead the narrator may give glimpses or an outline description, or even run through options of what it is not.

-  Collect together all of the nouns Colfer uses to describe the danger
-  Read line 7-10, how does Colfer make use of **granularity** to raise tension?
-  Butler's character is typically written to appear calm and professional.
  - How does Colfer reflect this through his noun choices?
  - Is this sense of calm undermined in any way?
  - How does Colfer use sentence length and type (especially when coupled with **specificity**) to reflect Butler's state of mind?

### Writing Challenge

Have a go describing a dinosaur using the techniques of specificity and granularity.

- Which elements will you focus on?
- Which nouns will you use to create tension and surprise?

<sup>1</sup>simian – a formal/scientific term for apes and monkeys.

<sup>2</sup>ambiguous – unclear, giving away little information or details

1 The door starts shaking. It's a flimsy thing made of bamboo shoots held together with tattered  
 2 lengths of twine. The shake is subtle and stops almost immediately. They lift their heads to listen, a  
 3 fourteen-year-old boy and a fifty-year-old man, who everyone thinks is his father but who was born  
 4 near a different jungle, on a different planet hundreds of light years away. They are lying shirtless  
 5 on opposite sides of the hut, a mosquito net over each cot. They hear a distant crash, like the sound  
 6 of an animal breaking the branch of a tree, but in this case, it sounds like the entire tree has been  
 7 broken.  
 8 'What was that?' the boy asks.  
 9 'Shh,' the man replies.  
 10 They hear the chirp of insects, nothing more. The man brings his legs over the side of the  
 11 cot when the shake starts again. A longer, firmer shake, and another crash, this time closer. The  
 12 man gets to his feet and walks slowly to the door. Silence. The man takes a deep breath as he inches  
 13 his hand to the latch. The boy sits up.  
 14 'No,' the man whispers, and in that instant the blade of a sword, long and gleaming, made  
 15 of a shining white metal that is not found on Earth, comes through the door and sinks deeply into  
 16 the man's chest. It protrudes six inches out through his back, and is quickly pulled free. The man  
 17 grunts. The boy gasps. The man takes a single breath, and utters one word: 'Run.' He falls lifeless to  
 18 the floor.

Pitticus Lore (Michael Joseph)(2010); *I am Number Four*; Penguin books.

1

**WHAT|WHERE|HOW|WHY**

How does the writer use language and structure to create tension in this extract?

**✍ Writing Challenge**

Have a go finishing this extract. Consider:

- How does the boy respond to the command to run?
- What is on the other side of the door?
- Why is the boy being chased into the jungle?
- How can you create a sense of speed?
- How can you reflect the thoughts and feelings of the boy.



SOURCE: CURTIS, C(2019) How to teach English

**Ready Player One – Ernest Cline**

1 I was jolted awake by the sound of gunfire in one of the neighbouring stacks. The  
2 shots were followed by a few minutes of muffled shouting and screaming, then silence.

3 Gunfire wasn't uncommon in the stacks, but it still shook me up. I knew I probably  
4 wouldn't be able to fall back asleep, so I decided to kill the remaining hours until dawn by  
5 brushing up on a few coin-op classics. Galaga, Defender, Asteroids. These games were  
6 outdated digital dinosaurs that had become museum pieces long before I was born. But I  
7 was a gunter, so I didn't think of them as quaint low-res antiques. To me, they were  
8 hallowed artefacts. Pillars of the pantheon. When I played the classics, I did so with a  
9 determined sort of reverence.

Wade Watts is the protagonist.

What inferences can we make about his character based on the following lines from the extract:

1. Gunfire wasn't uncommon in the stacks, but it still shook me up.

---

---

---

2. by brushing up on a few coin-op classics

---

---

---

3. [the coin-op classics] were hallowed artefacts. Pillars of the pantheon

---

---

---

4. I did so with a determined sort of reverence

---

---

---

**WHAT|WHERE|HOW|WHY**

How is Wade Watts established as the protagonist from the outset of the novel?

**Setting: Ready Player One – Ernest Cline**

1 Our trailer was near the northern edge of the stacks, which ran up to a crumbling highway overpass.  
2 From my vantage point at the laundry room window, I could see a thin stream of electric vehicles  
3 crawling along the cracked asphalt, carrying goods and workers into the city. As I stared out at the  
4 grim skyline, a bright sliver of the sun peeked over the horizon. Watching it rise, I performed a  
5 mental ritual: Whenever I saw the sun, I reminded myself that I was looking at a *star*. One of over a  
6 hundred billion stars in our galaxy. A galaxy that was just one of billions of other galaxies in the  
7 observable universe. This helped me keep things in perspective. I'd started doing it after watching a  
8 science program from the early '80s called *Cosmos*.

9 I slipped out the window as quietly as possible and, clutching the bottom of the window  
10 frame, slid down the cold surface of the trailer's metal siding. The steel platform on which the trailer  
11 rested was only slightly wider and longer than the trailer itself, leaving a ledge about a foot and a  
12 half wide all the way around. I carefully lowered myself until my feet rested on this ledge, then  
13 reached up to close the window behind me. I grabbed hold of a rope I'd strung there at waist level to  
14 serve as a hand hold and began to sidestep along the ledge to the corner of the platform. From  
15 there I was able to descend the ladder-like frame of the scaffolding. I almost always took this route  
16 when leaving or returning to my aunt's trailer. A rickety metal staircase was bolted to the side of the  
17 stack, but it shook and knocked against the scaffolding, so I couldn't use it without announcing my  
18 presence. Bad news. In the stacks, it was best to avoid being heard or seen, whenever possible.  
19 There were often dangerous and desperate people about...

20 ...when I reached the bottom level, I jumped off the scaffold and dropped the few remaining  
21 feet to the ground. My rubber boots crunched into the slush and frozen mud. It was still pretty dark  
22 down here, so I took out my flashlight and headed east, weaving my way through the dark maze,  
23 doing my best to remain unseen while being careful to avoid tripping over a shopping cart, engine  
24 block, or one of the other pieces of junk littering the narrow alleys between the stacks. I rarely saw  
25 anyone out at this time of the morning. The commuter shuttles ran only a few times a day, so the  
26 residents lucky enough to have a job would already be waiting at the bus stop by the highway. Most  
27 of them worked as day labourers in the giant factory farms that surrounded the city.

28 After walking about half a mile, I reached a giant mound of old cars and trucks piled  
29 haphazardly along the stacks' eastern perimeter. Decades ago, the cranes had cleared the park of as  
30 many abandoned vehicles as possible, to make room for even more stacks, and they'd dumped  
31 them in huge piles like this one all around the settlement's perimeter. Many of them were nearly as  
32 tall as the stacks themselves.

33 I walked to the edge of the pile, and after a quick glance around to make sure I wasn't being  
34 watched or followed, I turned sideways to squeeze through a gap between two crushed cars. From  
35 there, I ducked, clambered, and sidestepped my way farther and farther into the ramshackle  
36 mountain of twisted metal, until I reached a small open space at the rear of a buried cargo van. Only  
37 the rear third of the van was visible. The rest was concealed by the other vehicles stacked on and  
38 around it. Two overturned pickup trucks lay across the van's roof at different angles, but most of  
39 their weight was supported by the cars stacked on either side, creating a kind of protective arch that  
40 prevented the van from being crushed by the mountain of vehicles piled above it.



41 I pulled out a chain I kept around my neck, on which there hung a single key. In a stroke of  
42 luck, this key had still been hanging from the van's ignition when I'd first discovered it. Many of  
43 these vehicles had been in working condition when they were abandoned. Their owners had simply  
44 no longer been able to afford fuel for them, so they'd just parked them and walked away.

45 I pocketed my flashlight and unlocked the van's rear right door. It opened about a foot and a  
46 half, giving me just enough room to squeeze inside. I pulled the door closed behind me and locked it  
47 again. The van's rear doors had no windows, so I was hunched over in total darkness for a second,  
48 until my fingers found the old power strip I'd duct-taped to the ceiling. I flipped it on, and an old  
49 desk lamp flooded the tiny space with light.

50 The crumpled green roof of a compact car covered the crushed opening where the  
51 windshield had been, but the damage to the van's front end didn't extend beyond the cab. The rest  
52 of the interior remained intact. Someone had removed all of the van's seats (probably to use as  
53 furniture), leaving a small "room" about four feet wide, four feet high, and nine feet long.

54 This was my hideout.

55 ... This van was my refuge. My Batcave. My Fortress of Solitude. It was where I attended  
56 school, did my homework, read books, watched movies, and played videogames. It was also where I  
57 conducted my on-going quest to find Halliday's Easter egg.

 **Explore this text by responding to the prompts below** 

Often the setting can act as another character in dystopian novels – how is the setting of the stacks presented in this extract? How does it reflect our expectations of a dystopian setting? Dystopian fiction often involves some kind of crisis, what clues does Cline give regarding what has caused the breakdown of this society?

Have a look at the verbs Cline uses to describe Wade's journey to his hideout. How does he create a sense of effort and dynamic activity/movement? Use examples to support your ideas.

What do you think Wade means when he calls his hideout his 'refuge', his 'Batcave' and his 'Fortress of Solitude'?

**WHAT|WHERE|HOW|WHY**

How is Wade presented in this extract?

## Setting: The Hunger Games – Suzanne Collins

1 Our house is almost at the edge of the seam. I only have to pass a few gates to reach the scruffy  
 2 field called the Meadow. Separating the meadow from the woods, in fact enclosing all of District 12,  
 3 is a high chain-link fence topped with barbed wire loops. In theory, it's supposed to be electrified  
 4 twenty-four hours a day as a deterrent to the predators that live in the woods – packs of wild dogs,  
 5 lone cougars, bears – that used to threaten our streets. But since we're lucky to get two or three  
 6 hours of electricity in the evenings, it's usually safe to touch. Even so, I always take a moment to  
 7 listen carefully for the hum that means the fence is live. Right now, it's silent as a stone. Concealed  
 8 by a clump of bushes, I flatten out on my belly and slide under a meter-long stretch that's been  
 9 loose for years. There are several other weak spots in the fence, but this one is so close to home I  
 10 almost always enter the woods here.

11 As soon as I'm in the trees, I retrieve a bow and sheath of arrows from a hollow log. Electrified or  
 12 not, the fence has been successful at keeping the flesh-eaters out of District 12. Inside the woods  
 13 they roam freely, and there are added concerns like venomous snakes, rabid animals, and no real  
 14 paths to follow. But there's also food if you know how to find it. My father knew and he taught me  
 15 some ways before he was blown to bits in a mine explosion. There was nothing left of him to bury. I  
 16 was eleven then. Five years later, I still wake up screaming for him to run.

17 ...

18 In the woods waits the only person with whom I can be myself. Gale. I can feel the muscles in my  
 19 face relaxing, my pace quickening as I climb the hills to our place, a rock ledge overlooking a valley.  
 20 A thicket of berry bushes protect it from unwanted eyes. The sight of him waiting there brings on a  
 21 smile. Gale says I never smile except in the woods.

How do the authors present the setting in these extracts?

Extract One: Ready Player One (lies 20-57)

While we're reading, look for:

- How the setting is described
- How the narrator (Wade Watts) feels about the setting
- Hunt for these language techniques used by the author to describe the setting:
  - Metaphors (lots! – try to find 3)
  - 3 part lists (it's a dangerous place! Find 1 of these)
  - Alliteration
  - Onomatopoeia (try to find at least 2)
  - Imagery

Extract Two: The Hunger Games

While we're reading, look for:

- How the setting is described
- How the narrator (Katniss Everdeen) feels about the setting
- Hunt for these language techniques used by the author to describe the setting:
  - Metaphor (there's a sneaky one – can you spot it?)
  - 3 part lists (She loves these! Find 2)
  - Alliteration
  - Onomatopoeia (hmmm, this could take some searching!)
  - Imagery
  - Personification (bonus points if you find an example of this!)

How do the authors present the setting in these extracts?


Ready Player One	Both	The Hunger Games

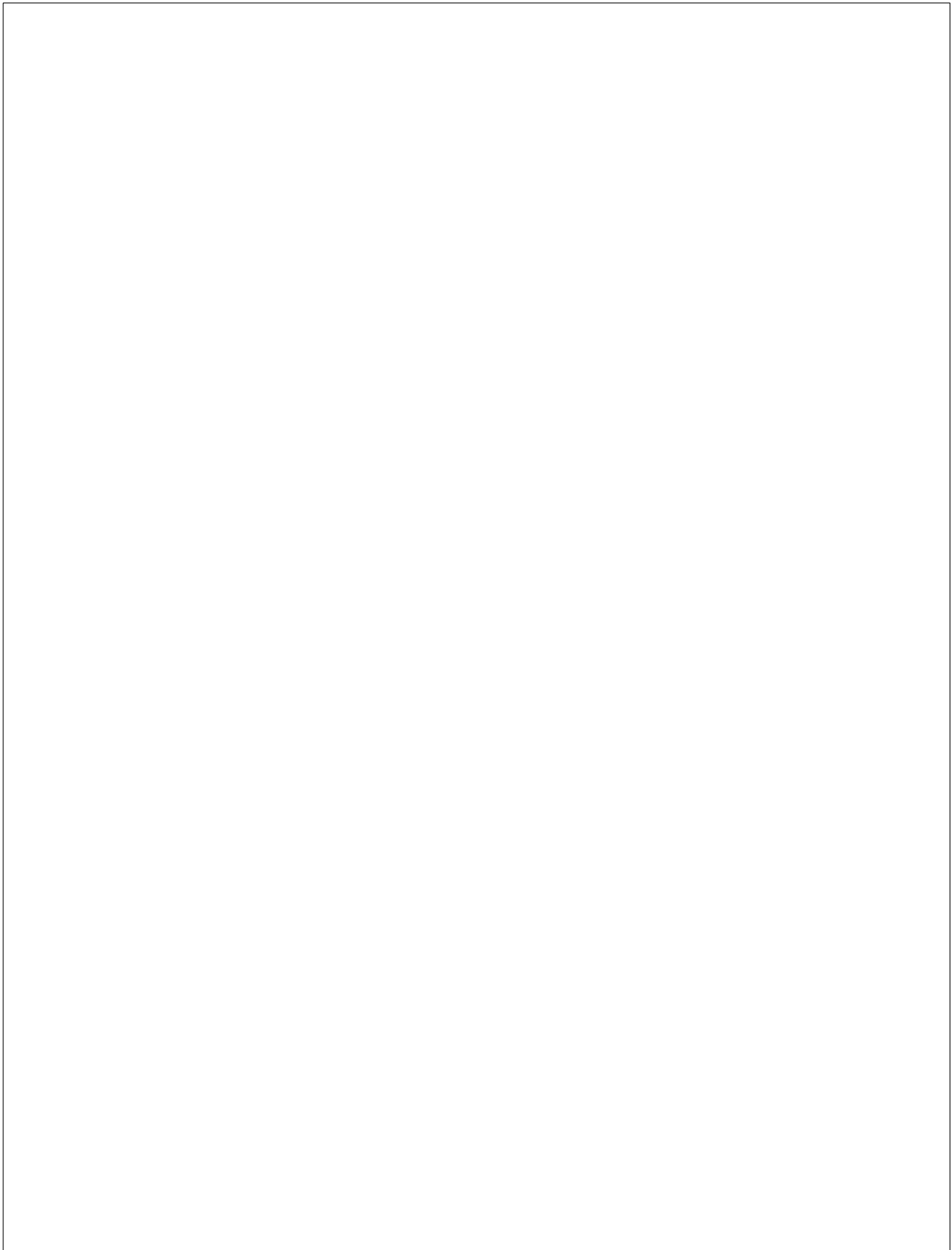
EXTENSION HINT: Try to think of examples that support big ideas. i.e. the setting is dangerous, the setting is special to the speaker, the setting is isolated from the rest of the population


📖 Plan so you can use the most of your time to write. Plan for at least 3 areas of comparison.  
 e.g.  
 P 1: Both present the setting as dangerous

- RPO :
  - 3 part list ('avoid tripping over a shopping cart, engine block, or one of the other pieces of junk')
  - Imagery ('mound of old cars and trucks piled haphazardly')
  - Metaphor ('the ramshackle mountain of twisted metal')
- HG:
  - 3 part list (x2!): ('packs of wild dogs, lone cougars, bears'; 'venomous snakes, rabid animals, and no real paths to follow')
  - Onomatopoeia, Personification: ('I always take a moment to listen carefully for the hum that means the fence is live')

Design your own dystopian setting.

 Begin by drawing it below:



 Using your drawing to guide you, write a first-hand description of your dystopian setting. Remember to make the most of paragraphs (see p 28), punctuation and descriptive language techniques..

## Show not tell: Defiance in The Hunger Games

The protagonist in dystopian fiction is often presented as defiant in the face of authority. However, writers must be careful to show this quality rather than repeat the description with the adjective defiant or adverb defiantly.

Have a look at these moments from The Hunger Games. Which ones reflect defiance?

Annotate and justify your selections in your book.

<p>"Well it serves them right. It's their job to pay attention to you. And just because come from District Twelve is no excuse to ignore you." Then [Effie's] eyes dart around as if she's said something totally outrageous. "I'm sorry, but that's what I think," she says to no one in particular. - p124</p>	<p>"It's lovely. If only you could frost someone to death," I say.</p> <p>"Don't be so superior. You can never tell what you'll find in the arena. Say it's actually a gigantic cake – " begins Peeta. – P 111</p>	<p>"Thank you for your consideration," I say. Then I walk out without being dismissed. – p118</p>
<p>Surprisingly, little Rue comes up with a seven. I don't know what she showed the judges, but she's so tiny it must have been impressive. – p125</p>	<p>The exceptions are the kids from the wealthier districts, the volunteers, the ones who have been fed and trained throughout their lives for this moment...It's technically against the rules to train tributes before they reach the Capitol, but it happens every year. – p109</p>	<p>I became a much better hunter when I didn't have to look over my shoulder constantly, when someone was watching my back. - p129</p>

### Writing Challenge

Have a go writing a scene for your own protagonist where they reflect defiance towards the authority present. Remember to show and not tell – and be careful to consider the reaction of those who are being defied.

# Mary Shelley: Meet The Teenage Girl Who Invented Science Fiction

Whitney Milam

Jul 11, 2015 · 3 min read

1 The next time someone tries to tell you science fiction  
2 isn't for girls, quiet them down with one name: Mary  
3 Shelley, who invented the entire genre when she wrote  
4 the novel *Frankenstein; or, The Modern Prometheus* at  
5 the age of nineteen. Born in 1797, Mary was the  
6 daughter of Mary Wollstonecraft, a renowned feminist  
7 writer and philosopher — and although her mother died  
8 only a few days after Mary was born, her radical ideas  
9 about women challenging their society had a huge  
10 impact on Mary's life. At the age of sixteen, Mary fell in  
11 love with the poet Percy Shelley, who was a radical himself and a big fan of her mother's writing. In  
12 1814, following their first date in the graveyard where her mother was buried, Mary and Percy ran  
13 away together to become the literary power couple of the Romantic movement.



14 Enter Lord Byron, close friend of the Shelleys and infamous Romantic poet in his own right. One  
15 fateful summer at Byron's villa in Switzerland saw the three of them (along with Byron's doctor, John  
16 Polidori, and Mary's stepsister, Claire Clairmont) spending long nights debating everything from art  
17 to politics to galvanism, also known as raising bodies from the dead using electricity (sound  
18 familiar?). During one especially creepy night, Byron challenged everyone to write a ghost story, and  
19 from that, the world's first science fiction novel was born.

20 *Frankenstein* was published anonymously in 1818 with a preface by Percy Shelley, causing many to  
21 assume he was the author since writing books (especially a book like *Frankenstein*) wasn't considered  
22 a woman's profession. Following bestseller status and a successful stage adaptation, Mary set the  
23 record straight with the second edition in 1822, finally taking credit for her masterpiece. Almost 200  
24 years later, she'd be thrilled to know that *Frankenstein* remains an iconic story that's still being  
25 adapted today, with both movie and television versions coming out this fall.

26 1822 wasn't just a year of success for Mary, but one of tragedy, too: Percy drowned in a shipwreck,  
27 leaving Mary widowed and heartbroken at age 24. She fought with Byron over which of them got to  
28 keep Percy's preserved heart (Romantics!) and won, leaving Byron the skull instead.

29 Mary wasn't finished transforming the literary world, however — not satisfied with inventing only  
30 one new genre, she decided to invent two. Her next book, *The Last Man*, is widely considered the first  
31 post-apocalyptic novel. A deeply personal work for Mary, *The Last Man* told the futuristic story of the  
32 lone survivor of a worldwide plague, critiqued many aspects of Romanticism, and featured characters  
33 inspired by Percy Shelley and Lord Byron. Although it received poor reviews on publication in  
34 1826, *The Last Man* was republished in the 20th century to increased critical appreciation, being a  
35 very modern story with very contemporary themes. Mary Shelley, it seems, was always ahead of her  
36 time.

1 It was on a dreary night of November that I beheld the accomplishment of my toils.  
2 With an anxiety that almost amounted to agony, I collected the instruments of life around  
3 me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was  
4 already one in the morning; the rain pattered dismally against the panes, and my candle  
5 was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull  
6 yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its  
7 limbs.


8 How can I describe my emotions at this catastrophe, or how delineate the wretch  
9 whom with such infinite pains and care I had endeavoured to form? His limbs were in  
10 proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow  
11 skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous  
12 black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a  
13 more horrid contrast with his watery eyes, that seemed almost of the same colour as the  
14 dun-white sockets in which they were set, his shrivelled complexion and straight black lips.


*Frankenstein; Mary Shelley*

This extract from chapter five originally opened the story. It depicts the creature being brought to life, and introduced the mad-scientist trope to popular culture.

 How does Shelley create and convey:

- Frankenstein?
- The setting?
- The creature?

 Is there anything about how these are portrayed that you find surprising when you reflect on their portrayal in popular culture?

 Create a story board of the text – be careful to only show as little or as much as the text includes.

### Writing Challenge

Have a go finishing this extract. Consider:

- How does Frankenstein react when the creature starts to move?
- What are the creatures movements like?
- How is setting useful to create the atmosphere?



## THE MAZE RUNNER by JAMES DASHNER

He began his new life standing up, surrounded by cold darkness and stale, dusty air.

Metal ground against metal; a lurching shudder shook the floor beneath him. He fell down at the sudden movement and shuffled backward on his hands and feet, drops of sweat beading on his forehead despite the cool air. His back struck a hard metal wall; he slid along it until he hit the corner of the room. Sinking to the floor, he pulled his legs up tight against his body, hoping his eyes would soon adjust to the darkness.

With another jolt, the room jerked upward like an old lift in a mine shaft.

Harsh sounds of chains and pulleys, like the workings of an ancient steel factory, echoed through the room, bouncing off the walls with a hollow, tinny whine. The lightless elevator swayed back and forth as it ascended, turning the boy's stomach sour with nausea; a smell like burnt oil invaded his senses, making him feel worse. He wanted to cry, but no tears came; he could only sit there, alone, waiting.

My name is Thomas, he thought.

That... that was the only thing he could remember about his life.

He didn't understand how this could be possible. His mind functioned without flaw, trying to calculate his surroundings and predicament. Knowledge flooded his thoughts, facts and images, memories and details of the world and how it works. He pictured snow on trees, running down a leaf-strewn road, eating a hamburger, the moon casting a pale glow on a grassy meadow, swimming in a lake, a busy city square with hundreds of people bustling about their business.

And yet he didn't know where he came from, or how he'd gotten inside the dark lift, or who his parents were. He didn't even know his last name. Images of people flashed across his mind, but there was no recognition, their faces replaced with haunted smears of color. He couldn't think of one person he knew, or recall a single conversation.

The room continued its ascent, swaying; Thomas grew immune to the ceaseless rattling of the chains that pulled him upward. A long time passed. Minutes stretched into hours, although it was impossible to know for sure because every second seemed an eternity. No. He was smarter than that. Trusting his instincts, he knew he'd been moving for roughly half an hour.

Strangely enough, he felt his fear whisked away like a swarm of gnats caught in the wind, replaced by an intense curiosity. He wanted to know where he was and what was happening.

With a groan and then a clonk, the rising room halted; the sudden change jolted Thomas from his huddled position and threw him across the hard floor. As he scrambled to his feet, he felt the room sway less and less until it finally stilled. Everything fell silent.

A minute passed. Two. He looked in every direction but saw only darkness; he felt along the walls again, searching for a way out. But there was nothing, only the cool metal. He groaned in frustration; his echo amplified through the air, like the haunted moan of death. It faded, and silence returned. He screamed, called for help, pounded on the walls with his fists.

Nothing.

Science Fiction often relies on precise language and terminology to create a sense that events considered could really happen if the right conditions were met. Underline any precise lexis used in this extract.

How does Dashner use sentence types to reflect Thomas's confusion?

Find all references to time – how is the idea of time passing created throughout the text?



YOU ARE A BRAIN SURGEON.  
EVERY TIME YOU PERFORM  
A SURGERY, YOU HAVE THE  
ABILITY TO SEE MEMORIES  
OF THE PATIENT YOU ARE  
OPERATING ON.



EVERY BABY IS TAKEN AWAY BY THE  
GOVERNMENT AND RETURNED WHEN  
THEY ARE TEN YEARS OLD. THEY  
NEVER REMEMBER WHAT HAPPENED  
IN THOSE YEARS, BUT THEY ALWAYS  
RECOGNIZE THEIR PARENTS. YOU,  
HOWEVER, REMEMBER EVERYTHING.  
AND THOSE AREN'T YOUR PARENTS.



THE SOUND SUDDENLY STOPPED.  
A NOISE EVERY LIVING BEING  
HAS HEARD ALL THEIR LIVES, FOR  
MILLIONS OF YEARS. A TONE SO  
CONSTANT AND OMNIPRESENT, IT IS  
ONLY NOTICEABLE BY ITS ABSENCE.  
THE SOUND HAS STOPPED.



IT'S 3 AM. AN OFFICIAL PHONE ALERT  
WAKES YOU UP. IT SAYS "DO NOT  
LOOK AT THE MOON". YOU HAVE  
HUNDREDS OF NOTIFICATIONS.  
HUNDREDS OF RANDOM NUMBERS  
ARE SENDING "IT'S A BEAUTIFUL  
NIGHT TONIGHT. LOOK OUTSIDE."

WRITING.PROMPT.S



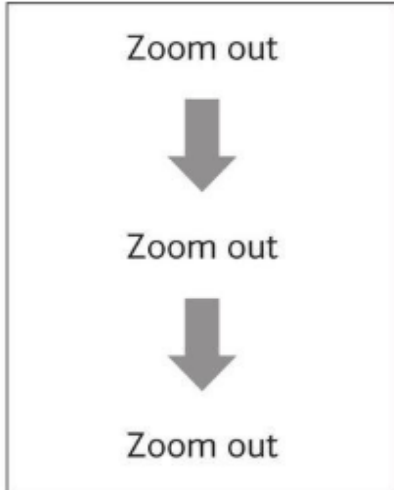
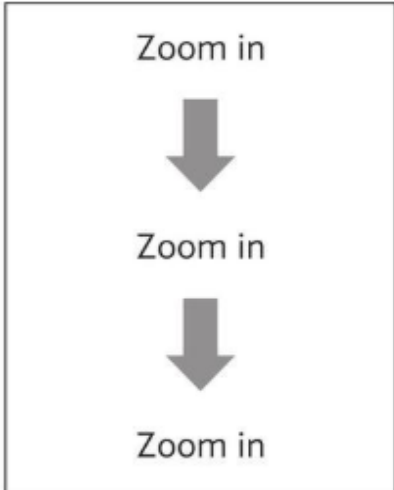
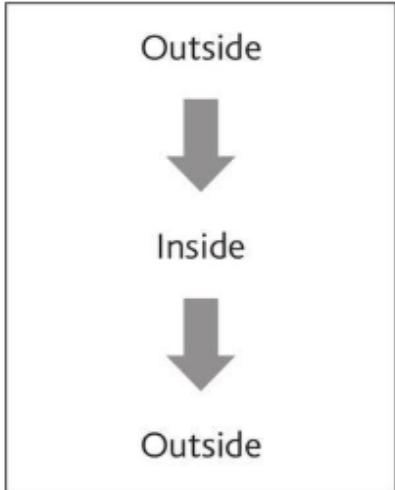
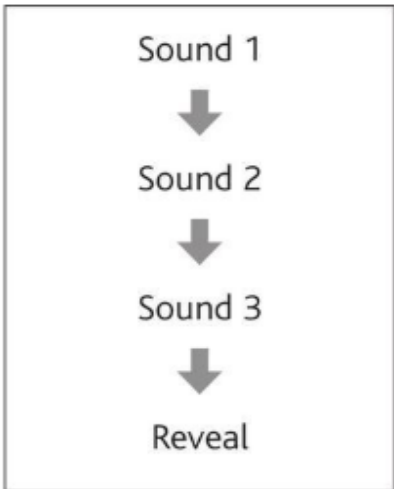
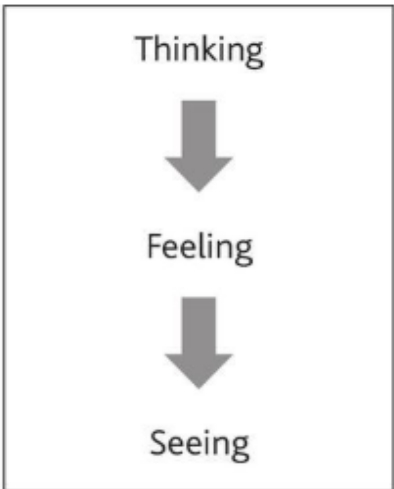
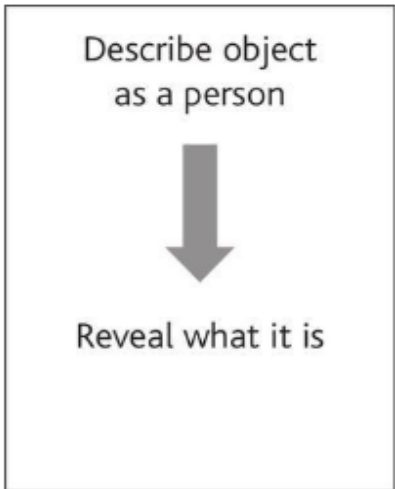
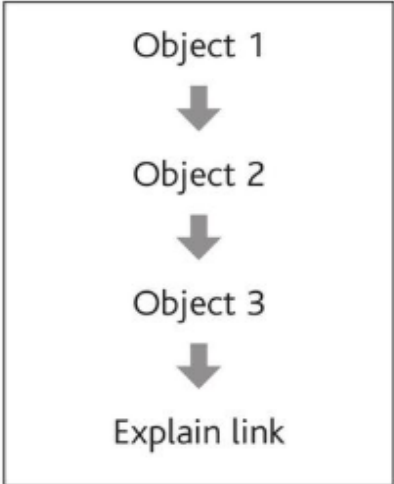
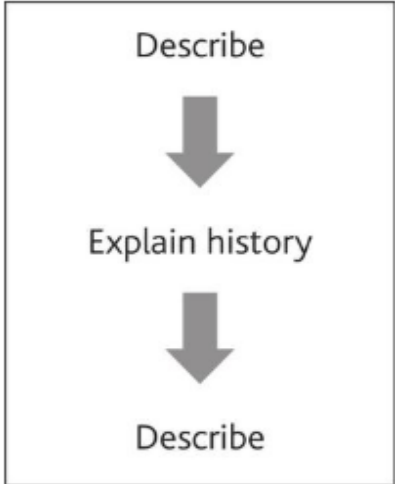
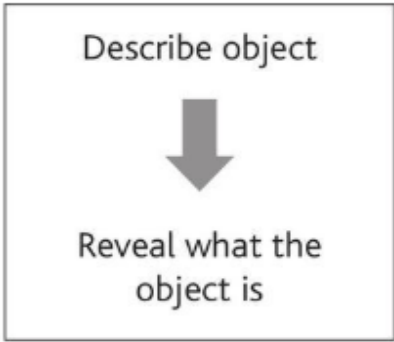
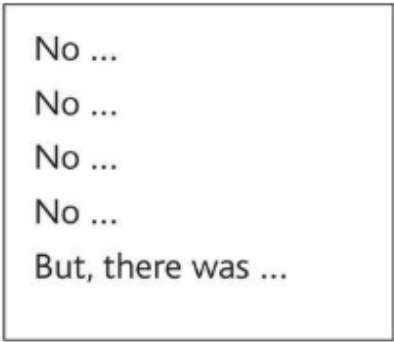
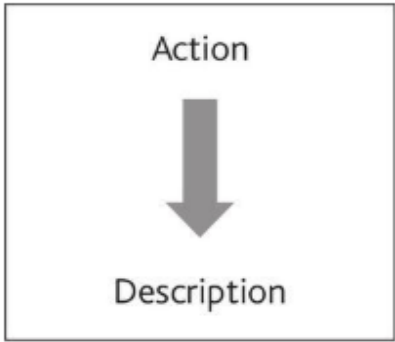
YOU GET A DEEP CUT FOR THE  
FIRST TIME IN YOUR LIFE,  
INSTEAD OF BONE OR MUSCLE,  
YOU SEE WIRES.

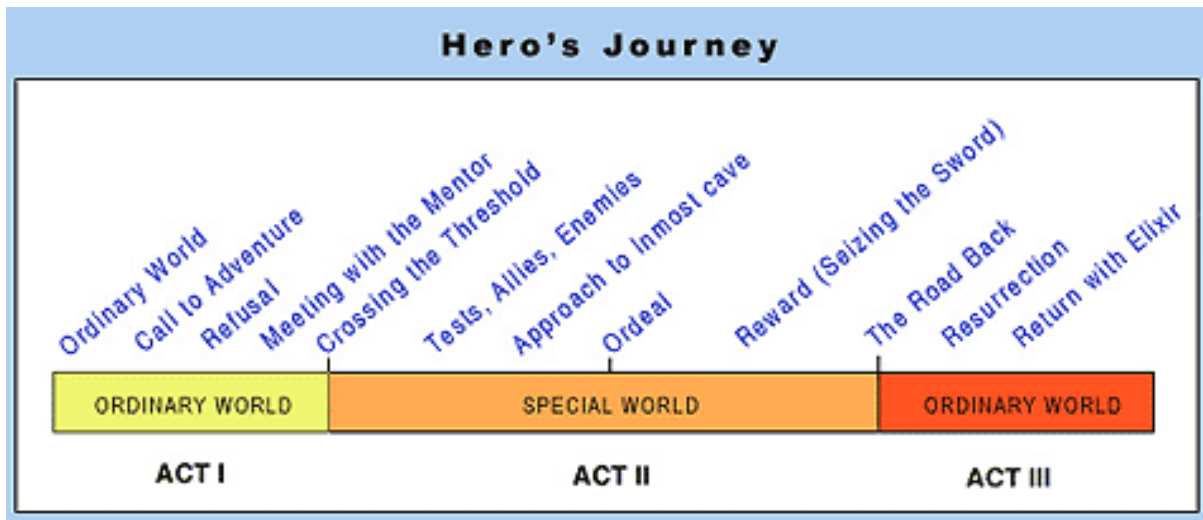
WRITING.PROMPT.S



WHILE CLEANING YOUR ATTIC, YOU FIND A  
BOX OF GLASS BALLS WITH NAMES ON THEM.  
YOU ACCIDENTALLY DROP ONE, AND AS SOON  
AS IT SHATTERS, A PERSON APPEARS.

WRITING.PROMPT.S





Your task is to create the opening for a Dystopian story. Focus on establishing your setting and characterisation. Create a structure strip outlining what your section will look like. What descriptive and narrative features are you going to incorporate into your writing?

	AF1: To write imaginative, interesting and thoughtful texts	AF4: To construct paragraphs and cohesion within and between paragraphs	AF5: To vary sentences for clarity, purpose and effect	AF7: To select appropriate and effective vocabulary
Level 5	<ul style="list-style-type: none"> <li>I can write using relevant ideas and I develop my material with some imaginative detail.</li> <li>I develop my ideas appropriately and establish a clear viewpoint and add detail where possible.</li> </ul>	<ul style="list-style-type: none"> <li>My paragraphs clearly structure my main ideas across the text to support my purpose, e.g. clear chronological or logical links between paragraphs.</li> <li>Within my paragraphs/ sections, I can use a range of devices which support cohesion, e.g. secure use of pronouns, connectives, references back to text.</li> <li>I make good links between paragraphs throughout my writing.</li> </ul>	<ul style="list-style-type: none"> <li>I can use simple and complex sentences in my writing to make my ideas clear.</li> <li>I regularly use connectives in my work to show the relationship between my ideas, e.g. although, on the other hand, meanwhile etc.</li> <li>I can also add in extra detail and change the word order of my sentences for effect.</li> </ul>	<ul style="list-style-type: none"> <li>I choose my vocabulary to have an effect on my reader.</li> <li>I use a reasonably wide vocabulary although I don't always choose the best word.</li> </ul>
Level 6	<ul style="list-style-type: none"> <li>I try to write with imaginative treatment of appropriate materials, show familiarity with conventions and can adapt them when I need to suit my purpose and audience.</li> <li>My writing has a convincing, individual voice or point of view which is established and mostly sustained throughout.</li> <li>I can use a range of stylistic devices to achieve an effect.</li> </ul>	<ul style="list-style-type: none"> <li>My construction of paragraphs clearly supports the meaning and purpose of my writing, e.g. paragraph topic signalled and then developed, withholding of information for effect, thematic links between paragraphs.</li> <li>Within my paragraphs, I can use cohesive devices which contribute to the emphasis and effect of my writing, e.g. adverbials as sentence starters.</li> </ul>	<ul style="list-style-type: none"> <li>I can use simple and complex sentences in my writing to show my purpose and achieve an effect on my reader.</li> <li>I can start my sentences with -ly and -ing words to emphasise my ideas.</li> </ul>	<ul style="list-style-type: none"> <li>I choose vocabulary which is generally appropriate to my purpose and audience.</li> <li>I use a range of vocabulary which is generally varied and often ambitious, even though my choices may not always be apt.</li> </ul>
Level 7	<ul style="list-style-type: none"> <li>My writing is imaginative and is generally a successful adaptation of a wide range of forms and conventions to suit a variety of purposes and audiences.</li> <li>I establish a well-judged, distinctive individual voice or point of view which can sustain throughout.</li> <li>I write with a generally successful and consistent control of an appropriate level of formality and use a varied range of stylistic devices to achieve my intended effect.</li> </ul>	<ul style="list-style-type: none"> <li>My paragraph construction really helps with the meaning and purpose of my writing, e.g. paragraph length and complexity varied to match narrative pace or development of argument.</li> <li>I shape and craft individual paragraphs for imaginative or rhetorical effect, e.g. last sentence echoing the first; lengthy single sentence paragraph</li> </ul>	<ul style="list-style-type: none"> <li>I use different sentence types to show the purpose of my writing and to achieve my desired effect. I rarely make mistakes.</li> <li>I can embed extra clauses to make my writing succinct when necessary.</li> </ul>	<ul style="list-style-type: none"> <li>My vocabulary is consistently, often imaginatively, well matched to my purpose and audience.</li> <li>I use a range of vocabulary which is generally varied and ambitious and often judiciously chosen.</li> </ul>
Level 8	<p>My writing has a creative selection and adaptation of a wide range of forms and conventions to meet varied writing challenges with distinctive personal voice and style which is matched to intended effect.</p>	<ul style="list-style-type: none"> <li>I write with imaginative, well controlled structuring of subject matter and management of paragraphing.</li> <li>My writing provides textual coherence and cohesion to position the reader appropriately in relation to the writer's purpose.</li> </ul>	<ul style="list-style-type: none"> <li>My writing uses sentence structure that is imaginative, precise and accurate.</li> <li>My writing is matched to my purpose and the intended effect on the reader.</li> </ul>	<ul style="list-style-type: none"> <li>I write with wide ranging vocabulary used imaginatively and with precision.</li> </ul>

