



Year 8
Dystopian Fiction
Home Learning Booklet



Week One: What is dystopian fiction?



Utopia = an imagined place or society in which everything is perfect.

Dystopia = an imagined place or society in which there is great suffering or injustice.

Post-apocalyptic = the time following a catastrophic event where the majority of the human race is wiped out and the world is changed dramatically, e.g. nuclear war, zombie invasion, etc.

Dystopian fiction = made-up (not true) stories about societies where there are problems with things like government rules, poverty, or oppression; sometimes set in a post-apocalyptic world.

Dystopian Fiction / Films:

Can you think of any books or films that are set in a dystopian society?

Fiction (Books):

- The Hunger Games
- 1984

Films:

- The Hunger Games
- I Am Legend

TASK:

Tick **AGREE** or **DISAGREE** next to each statement in the table below.
Pick **TWO** of the statements and explain **why** you agree or disagree with them.

	AGREE	DISAGREE
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.		

STATEMENT 1: _____

I AGREE / DISAGREE BECAUSE:

STATEMENT 2: _____

I AGREE / DISAGREE BECAUSE:

Dystopian Elements and Characteristics: Basic Building Blocks of Dystopian Fiction

- Dystopia is **subgenre** of **science fiction**, because it depicts future fictional societies, and many of them use other elements of science fiction like time travel, space flight, amazing and advanced technologies, etc.
 - Dystopian stories are often about **survival**; their primary theme is oppression and rebellion. The environment plays an important role in dystopian fiction. Dystopian stories take place in the future; usually in large cities devastated by **pollution, war, revolutions, overpopulation and other disasters**.
 - Another characteristic of dystopian fiction is a strict **division** between the people or characters. This may be a separation by intellect, ability or class.
 - In a typical dystopia, there is a **strict government or leader** who controls everything. There is also usually a **protagonist** (main character) who questions society, often feeling that something is terribly wrong and tries to change it.
- **Watch this short video called [‘How to recognise a dystopia’](#) and make notes.**
 - **look out for examples of dystopias**
 - **what influences writers to create dystopian fiction?**

TASKS:

1. Read the information in the box above and watch the video clip (if you have internet access).
What are the key features or characteristics of dystopian fiction?
Create a bullet point list with as many details as possible:

2. Think of a dystopian novel or film that you know of.
Which key features / characteristics do they show?
If you don't know any dystopian novels or films, try researching them online or look at the pictures below to give you inspiration.

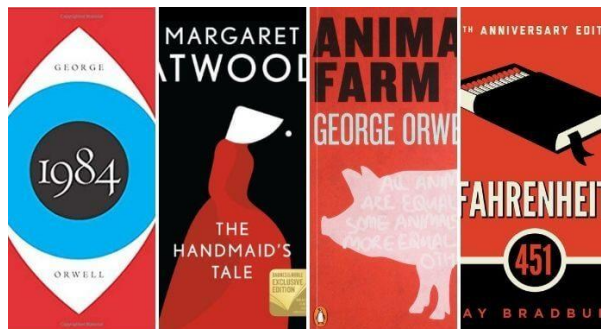
Novel or film name: _____

Key features or characteristics of dystopian fiction: _____

3. Create a **dystopian fact-file** outlining how and why it is a good exemplar of this genre.

Include:

- plot summary
- main characters
- key features and characteristics of dystopian fiction
- reviews from readers and commentaries from experts
- your personal opinion



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.

Reading an example of dystopian fiction

Extract from Chapter One of *1984* by George Orwell

Overview and extra reading available [here](#).

Summary of the entire novel is available [here](#).

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

Winston Smith, his chin nuzzled into his chest in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

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



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

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The black-moustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. **BIG BROTHER IS WATCHING YOU**, the caption said, while the dark eyes looked deep into Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word **INGSOC**. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away with a curving

flight. It was a police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.

Winston looked out of his window towards a huge building several kilometres away. The Ministry of Truth was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, three hundred metres into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

WAR IS PEACE. FREEDOM IS SLAVERY. IGNORANCE IS STRENGTH.

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

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

TASKS:

1. Read the extract from *1984* (above).
2. Highlight / underline any parts that show you this novel is set in a **dystopian society**.
3. Write one of the quotes you have highlighted / underlined here and explain what it suggests about the type of society Winston is living in:

QUOTE: _____

This suggests that _____

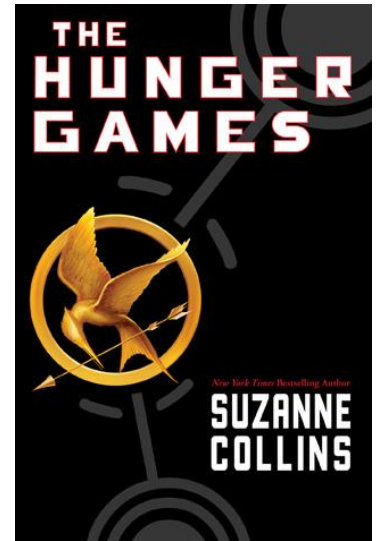
Week Two: Setting in Dystopian Fiction

- The choice of setting is extremely important in a dystopian novel. Remember, a **dystopia** is a place where 'normal life' is different to how we know it: post-apocalyptic, perhaps after a nuclear war or a world-wide pandemic/disease; an extreme famine or starvation; an alien invasion; a society where the government or single leader has total control; etc.
- A writer's choice of setting can almost act as another character in a dystopian novel; it helps create an expectation or impression for the reader of what might happen to the protagonist (main character), or helps them to sympathise with the characters' suffering.
- This week, you are going to look at some examples of dystopian settings in fiction. This will help you prepare for creating your **own** dystopian setting next week. Look at the pictures below to give you an idea:



Setting: *The Hunger Games* – Suzanne Collins

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



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

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

TASKS:

- Read *The Hunger Games* extract (above).
- Look for and highlight these language features used by the author to describe the setting:
 - Simile
 - 3-part lists (there are two to find!)
 - Alliteration
 - Onomatopoeia (a word that sounds like the noise it makes, e.g. Bang!)
 - Imagery
 - Personification (giving human characteristics to something non-human)
- **CHALLENGE: How does the narrator (Katniss Everdeen) feel about the setting? Explain your answer and include quotes in your response.**

Setting: *Ready Player One* – Ernest Cline

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



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

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

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

I walked to the edge of the pile, and after a quick glance around to make sure I wasn't being watched or followed, I turned sideways to squeeze through a gap between two crushed cars. From there, I ducked, clambered, and sidestepped my way farther and farther into the ramshackle mountain of twisted metal,

until I reached a small open space at the rear of a buried cargo van. Only the rear third of the van was visible. The rest was concealed by the other vehicles stacked on and around it. Two overturned pickup trucks lay across the van's roof at different angles, but most of their weight was supported by the cars stacked on either side, creating a kind of protective arch that prevented the van from being crushed by the mountain of vehicles piled above it.

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

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

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

This was my hideout.

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

TASKS:

- Read the *Ready Player One* extract (above).
- Look for and highlight these language features used by the author to describe the setting:
 - Metaphor
 - 3-part lists
 - Alliteration
 - Onomatopoeia (a word that sounds like the noise it makes, e.g. Bang!)
 - Imagery
 - Personification (giving human characteristics to something non-human)
- **CHALLENGE: How does the narrator (Wade Watts) feel about the setting? Explain your answer and include quotes in your response.**

Compare the two settings:

How do the authors present the setting in these extracts?		
Ready Player One	Both	The Hunger Games
Idea 1:	Idea 1: Both present the setting as dangerous.	Idea 1:
Quote 1:	<p>Quote 1 (Hunger Games): ‘packs of wild dogs, lone cougars, bears’</p> <p>Quote 1 (Ready Player One): ‘mound of old cars and trucks piled haphazardly’</p>	Quote 1:
Idea 2:		Idea 2:
Quote 2:		Quote 2:
Idea 3:		Idea 3:
Quote 3:		Quote 3:

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 for at least 3 areas of comparison.

e.g.

P 1: Both present the setting as dangerous

– **Ready Player One:**

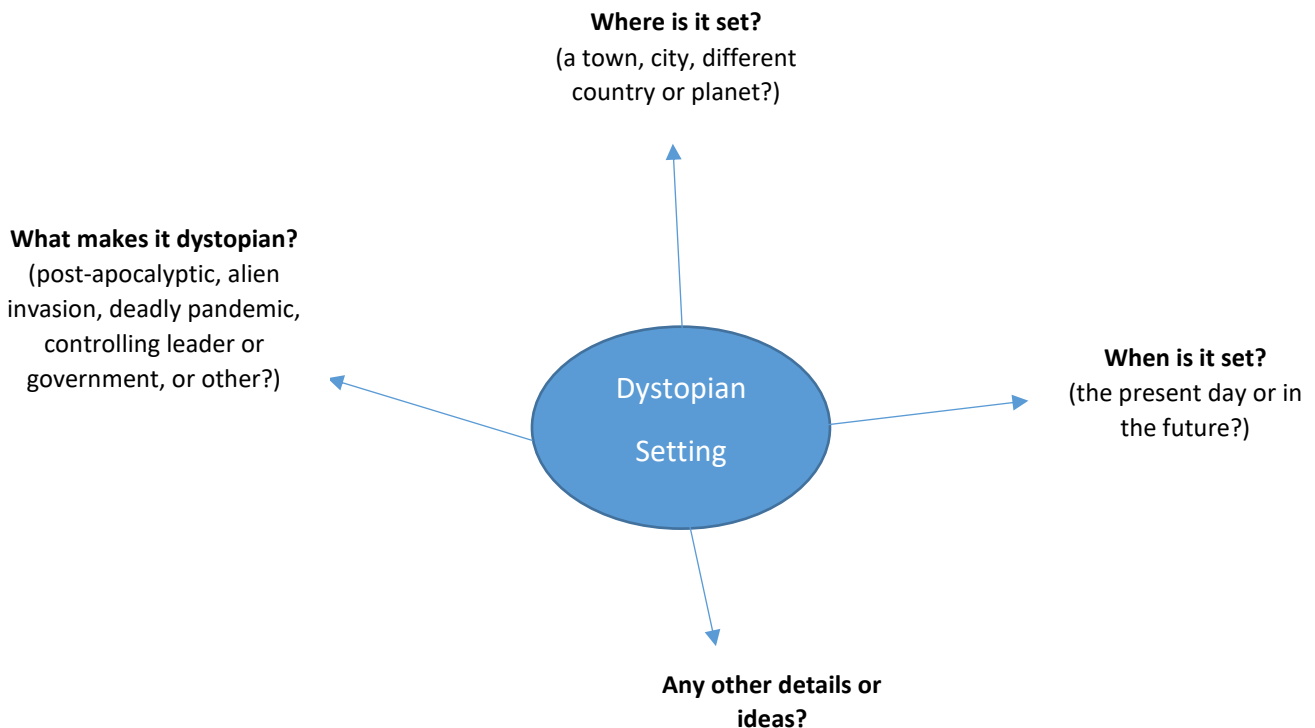
- 3 part list (‘avoid tripping over a shopping cart, engine block, or one of the other pieces of junk’)
- Imagery (‘mound of old cars and trucks piled haphazardly’)
- Metaphor (‘the ramshackle mountain of twisted metal’)


– **The Hunger Games:**

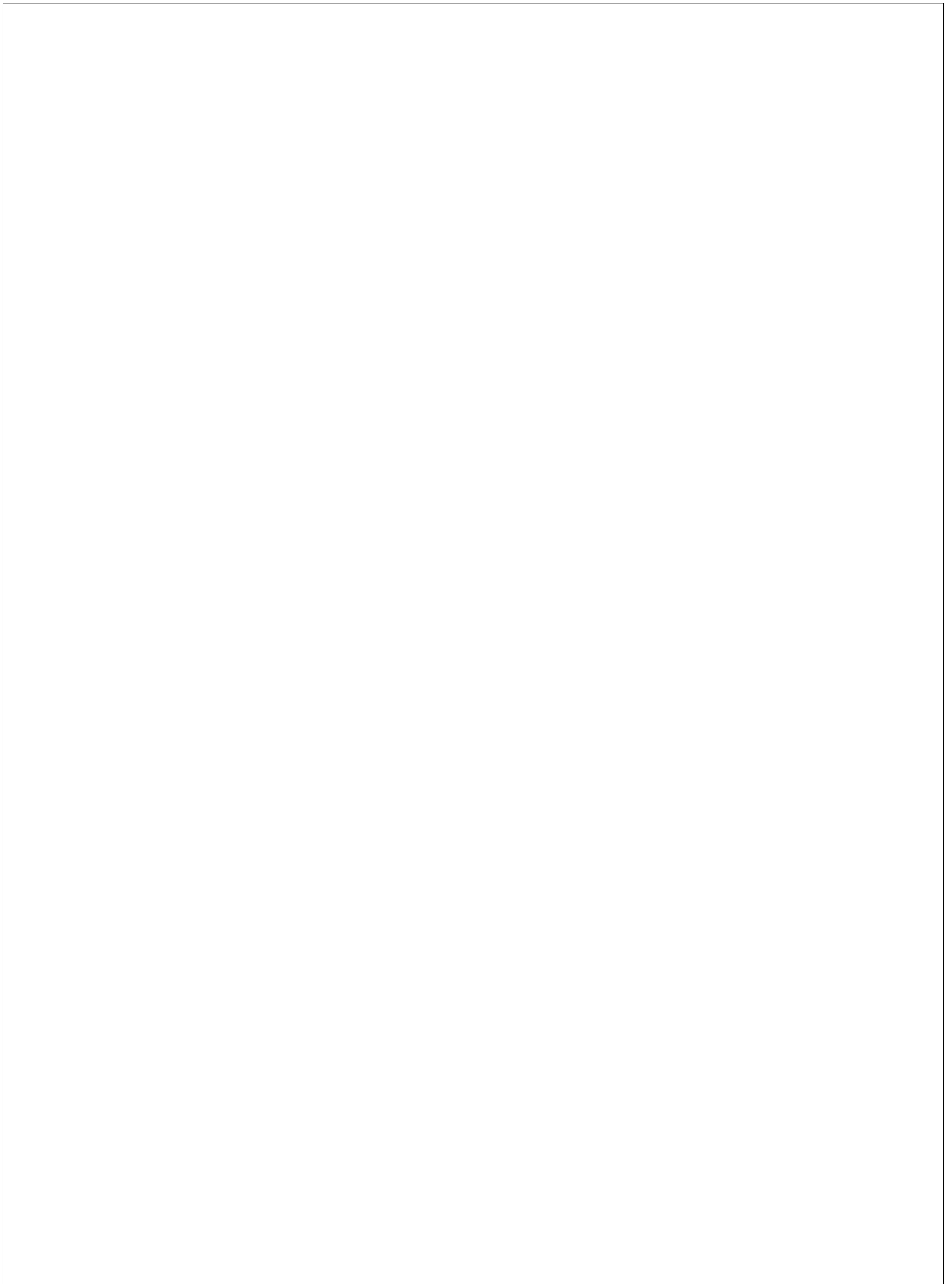
- 3 part list (x2!): (‘packs of wild dogs, lone cougars, bears’; ‘venomous snakes, rabid animals, and no real paths to follow’)
- Onomatopoeia, Personification: (‘I always take a moment to listen carefully for the hum that means the fence is live’)

Creating Your Own Dystopian Setting

- By now, you should have an idea of what a dystopia is, some key characteristics of dystopian fiction, and what a dystopian setting **could** look like.
- This week, you are going to create your **own** dystopian setting. Look back at Week Three if you need reminding.
- You will eventually write your own piece of dystopian fiction, so this setting could be the basis for your story when we come to plan it next week!
- Use the space below to **plan** some ideas before drawing your setting on the next page.



 Begin by drawing your dystopian setting below:

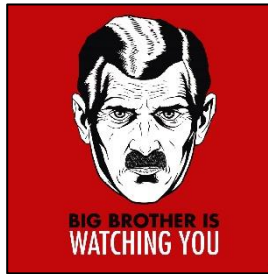


Week Three: Character

If you read dystopian fiction, or you have watched some dystopian films, you may already know what type of characters to expect.

Below is a list of 'typical' characters you might find in a dystopian novel:

- a **protagonist** who feels something is wrong with society, or feels trapped and wants to escape; they question the existing society and may aim to change something – usually brave and these characters allow the reader to experience the dystopian society through their eyes
- an **oppressive leader or group** - perhaps the government
- you may find a character based on **technological / scientific advances** – e.g. aliens, robots, monsters, etc.



Extract from *Frankenstein* by Mary Shelley

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



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

Glossary

toils = work, effort

convulsive = sudden, jerky

agitated = disturbed

delineate = define

wretch = unfortunate creature

endeavoured = tried

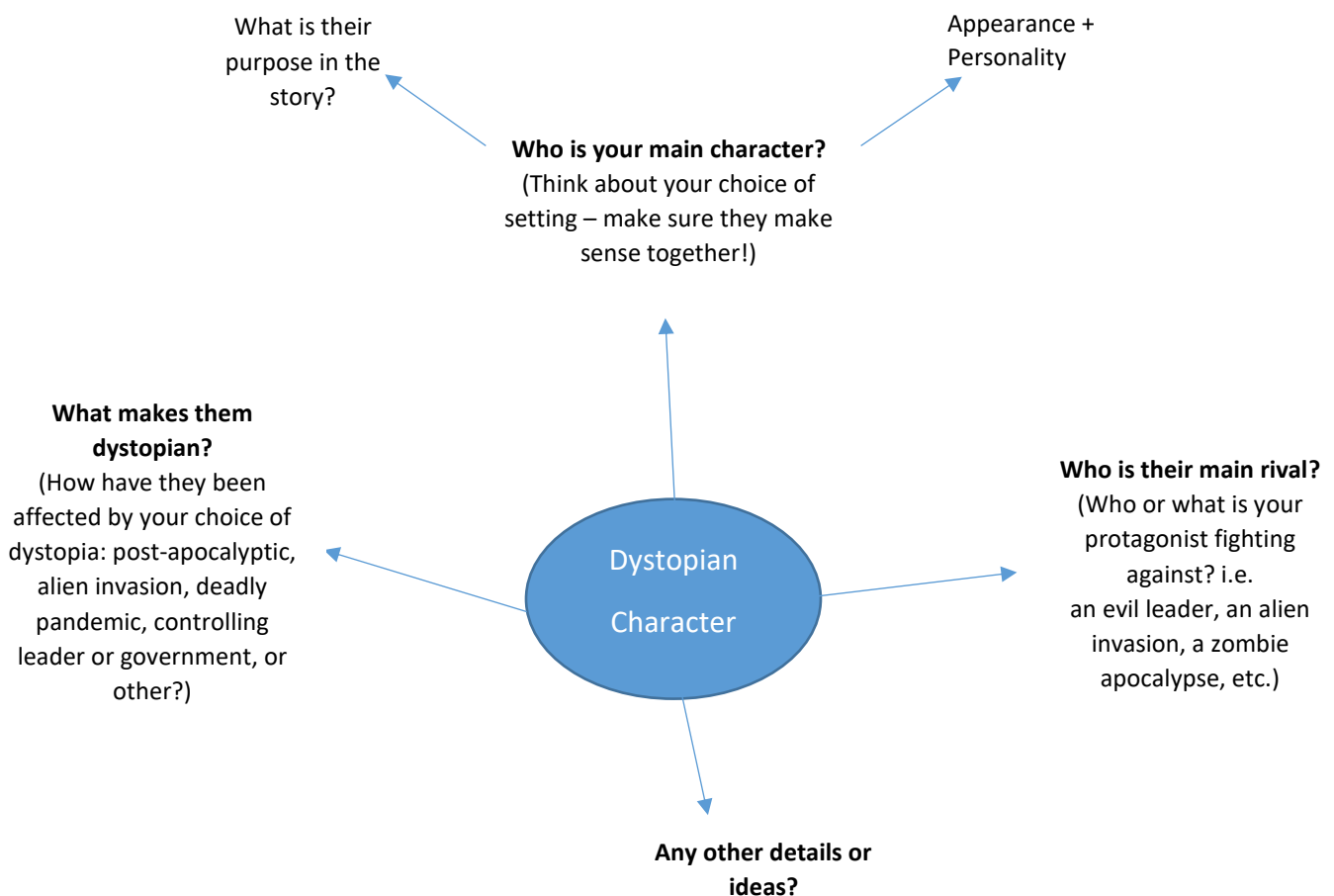
lustrous = shiny, glossy

dun = off-white / grey

complexion = skin

Your own dystopian character

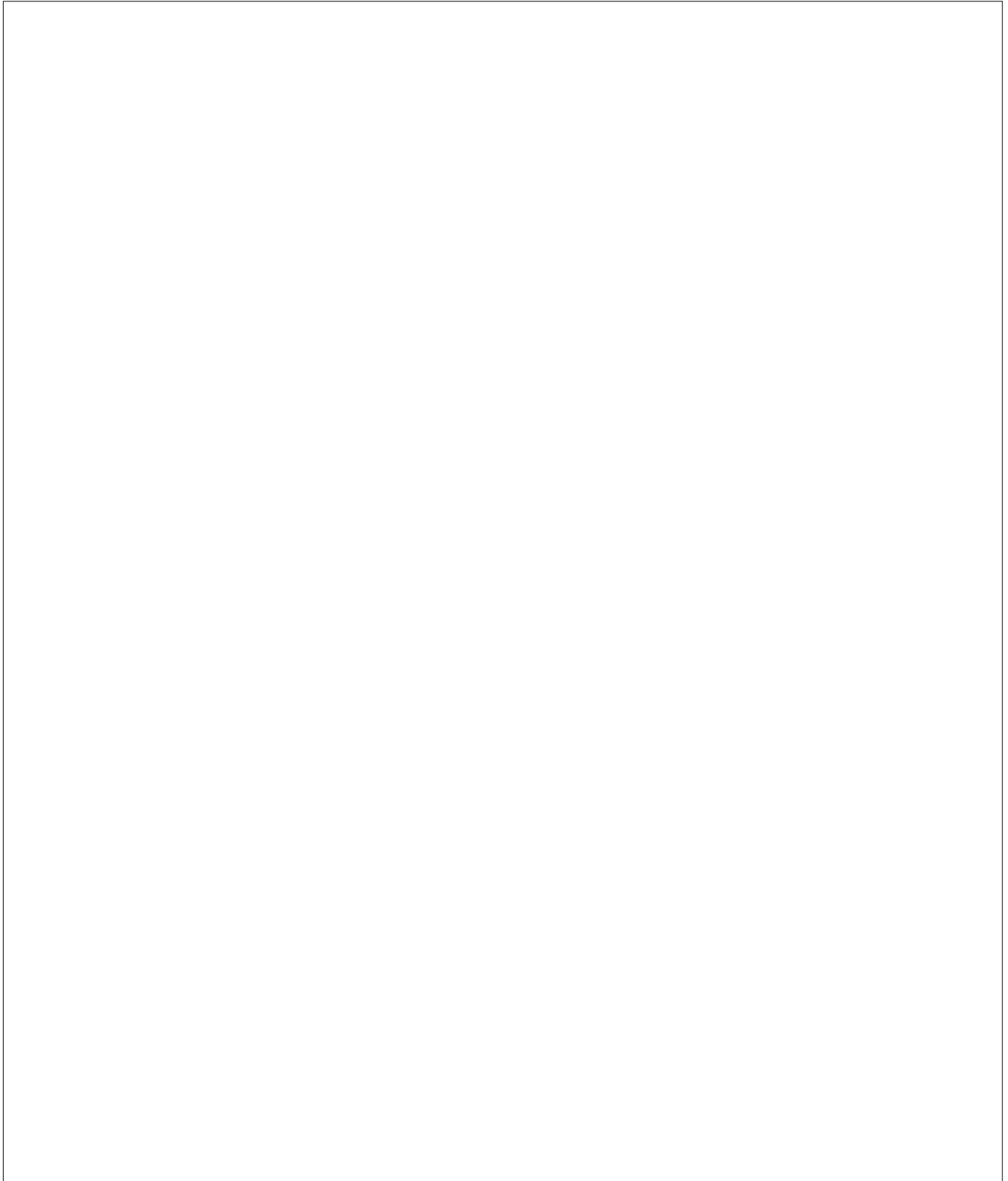
- By now, you should have an idea of what a dystopia is, some typical characters often found in dystopian fiction, and what a dystopian character **could** look like.
- Today, you are going to create your own dystopian character.
- You will be writing your own piece of dystopian fiction in the next couple of weeks, so this character could be the **protagonist** (main character; hero) or **antagonist** (rival / enemy of the protagonist) of your story.
- Use the space below to **plan** some ideas before drawing your character on the next page. You can plan / draw more than one character if you like, but no more than two.



If you are unsure, watch this [video](#) for a visual guide to dystopian examples in modern culture.

✍ Begin by drawing your dystopian character/s below.

If you have planned more than one character, you may want to split this page up.



Label the key features / characteristics of each of your dystopian characters.

E.g.

Explain why you have designed them to look or act a certain way.

Do they have any weapons or special capabilities?

Does anything make them dystopian, or are they living in a dystopian society and fighting against it?

Plot

Over the last few weeks we have worked on the following:

- ✓ Understanding what dystopian fiction is
- ✓ Recognising and creating a dystopian setting
- ✓ Creating a dystopian character (protagonist and / or antagonist)

Next step...**plot!**

To write a successful narrative, or story, you need to have a plan of the plot, or storyline:

- What is your story about? What is the purpose?
- What happens to the main character?
- Does something dramatic happen (the **climax**) – e.g. a major discovery, a fight, a death?
- How does it end?

THE PLAN

Over the next few weeks, your task is to create a piece of dystopian fiction.

You can choose either:

- a) An **opening** to a dystopian story
- b) A dystopian short story.

TODAY'S TASK:

Decide what your dystopian short-story is going to be about and create a detailed plan.

Some dystopian fiction writing prompts can be found [here](#) or on the next page.

A dystopian plot generator is available [here](#) if you need further support.

Your plan should include IDEAS for the following (we don't want the full story yet):

- **Beginning:** Outline the setting and your main character/s. Include thorough and detailed description. What kind of world are they living in? Reveal how or why this could be considered a dystopian society – think about how you will reveal this slowly and subtly.
- **Rising Action:** Introduce a problem – what is your protagonist unhappy with, or trying to achieve? How will they get there? What could stand in their way?
- **Climax:** The highest point of action or suspense – does your protagonist meet the antagonist? Do they discover something shocking? Is there a struggle, a fight, or a death?
- **Falling Action / Resolution:** Is there a resolution? Remember – there does not need to be a 'happily ever after'. What happens to your characters? Has anything changed?

Dystopian Writing Prompts; choose one to help inspire your story!



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."



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.



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

WRITING.PROMPTS

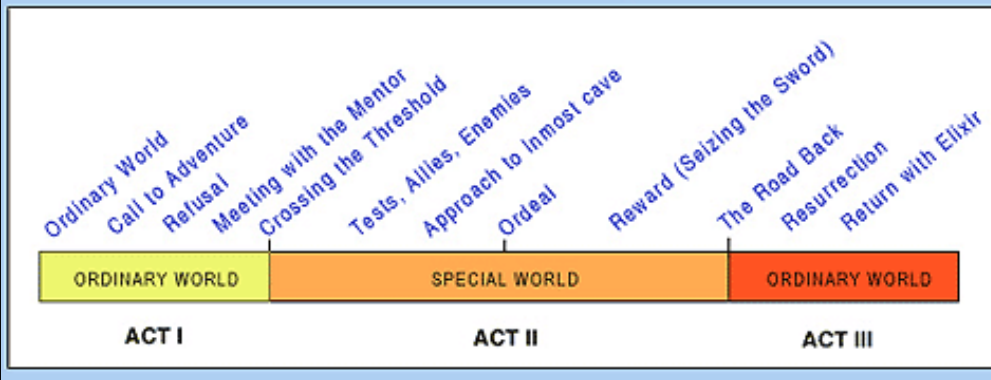
The first successful hybrid has escaped from the laboratory.

At birth, everyone has the date they will die tattooed on their arm. You were supposed to die yesterday.

DYSTOPIAN

HIS DAD HAD TRIED TO WARN THEM ALL. ANYONE WHO WOULD LISTEN. THE PROBLEM IS, NO ONE DID. THEY CAST HIM ASIDE AS 'THAT CRAZY PREPPER GUY'. WHEN THE EMP ATTACK TOOK OUT THE GRID, HIS DAD VANISHED WITH ONLY A CRYPTIC MESSAGE LEFT BEHIND.

Hero's Journey



The world ended right in front of me. It fell apart and shook beneath our feet. Buildings began disintegrating, crumbling, taking people down with it... And it was my fault. I'd started the end.



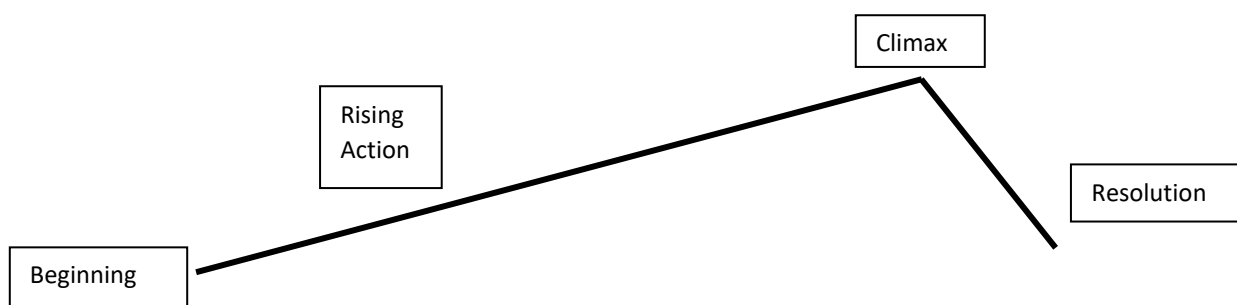
"The Lottery"

DYSTOPIAN

"THE STARS LOOK SO COOL!" HE YELLED AS HE EXCITEDLY PULLED HER TO THE BACK PORCH, SURPRISINGLY STRONG FOR SOMEONE SO SMALL. SHE GASPED WHEN SHE SAW THE SKY, FEAR TAKING HOLD. "THOSE AREN'T STARS, SAM."

Plan your short story using the prompts below:

<p>First Sentence: direct speech, exclamation, question? Engage your reader from the beginning.</p>	
<p>Beginning: Outline the setting and your main character/s. Include thorough and detailed description. What kind of world are they living in? Reveal how or why this could be considered a dystopian society – think about how you will reveal this slowly and subtly.</p>	
<p>Rising Action: Introduce a problem – what is your protagonist unhappy with, or trying to achieve? How will they get there? What could stand in their way?</p>	
<p>Climax: The highest point of action or suspense – does your protagonist meet the antagonist? Do they discover something shocking? Is there a struggle, a fight, or a death?</p>	
<p>Falling Action / Resolution: Is there a resolution? Remember – there does not need to be a ‘happily ever after’. What happens to your characters? Has anything changed?</p>	



A large rectangular area containing 25 horizontal lines, intended for writing or drawing.

Self-Assessment and Editing

Firstly, a HUGE well done to you all for completing this unit of home-learning. 😊
Hopefully you are proud of the work you have created.

This week, I want you to focus on self-assessing and improving your writing.

TASK 1:

- Identify any **dystopian** features you have included in your story – highlight, underline or draw a box around them. These could be anything from the list below:
 - the **setting** could be post-apocalyptic, war-torn, ruled by a strict leader or government, etc.
 - a **protagonist** – a hero trying to save or change something
 - an **antagonist** – the enemy or rival; the person preventing the protagonist's success
 - **technological** advances – e.g. robots, weapons, new inventions, etc.
 - any other dystopian features you have studied and included.
- Highlight or underline all **language devices** (e.g. simile, metaphor, personification) you have used and label which device it is next to it.
- Highlight or circle any **ambitious** word choices you think you have made.

TASK 2:

Read each statement and put a tick in the correct box.	YES	NO
I have included some dystopian features in my writing.		
I spent time planning before writing.		
There is a clear structure to my writing – e.g. a definite beginning, middle and end.		
My paragraphs link together in a logical sequence to create cohesion.		
I have included some detailed description of the setting and each character.		
I have tried to use a range of language devices to make my ideas interesting.		
I have tried to use a range of structural devices to make my ideas interesting.		
I have used some ambitious word choices.		
I have used a range of punctuation – e.g. a semi-colon, colon, ellipsis, speech punctuation.		
I have used a range of sentence types – e.g. simple, compound, complex, one-word.		
My verb tenses are consistent – I do not skip between different tenses.		
My spelling is accurate.		
What are your keys areas for improvement?		

Self-Assessment and Editing

Using the self-assessment tasks on the previous page, set yourself **three** targets to improve your dystopian story.

E.g. *'To improve my work, I need to add more adjectives and a simile to my description of the setting.'*

To improve my work, I need to:

- 1.
- 2.
- 3.

**Now, go back and improve your work by aiming to achieve each target.
You could do this in a different colour pen or font.**

CONGRATULATIONS! 😊

You have completed the Dystopian Fiction home-learning unit.
Please feel free to share your work with your English teacher via Microsoft Teams, email or hand in your paper copies when we return to school.



