

English Department | RGS

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# KS5 English Literature

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|  |  | Term 1a | Term 1b | | Term 2a | | Term 2b | | Term 3a | | Term 3b |
| Year 12 | Teacher 1 | Other drama  AO1, 2, 3 | | | Poetry movement / poet  AO1, 2, 3 | | | | | | Shakespeare  AO1, 2 |
| Assessment | A1: Drama essay  (AO1,2)  A3: Drama essay  (AO1,2,3) | A5: Unseen poetry response  (AO1,2) | | A7: Poetry movement essay  (AO1,2,3) | | A9: Poetry Mock Exam  (AO1,2,3) | | A11: Other drama  (AO1,2,3) | |  |
| Teacher 2 | Prose Text 1  AO1, 2, 3, 4 | | | Prose text 2  AO1, 2, 3, 4 | | Prose Connections  AO1, 2, 3, 4 | | Coursework  AO1, 2, 3, 4, 5  To also include continuing prose connections | | |
| Assessment | A2: Prose essay  (AO1,2,3) | A4: Prose essay  (AO1, 2, 3)  A6: Prose essay  (AO1, 2, 3, 4) | | A8: Prose essay  (AO1, 2, 3, 4) | | A10: Poetry Mock  (AO1, 2, 3, 4, 5) | | A12: Mock exams | |  |
| Both teachers collaborating should teach poems of the Decade and unseen poetry throughout the course. Do not leave this until the end of year 13 but pepper the course with it. | | | | | | | | | | | |
| Year 13 | Teacher 1 | Shakespeare and the critical anthology  AO1, 2, 3, 5 | | | | Comparative poetry  AO1, 2, 4 | | | | Revision and exams | |
| Assessment | A1: Shakespeare  (AO1,2,3,5)  A3: Drama Mock | | A5: Comparative poetry  (AO1,2,4) | | A7: Other drama  (AO1,2,3) | |  | |
| Teacher 2 | Coursework  AO1, 2, 3, 4, 5 | | Comparative Poetry  AO1, 2, 4 | | Revision | | | |
| Assessment | A2: Second draft of coursework  (AO1,2,3,4,5) | | A4: Poetry / Prose Mock A6: Final coursework  (AO1,2,3,4,5) | | A8: Comparative Poetry  (AO1,2,4) | |  | |

# KS4 Media Studies

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| 10 | Term 1a: 7.5 Weeks | Term 1b: 7 weeks | Term 2a: 6 weeks | Term 2b: 6 weeks | Term 3a: 5 weeks | Term 3b: 6 weeks  (- 2 weeks for W.E) |
| Intro to Key Terms & Representation – Advertising, Film, Video Games, and Newspapers. Unit 1 – A01, A02, A03 Unit 1, Section A | Advertising/Magazines & Male Gaze  Unit 1 – A01 & A02 Unit 1, Section A | Representation in Music Videos  Unit 1 – A01 & A02 Unit 1, Section B | Intro to Hollywood Franchises  Unit 2 – A01 & A02 Unit 2, Section B | Television - Gavin and Stacey; and Weatherman Walking. Theories of gratification and why we watch TV. Unit 2 – A01 & A02 Unit 2, Section A | Short 2-Minute Film  Application of theoretical knowledge to filming of individual coursework  Unit 3 – A03 |
| **A1: Exam questions on Representation in the Media (A02)**  **A2: Coursework** **Pitch for film. (AO1/3)**  **A3:Exam questions on Representation in Advertising (A02)** | **A4: Coursework** **RESEARCH task. Close Analysis of two films of similar genre (AO1/3)**  **A5: Exam questions on Representation in Music Videos (A02)** **A6: Coursework** **PLANNING task. Storyboard (AO1/3)** | **A7: Exam question Unit 2 Section A**  **A8: Coursework** **Portfolio – Research Task & Planning Task (Close Analysis & Storyboard) (ao1/3)** | **A9: Exam question Unit 1**  **A10: Coursework** **Final Draft – Research Task & Planning Task (Close Analysis & Storyboard)** | **A11: Filming**  **A12: Mock Exam.** | **No assessments**  **Work Experience** |
| NOTES: | Students will gain knowledge of key film terms, and how the media industry is run/presented.  Use the equipment to hook the students: intro to shot types, lighting, mise-en-scene etc. | Students reinforce understanding of key concepts e.g. cinematography etc. Opportunity for photo/video editing on PS/PP. Apply this knowledge to their coursework / analyse the two products of the similar genre which they intend to produce. | Students focus on advertising and how gender is represented. Understanding of Mulvey’s male gaze.  Students study a case study of one band and all the different aspects – see sample material Unit 1 – Section B Q4 Mark Scheme. | Students understand one movie franchise. Marvel (Disney) .  Please note that franchise films to study must be no older than 10 years, as outlined in the curriculum. | Students study Welsh TV. Gavin and Stacy and Weatherman Walking explore Welsh culture and ideas of representation.   Understand television broadcast companies and how they produce TV shows. Understand why we watch TV, and how it is part of our lives. | Students will begin producing their short films in this time. Mark them based upon their application of key concepts that are present within their short films. |
| Key  Concepts: | Cinematography – angles and shot types  Mise-en-scene – all aspect  Editing – different cuts +purpose  Sound – diegetic / non  Representation  Application of learnt concepts to practical film making: use of camera & editing on Adobe  Understanding of connotations | Mulvey’s Male Gaze Theory  Formal Essay style writing for Media  Genre – general understanding  Gender roles & stereotypes  Colour connotations | Narrative styles in music videos  Goodwin’s 6 Key Area of Music Video Analysis  Understanding of star persona  Understanding of iconography & codes and conventions  Gratification Theory: all 4 areas  **Storyboardthat site – for storyboard coursework** | Blockbuster audiences vs niche audiences  Elements of movie franchises  Clarification of job roles in films  How do film & TV fund projects  Propp’s Character Theory  Todorov’s Narrative Theory  Strauss’s Binary Opposition Theory  Understanding of film marketing | Representation of an area / society  Sitcom narrative structures  Application of theories to sitcom format: Todorov, Propp’s, Gratification.  Themes in relation to setting | **Full understanding of the variety of Adobe Programs if not already covered:**  **Adobe Premiere Pro**  **Adobe After Effects**  **Adobe Photoshop** |

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| 11 | Term 1a: 7.5 Weeks | Term 1b: 7 weeks | Term 2a: 6 weeks | Term 2b: 6 weeks | Term 3a: 5 weeks | Term 3b: 6 weeks  (- 2 weeks for W.E) |
| Focus: Revision of U1 different Media – e.g. Video Games.  E.g. How is the damsel in distress trope or female sidekick damaging in games?  Unit Focus: Unit 1 - A01 & A02 Exam questions addressed:  Unit 1, Section A | Focus: Radio Production – Why do people listen to radio presenters?   Unit Focus: Unit 2 - A01 & A02 Exam questions addressed:  Unit 2, Section B | Focus: Editing Skills  Unit Focus: Unit 3 – A03 Exam Focus: Unit 3  **Aside from editing time, revisit any areas that have yet to be reviewed.**  **E.g. Print Media – comparison of same news article from two very different sources (The Guardian & The Sun) U1 – SA** | Focus: Social Media and Promotion  How are Facebook and Twitter used for promotion? #bandpage #followers  Unit Focus: Unit 1 – A01 & A02 Exam Focus: Unit 1, Section B Q3 | Focus: Exam Prep  Unit Focus: Unit 1 & Unit 2 – A01 & A02 Exam Focus: Unit 1 & 2 - all Sections |  |
| **A1: Exam question unit 1**  **A2: Coursework** **Production editing and planning for reshoots**  **A3: Exam question Unit 2** | **A4: Coursework**   **First Draft - Film Script (500 w)** **Shooting the production** **Making notes for the reflective analysis throughout e.g. WWW and EBI.**  **A5: Mock Exam**  **A6: Coursework** **Final production and first draft Reflective analysis** | **A7: Exam questions Unit 1 & Unit 2**  **A8: Coursework**  **Final portfolio complete mark** | **A9: Exam questions Unit 1**  **A10: Exam questions Unit 2** |  |
| NOTES: | Students will revisit their understanding of Unit 1. Here you must address any key skills/media forms not fully covered previously for Unit 1.  For example, if you’ve focussed on advertising in the past, this is the perfect opportunity to tackle representation and understanding of: newspapers / video games etc | Students will revisit their understanding of Unit 2. Here you must address any key skills/media forms not fully covered previously for Unit 2.  For example, if you’ve focussed on one movie from your chosen franchise, possibly open them up to more. Watch similar television programs to see if the same theories/representations apply in them. | Students will now edit together their production. They will likely encounter errors - as is always the case - and will begin to see what needs to be changed before the project is finalised.  Any final reshoots **absolutely must** take place during this time, in order to allow them time to edit the extra shots they collect. | Whilst students are finishing their coursework, you should revisit any concepts they may have struggled with previously. It is advisable that you have them sit a final mock for both Units 1 & 2. | By this point, all coursework should be finished and should be ready to send to the Exam Board. Prepare the cover sheets and create physical copies of the coursework portfolio.  Students should be focussed on exam prep and revisiting key concepts and theories. |  |
|  | Basics: Cinematography,  Mise-en-scene, Editing, Sound. Representation (individual, groups & area)  Understanding of connotations  Mulvey’s Male Gaze Theory  Formal Essay style writing for Media  Genre  Gender roles & stereotypes  Colour connotations  Gratification Theory: all 4 areas  Propp’s Character Theory  Todorov’s Narrative Theory  Strauss’s Binary Opposition Theory | Sound.  Representation (individual, groups & area)  Understanding of connotations  Gratification Theory: all 4 areas  Narrative styles in music videos  Goodwin’s 6 Key Area of Music Video Analysis  Understanding of star persona  Genre  Broadcasting / how radio shows are presented.  How do they promote and fund radio. Knowledge of hashtag. | Typography – fonts, position - importance  Representation (individual, groups & area)  Understanding of connotations  Mulvey’s Male Gaze Theory  Gender roles & stereotypes  Colour connotations  Gratification Theory: all 4 areas  **Full understanding of the variety of Adobe Programs needed if not already covered:**  **Adobe Premiere Pro**  **Adobe After Effects**  **Adobe Photoshop** | Hastags #promotion  Social media for promotion  Funding through likes / promotion  Demands of the record label / production  Cross media promotion  Gratification Theory: all 4 areas  Promotional Activity  Interactivity: live chats, sharing etc.  Establishing a community  Promotional interviews | Revision of all key concepts and theories. | N/A |

# KS4 Language and Literature

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| Year 10 | Term 1a: 7.5 Weeks | Term 1b: 7 weeks | Term 2a: 6 weeks | Term 2b: 6 weeks | Term 3a: 5 weeks | | Term 3b: 6 weeks  (- 2 weeks for W.E) | |
| Language Focus: Descriptive Writing AOs to cover: W1-5, R1,2,4 Exam questions addressed: P1Q2d, P2Q2 | Language Focus: Comprehension AOs to cover: R1,2,4,5 Exam questions addressed: P1Q1a-e, P1Q2a-c | Language Focus: Narrative Writing  AOs to cover: W1-5 Exam questions addressed: P2Q2 | Language Focus: Writing a summary AOs to cover: R1,2,5, W2,3,5 Exam questions addressed: P1Q1f | Language Focus: Directed/Extended Writing, to include different purposes (persuasive/discursive/argumentative) AOs to cover: W1-5, R1,2,3,5 Exam questions addressed: P1Q3, P2Q1 | | Language Focus: Directed/Extended Writing  to include the different text types (speech, report, journal, interview, article)  AOs to cover: W1-5, R1,2,3,5 Exam questions addressed: P1Q3, P2Q1 | |
| Literature Focus: Paper 4 Unseen Poetry and Prose (feel free to use the set poems for Paper 1 as preparation, please check the syllabus for the named poems) | | Literature Focus: Paper 3 Drama Paper (Open text). Choose from (2022):  Crumbs from the Table of Joy  The Crucible  Journey’s End  Twelfth Night  Othello | | | Literature Focus: Paper 4 Unseen Poetry and Prose (feel free to use the set poems for Paper 1 as preparation, please check the syllabus for the named poems) | | |
| **A1:Descriptive writing** *W1, W2, W3, W4, W5*  *(Use P2Q2 mark scheme)*  *(Mark out of 40)* **A2: Unseen Poem question from Paper 4**  *Use the mark scheme for the exam paper to give a mark out of 25*  **A3: Comprehension task** *R1, R2, R5*  *(Use P1Q1a-f mark scheme)*  *(Mark out of 30)* | **A4: Unseen Prose question from Paper 4**  *Use the mark scheme for the exam paper to give a mark out of 25*  **A5: Narrative writing** *W1, W2, W3, W4, W5*  *(Use P2Q2 mark scheme)*  *(Mark out of 40)* **A6: Drama question from Paper 3**  *Use the mark scheme for the exam paper to give a mark out of 25* | **A7: Persuasive letter**  **(Directed Writing)** *W1, W2, W3, W4, W5 and*  *R1, R2, R3 and R5*  *(Use P1Q3 mark scheme)*  *(Mark out of 25)*  **A8: Drama Question**  *Use the mark scheme for the exam paper to give a mark out of 25* | **A9: Language Mock Exam Paper 1** *All Ws and all Rs* **A10: Language Mock Exam Paper 2**  *All Ws and all Rs* | **A11: Literature Mock Exam Paper 3**  *Use the mark scheme for the exam paper to give a mark out of 25*  **A12: Written speech (Extended Response)**  *R1, R2, R3 and*  *W1, W2, W3, W4, W5*  *(Use P2Q1 mark scheme)*  *(Mark out of 40)* | |  | |
| Year 11 | **Term 1a: 7.5 Weeks** | **Term 1b: 7 weeks** | **Term 2a: 6 weeks** | **Term 2b: 6 weeks** | | **Term 3a: 6 weeks  (- 1 week for study leave)** | | **Term 3b: 6 weeks  (Study Leave for Year 11)** |
| Language Focus: Language effects  AOs to cover: R1,2,4  Exam questions addressed: P1Q2d | Language Focus: Comprehension and Summary  AOs to cover: R1,2,5, W2,3,5 Exam questions addressed: P1Q1 | Language Focus: Revisit descriptive and narrative writing  AOs to cover: W1-5, R1,2,3,5 Exam questions addressed: P2Q2 | Language Focus: Revisit Extended Response Writing  AOs to cover: R1,2,3 W1-5 Exam questions addressed: P1Q3 | | Language Focus: Revision and exam practice | |  |
| Literature Focus: Paper 1 Prose. Choose from (2022):  Jane Eyre, Purple Hibiscus, Washington Square, Their Eyes Were Watching God, The Namesake, Nineteen Eighty-Four , Life of Pi, Stories of Ourselves (check which 10 stories in syllabus) | | Literature Focus: Paper 1 Prose. | Literature Focus: Paper 1 Poetry (make sure any outstanding poems are covered in this half term) | | Literature Focus: Revision and exam practice | |
| **A1: Language effects question** *R1, R2, R4*  *(Use P1Q2d mark scheme)*  *(Mark out of 15)* **A2: Paper 1 Prose response**  *Use the mark scheme for the exam paper to give a mark out of 25*  **A3: Comprehension and Summary writing**  *R1, R2, R5 and W2, W3, W5*  *(Use P1Q1 mark scheme)*  *(Mark out of 30)* | **A4: Language Mock Exam Paper 1**  *R1,2,3 W1-5*  *(Use P1Q3 exam mark scheme)*  *(Mark out of 25)*  **A5: Language Mock Exam Paper 2** *W1-5, R1,2,3,5*  *(Use P2Q2 exam mark scheme)*  *(Mark out of 40)* **A6: Literature Mock Exam Paper 1**  *Use the mark scheme for the exam paper to give a mark out of 25* | **A7: Drama question from Paper 3**  *Use the mark scheme for the exam paper to give a mark out of 25*  **A8: Paper 1 Prose response**  *Use the mark scheme for the exam paper to give a mark out of 25* | **A9: P1 Q3** *Assessed using: Exam mark scheme and grade boundaries*  **A10: Poetry question from Paper 1** *Use the exam mark scheme* | |  | |

# KS4 Detailed Outline

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| Unit Title | Paper 1 – Question 1 Comprehension and summary task (30 marks) |
| AOs relevant  Reading – 15 marks  Reading – 10 marks  Writing – 5 marks | Note: the new syllabus separates this question into a series of sub-questions  **Comprehension task:**  R1 - demonstrate understanding of explicit meanings  R2 - demonstrate understanding of implicit meanings and attitudes  R5 – select and use information for specific purposes  **Summary task:**  R1 - demonstrate understanding of explicit meanings  R2 - demonstrate understanding of implicit meanings and attitudes  R5 – select and use information for specific purposes  W2 – organise and structure ideas and opinions for deliberate effect  W3 - use a range of appropriate vocabulary and sentence structures appropriate to context  W5 – make accurate use of spelling, punctuation and grammar |
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| Skills to be covered | Finding explicit meanings/information in texts  Finding implicit meanings/information in texts  Inference  Locating and selecting information in a text for a specific purpose  Turning notes into a summary  Synthesis  Key writing skills of:  Voice / Purpose / Audience  Punctuation: commas to mark clauses, apostrophes, colons, semi-colons, full stops  Sentence construction and effects, including types of sentences (simple, compound and complex)  Paragraphing and cohesion  Connectives  Formality and informality  Register  Vocabulary, including synonyms |
| Notes | Practice using news articles, TED talks and other texts to select information and turn into a new text. Set up vocabulary.com for your class to prepare for the vocab part. Set up vocabularuy.com to improve vocab.  The comprehension books in room 201/2 are good for these (yellow ones) – old fashioned but helpful. |

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| Unit Title | Paper 1 – Question 2 Short answer questions and language task (25 marks) |
| AOs relevant  Reading – 10 marks  Reading – 15 marks | Short answer questions  These will be short answer questions  R1 – demonstrate understanding of explicit meanings  R2 – demonstrate understanding of implicit meanings and attitudes  R4 - demonstrate understanding of how writers achieve effects and influence readers  Language task  R1 – demonstrate understanding of explicit meanings  R2 – demonstrate understanding of implicit meanings and attitudes  R4 - demonstrate understanding of how writers achieve effects and influence readers |
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| Skills to be covered | How to analyse language and its effects. This could include looking at:  Interesting vocabulary  Imagery (similes, personification etc.)  Sensory language  How mood and atmosphere is created through language and/or structure  Use of short sentences for effects  Repetition of words or phrases in a text and effects  Punctuation for effect  Emotive language  Implicit and explicit meanings for character and setting  Effect of punctuation on a text |
| Notes | Everything you do for the second section of this should be centered on the effect the language has.  Use a variety of texts to prepare for this question: fiction texts, news articles, passages, TED talks etc. and comment on the effect of interesting vocabulary within the text.  Set up vocabulary.com for your class to prepare for the vocab part. |

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| Unit Title | Paper 1 – Question 3 Extended response to reading (25 marks) |
| AOs relevant  Reading - 15  Writing - 10 | R1 - demonstrate understanding of explicit meanings  R2 - demonstrate understanding of implicit meanings and attitudes  R3 – analyse, evaluate and develop facts, ideas and opinions, using appropriate support from the text.  W1 – articulate experience and express what is thought, felt and imagined  W2 – organise and structure ideas and opinions for deliberate effect  W3 – use a range of vocabulary and sentence structures appropriate to context  W4 – use register appropriate to context  W5 – make accurate use of spelling, punctuation and grammar |
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| Skills to be covered | Finding explicit information and meanings  Finding implicit information and meanings  Synonyms  Paraphrasing  Reading skills of skimming/scanning for particular information  How to select the right information  How to write a summary of a text  Synthesis  How to take bullet point notes that relate to the question  Connectives to link and develop points and ideas  Punctuation to structure  Sentence and paragraph structure, including cohesion  Vocabulary |
| Notes | Use TED talks, news articles, past paper passages etc. to practise taking notes of the key ideas and then summarising them.  Practise paraphrasing a variety of different extracts from texts.  Set up vocabulary.com for your class to prepare for the vocab part. |

# KS3 English

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|  | Term 1a: 7weels | | Term 1b: 7 weeks | | Term 2a: 6 weeks | | | Term 2b: 6 weeks | | Term 3a: 5 weeks | Term 3b: 6 weeks | |
| see Appendix E Year 7 | Myths and Legends  **A1** talking in role  (**slaf 3**) **A2** writing to persuade  (DAFOREST) (**waf 2, 3, 4, 6**)  **A3** S&L - individual presentation  (**slaf 1**) | Myths and Legends cont.  **A4** writing to narrate  (**waf 1, 2, 5, 7**)  **A5** talking about talking  (**slaf4)**  **A6** Reading response essay (**raf 2, 3, 5, 6**) | | *History of the English Language* | | Narrative Poetry  **A7** writing a discursive essay  (**waf 3, 4, 5, 6**) **A8** reading in class responses (**raf** **4, 7)** | Narrative Poetry  **A9** writing a ballad  (**waf 1, 2, 7, 8**) **A10** S&L - Group debate  (**slaf 2**) | | Introduction to Shakespeare  **A11** writing end of year exam  (**Single overall level**) **A12** reading end of year exam  (**Single overall level**) | | |
| see Appendix E Year 8 | Novel Study  **A1** S&L group discussion  **(slaf2)**  **A2** exploring character in role  **(slaf3)**  **A3** writing to narrate (**all wafs**) | Novel Study cont.  **A4** S&L - individual presentation (**SLAF1)** **A5** reading response to prose (**raf 3, 5, 6)** **A6** 10 bullet points and a summary  (**raf 2**) | | The Natural World  **A7** writing a newspaper article  (**waf 2, 3, 4, 6**) **A8** S&L - group bulletin  (**slaf 3, 4**) | | | The Natural World cont.  **A9** writing to describe  (**waf 1, 5, 7, 8**)  **A10** reading response to a poem  (**raf 2, 4, 5, 6,7**) | | Shakespeare and Film  **A11** writing end of year exam (S**ingle overall level**) **A12** reading end of year exam  (S**ingle overall level**) | | |
| see Appendix E Year 9 | Gothic Fiction  **A1** S&L exploring character in role  **(slaf3)**  **A2** Talking about how we talk  **(slaf4)** **A3** writing opening chapter (**all wafs**) | Gothic Fiction cont.  **A4** S&L - academic discussion of text **(slaf2)**  **A5** 10 bullet points and a summary  (**raf 2**) **A6** response to gothic fiction (**raf 5, 6, 7)** | | Voices of War  **A7** writing to argue/persuade **(waf 2, 5, 6, 7) A8** S&L - speech delivery **(slaf 1, 4)** | | | Voices of War cont.  **A9** reading empathic letter in response to text (IGCSE style) (**raf 2, 3)** **A10** reading poetry essay (**raf 4, 5, 6, 7)** | | Modern Drama  **A11** writing end of year exam (**single overall level) A12** reading end of year exam (**single overall level)** | | |

# Year 7 Detailed Overview

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|  | **Term 1** | | **2a1** | **Term 2** | | | **Shakespeare** |
| **Year 7** | **Myths and Legends**  Myths and Legends, Manx folk stories, Ghost stories, Hydra by Robert Swindells | | **History of the English Language** | **Narrative Poetry**  The Lady of Shalott. Jabberwocky. Beowulf.  Can use ‘Literacy through texts 2’ ballads section.  Can use any of the anthologies on year 7 shelf. | | | **Active Shakespeare - MAGIC**  Midsummer Night’s Dream. Tempest. Macbeth.  Can be extract based. No requirement to read a whole play. To include writing to instruct and preparation for exams |
| **Assessments**  **See individual scheme plans for assessment requirements** | **A1** talking in role  (**slaf 3**) **A2** writing to persuade  (DAFOREST) (**waf 2, 3, 4, 6**)  **A3** S&L - individual presentation  (**slaf 1**) | **A4** writing to narrate (**waf 1, 2, 5, 7**)  **A5** talking about talking  (**slaf4)**  **A6** Reading response essay (**raf 2, 3, 5, 6**) | **A7** writing a discursive essay  (waf 3,4,5,6)  **A8** S&L - Group debate  (slaf 2) | | | **A9** writing a ballad  (waf 1, 2, 7, 8)  **A10**  reading in-class response  (raf 4, 7) | **A11** writing end of year exam  (single grade)  **A12** reading end of year exam  (single grade) |
|  | **Skills and Concepts**  **Writing / Speaking and Listening**   * The different registers - formality in writing  (Waf2, Raf5/6) * Planning, drafting and revising (Waf1/3) * Describing accurately and evocatively (Waf1, Raf5/6) * Using hooking techniques to engage the reader (Waf1, Raf4/5/6) * Extending vocabulary through redrafting  (Waf7) * Writing in the style of a review (Waf2 but involves all Wafs) * Using conjunctions to link thoughts and build an argument (Waf5, Raf4) * Identify and comment orally on language including explaining effects (Raf5) * Paragraphing for change of topic/place/time/speaker/idea (Waf4, Raf4) * Revision of end punctuation - full stops, exclamation marks, questions marks, speech marks (waf6) * The use of brackets to add additional information and to make asides (Waf6) * Selecting information from a larger text to summarise a key idea/character (Raf2) * Describing accurately and evocatively (Waf1, Raf5/6) * Identify and comment orally on structure including explaining effects (Raf4) * Making correct inferences and deductions based on evidence (Raf3) * Cultural experiences impact on meanings (Raf7) * Development of key ideas (Waf1) * Creating a counter-argument and anticipating reader reactions (Waf2) * Summarising and organising material (Raf2) * Using conjunctions for cohesion (adding on to ‘a range of conjunctions’ in term 1) (Waf5) * Experiment with linear and non-linear storytelling through narrative poem (waf3) * Explore the impact of figurative language (Raf3, 5, 6) * Consider the impact of rhythm and rhyme in poetry (Raf6) * Trace how the narrative form has changed over time → oral epic → Beowulf → ballad → Jabberwocky (and any other poems you wish to insert inbetween) (Raf7) * Using role, intonation, tone, volume, mood, silence, stillness and action to add impact (slaf3) * Using a PEE structure (point, evidence, explain) (raf 5,6) * Foster an enthusiasm for Shakespeare * Explore ideas, texts and issues through a variety of dramatic approaches and conventions * Identify representations of magic and power * Work on their own and with others to develop dramatic * Write to instruct * identify some of the changes that have happened in the English language over time | | | | **Knowledge**   * Revise grammatical terms from KS2 * Revise the use of end punctuation, brackets, speech punctuation * Recognise and identify hooking techniques * Learn the vocabulary of figurative language * Know what a story arc is * First person/second person/third person * Know a story from a different culture (Greek, Norse or Roman Mythology) * The difference between Standard English and dialect * The difference between discursive and argumentative writing * The difference between instructive and persuasive writing * To revise and learn technical terminology of poetry - specifically - alliteration, rhyme, half-rhyme, end rhyme, rhyme scheme, onomatopoeia, litotes, caesura, metaphor, simile * Anglo-Saxon / Norman influences on the language prior to Shakespeare * Brief history of the English Language * In depth knowledge of the witches’ scenes in ‘Macbeth’ and a Prospero speech on magic in ‘The Tempest’ * Know extracts from ‘Beowulf’, ‘The Lady of Shalott’ and ‘Jabberwocky.’ * Stylistic conventions of persuasive / discursive / argumentative / instructional / narrative / letter writing / descriptive * Stylistic conventions of narrative poetry and how it has changed over time * Translation is interpretation * Impact of Norse on the English Language * Impact of the oral tradition on poetry * Know the context of Shakespeare - the Globe, the Elizabethans   **Vocab:** hooking technique - metaphor -  simile - analyse – simple, compound, complex sentences – topic sentence – paragraphing – debate – discussion – narrative – Standard English – genre – sequence – formality – colloquial – proposer – opposition – contrast- objective – dialect – accent – anecdote – quotations – persuasive techniques – translation – synonym – tradition – audience – purpose - imperative - compound - soliloquy - Elizabethan - Anglo-Saxon - Old English - Beowulf - heroic literature - playwright - playscript - character - theme - prologue - epilogue - dramatic irony | | |

**Skills Map** - this is a sample of how we intend to use SOLO as an approach to understanding and demonstrating PROGRESS. Please use the guidance and resources on ItsLearning (Teaching and Learning section) to apply this to learning across all key stages in English, and with all new concepts. It should tie in with a DIRT (Dedicated Improvement and Reflection Time) approach to working with Feedback.

|  |  |
| --- | --- |
| SOLO stage | What you are learning |
| 2017-06-25_1700.png | What is a novel? What is prose?  Prestructural - complete the self-assessment survey before beginning your topic. |
|  | You understand the following features of a novel:   * Past tense / present tense * First person / third person * A story arc * Punctuating speech * Metaphors and similes * Conventions of descriptive or narrative writing * Conjunctions * DAFOREST   You know some of the following pieces of information:   * Who the main characters are * What settings are in the narrative * What themes are present in the narrative * What happens in the novel * What contexts might be relevant to the novel. |
|  |
|  | You can compare themes in the novel. You can compare different characters. You can explain the importance of setting, theme or context to the meanings in the novel. You can explain how language or structure help to create meanings. |
|  | You can use your understanding of a writer’s craft to write your own persuasive and descriptive pieces. You can argue for how a contextual issue might be relevant to reading the novel. |

## Myths and Legends - Year 7

This unit focuses on fostering an enjoyment of reading. It is our belief that reading regularly will make the greatest impact on a student’s ability to progress in English, hence our ‘You always have English homework’ posters that are displayed in every classroom. For this reason, teachers of the scheme should focus on making the experience enjoyable and linking in-class reading to independent reading. I would encourage teachers to read ‘The Rights of the Reader’ by Daniel Pennac.

Whilst enjoyment of reading is the primary focus, the secondary focus is to prepare students for written responses that assess their reading. In

KS1 and 2, they will have been assessed through guided reading - orally. The first half term should include chances to begin practising written responses that will be assess for reading. Comprehension activities, empathic responses and some Point and Evidence work would be a good place to start.

There are many varied resources available both online in our shared areas or in the English offices and with individual teachers. Some time will need to be spent evaluating the resources prior to planning the scheme. There is a scheme for exploring narrative techniques in this folder which can be used as a basis for exploring any novel. Please add any resources you make to the folder for future use.

For assessment, it is worth highlighting here that peer and self-assessment is **as** valuable a form of assessment as teacher assessment (often more valuable as it supports DIRT so well) and teachers are encouraged to use levels that are achieved through peer and self-assessment as frequently as possible. This will cut down on marking and also give students a sense of ownership and understanding as to how they progress. Incorporate DIRT time into your planning.

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| **Year:**  **Unit Title:**  **Term:**  **Duration:** | Seven  Myths and Legends  1  12  weeks (48 lessons) | | | |
| **Texts that may be studied** | Other culture short story. Greek, Norse and Roman mythology. Hydra by Robert Swindells. | | | |
| **Key Skills and Concepts to be taught:**  What do we want pupils to be able to do or understand? | * The different registers - formality in writing  (Waf2, Raf5/6) * Planning, drafting and revising (Waf1/3) * Describing accurately and evocatively (Waf1, Raf5/6) * Using hooking techniques to engage the reader (Waf1, Raf4/5/6) * Performing in character to explore inference and understanding (raf2,3/slaf 3) * Extending vocabulary through redrafting  (Waf7) * Writing in the style of a review (Waf2 but involves all Wafs) * Using conjunctions to link thoughts and build an argument (Waf5, Raf4) * Identify and comment orally on language including explaining effects (Raf5) * Identify and comment orally on structure including explaining effects (Raf4) * Making correct inferences and deductions based on evidence (Raf3) * Cultural experiences impact on meanings (Raf7) * Paragraphing for change of topic/place/time/speaker/idea (Waf4, Raf4) * Revision of end punctuation - full stops, exclamation marks, questions marks, speech marks (waf6) * The use of brackets to add additional information and to make asides (Waf6) * Selecting information from a larger text to summarise a key idea/character (Raf2) | | | |
| **Key Knowledge to be taught**  What do we want pupils to know? | * To know what a story arc is * How to punctuate speech * How to prevent run-on sentences * Conventions of letter writing * Conventions of narrative/descriptive writing * A range of conjunctions * Define metaphor and simile * The contexts of another culture (depending on your choice of other culture story) * First/third person * Present/past tense * Understand the hero. * Know key mythological stories * Understand the tradition of storytelling. | | | |
| **ASSESSMENT**  How will we check on our pupils’ progress? | **Term 1a.**  **A1 S&L:** talking in role (slaf 3)  **A2 Writing:** to persuade (DAFOREST) (waf2,3,4,6) | | **A3 S&L:** individual presentation (e.g. persuasive speech) (slaf1) | |
| **Term 1b.**  **A4 Writing:** Narrative Writing (Waf1, 2, 5, 7)  **A5 S&L:** talking about talking (slaf4)  **A6 Reading:** Reading response essay (raf 2, 3, 5, 6) | | | |
| **SUGGESTED ACTIVITIES/ HOMEWORK**  How can we get pupils to engage with skills, concepts and knowledge?  **Required activities in bold** | **Sharing SOLO map - print out enough SOLO maps for students to stick in books.**  **Pre-assessment - write a pre-assessment quiz relevant to your novel and ensure that all students sit it to establish knowledge base prior to starting the course.**  Explore a range of Manx folk stories.  Explore what makes an effective opening.  Role-playing arguments – how do we complain?  Sorting activities to engage with the structure of a letter – and how that structure is sign-posted.  ‘Rat-o-Burger’ Letter activities: highlight persuasive techniques, identify structure.  Use Yacapaca tests to support basic sentence level work on punctuation. | Reading a sample letter (for example, the ‘Bright Holidays’ exemplar’) colour-coding topic sentences, developing points and conjunctions.  Experiment with different planning formats.  Recipes for formal letters.  Language connotation maps.  Punctuation games - use the sentence level boxes - they’re great!  Create a vocabulary wall from the novel you are reading.  Practise moving paragraphs from past into present and vice versa.  Set reading as homework.  Watch YouTube clips of the culture of your chosen short story. | | Write an informal letter to a friend still at primary school describing your first few weeks at RGS.  Sorting formal and informal sentences.  Watching a short film to construct story arcs.  Draw and label characters from novel.  Make conjunction dice (each side has a different conjunction on it and students roll to see which one they’re using next).  Create a wall display about the novel.  Practice describing orally.  Recipes for reviews.  Watch a review programme to introduce style.  Create maps/stage scenes from the novel. |

## History of English Language – Year 7

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| **Year:**  **Unit Title:**  **Term:**  **Duration:** | 7  History of the English Language  2  2 weeks (8 lessons) | | |
| **Key Skills and Concepts to be taught:**  What do we want pupils to be able to do or understand? | * Language changes over time (SLaf 4) * Translation is interpretation | | |
| **Key Knowledge to be taught:**  What do we want pupils to know? | * Know the basic timeline of invasion and settlement 500-1066 in England * Conventions of epic Old English poetry - alliteration, kennings, litotes, caesura * A whole Old English poem (‘The Seafarer’) * The impact of figurative language and compound nouns * Impact of Norse on the English language * The oral tradition’s impact on poetry | | |
| **Key Vocabulary:** | Kenning - alliteration - caesura - litotes - Anglo-Saxon - Viking - influence - oral tradition - scop - figurative - metaphor - compound | | |
| **Notes** | There are a lot of printable resources in this scheme but they have all been already printed/laminated and prepared. Make sure you pick up a scheme box with all the resources in it to save you printing anything again. | | |
| **ASSESSMENT**  How will we check on our pupils’ progress? | No formal assessment is needed in this section. | | |
| **SUGGESTED ACTIVITIES/ HOMEWORK**  How can we get pupils to engage with skills, concepts and knowledge? | Focus on oral storytelling - students tell each other stories or ask a parent/ grandparent to tell them a story  Listen to Beowulf or other OE poems online | Watch a modern ballad poet perform on YouTube (such as Luke Wright)  Write a riddle  Guess riddles  Whoosh of timeline | Make a timeline display  Collect extracts and separate words into their original languages - discuss  Make up own kennings and compounds  Build the Lord’s Anglo-Saxon hall with the scop (bard) in it. |

## Narrative Poetry - Year 7

The narrative poetry scheme should follow on from or even intertwine with the History of English Language 2-week course and for that reason it is advisable to start the poetry scheme with *Beowulf*.

This is the term to teach year 7 how to write an essay. They should produce a response to poetry first. Focus mainly on PEE as they will learn to deepen the paragraphs in year 8 (unless you have level 6 students who will need to deepen the paragraph now to hit level 6).  They must study the three named poems but anything else is up to you. The focus during the discursive essay is writing skills and it must be a different piece to the response to poetry.

Refer back, as much as possible to previous learning - the planning/redrafting, the work on metaphors/similes.

The anthologies with the three key poems can be found in the year 7 resource boxes.

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| **Year:** | Seven | | **Unit Title:** Narrative Poetry | | **Term:** 2 (minus 2 weeks for scheme History of the English language) | **Duration:** 10  weeks (40 lessons) |
| **Texts that can be covered** | Beowulf, The Lady of Shalott, Jabberwocky, The Highwayman, The Ballad of Lefty and Ned. | | | | | |
| **Texts that may be studied** | Any other narrative poems that you feel work well with your group. Please make a folder on the Google Drive for each poem and the resources that you study. | | | | | |
| **Key Skills and Concepts to be taught:**  What do we want pupils to be able to do or understand? | * Development of key ideas (Waf1) * Effective planning (adding on to planning and drafting in term 1) * Creating a counter-argument and anticipating reader reactions (Waf2) * Summarising and organising material (Raf2) * Using conjunctions for cohesion (adding on to ‘a range of conjunctions’ in term 1) (Waf5) * Experiment with linear and non-linear storytelling through narrative poem (waf3) * Explore the impact of figurative language (Raf3, 5, 6) * Explore the impact of poetic structure (Raf4) * Consider the impact of rhythm and rhyme in poetry (Raf6) * Trace how the narrative form has changed over time → oral epic → Beowulf → ballad → Jabberwocky (and any other poems you wish to insert in between) (Raf7) * Using role, intonation, tone, volume, mood, silence, stillness and action to add impact (slaf3) * Using a PEE structure (point, evidence, explain) (raf 5,6) * Selecting precise quotations to allow a point to be explained (raf2) * Infer and deduce about characters/themes (raf3) | | | | | |
| **Key Knowledge to be taught**  What do we want pupils to know? | * To revise and learn technical terminology of poetry - specifically - alliteration, rhyme, half-rhyme, end rhyme, rhyme scheme, onomatopoeia, litotes, caesura * Stylistic conventions of narrative poetry * Stylistic conventions of discursive writing * Know Beowulf/The Lady of Shalott and Jabberwocky. * Revise metaphor and simile from Novel Study | | | | | |
| **ASSESSMENT**  How will we check on our pupils’ progress? | **Term 2a.**  **A7 Writing:** Discursive essay (waf 3,4,5,6)  **A8 Reading: Speaking and Listening:** group debate (Slaf2)  **Term 2b.**  **A9 Writing:** Writing a ballad (waf1,2,7,8)  **A10** In class response (Raf 4,7) | | | | | |
| **SUGGESTED ACTIVITIES/ HOMEWORK**  How can we get pupils to engage with skills, concepts and knowledge? | Produce oral performances to explore oral tradition  Labelling of poems for terminology - card sorts/ dominoes etc.  Students to read example essay, identify structure and write a summary  Class discussions  Role plays to develop argumentative language  watch debates | Watch youtube performances of poems  Write empathic responses as the Lady of Shalott or Grendel.  Hot seating  Drama to explore inference  Sharing examples of when students have persuaded others | | Ballad recipe card (introduces writing to instruct a little early)  Make conjunction posters  Make conjunction dice and throw them before speaking in debate so that the conjunction rolled has to be used.  Play discourse marker bingo whilst debating.  Timelines - of events in the poem and of the progress of narrative poetry  Fancy literary techniques explained by Disney | | |

## Shakespeare

This unit is, rightly, much more practical than the other Year 7 units. It is our belief that Shakespeare should, as far as possible, be ‘brought to life’ through practical approaches, particularly – though not exclusively – in Key Stage Three. For this reason, many of the activities below are best delivered in a more flexible space such as a drama studio or hall. That said, they can all be easily adapted to a normal classroom.

Some teachers may be concerned by the strong emphasis on practical, speaking and listening, and drama-based work at the expense of written work, particularly the implications this has for the setting of regular homework. A neat solution is to use the diary sheet included in the Resources folder. Pupils could be asked to complete one of these after each lesson so that a written record of the key learning points can be kept in folders for future reference. An alternative to this could be to set the students a research project homework based on Shakespeare with an end-product emphasis e.g. create a Shakespeare display, reproduce the Globe, map Shakespearean London etc.

There are many varied resources available both online in our Its Learning area or in the English offices and with individual teachers. Time will need to be spent evaluating the resources prior to planning the scheme.

The assessments in term 3 centre on the end of year exams. Students will sit their exams in the week before TT half-term. Some of your time in the first half-term should be given over to preparing students, helping with ways to revise and making sure they know what is expected of them (but not too much time!!).

If students cannot speak it, they cannot write it. Rather than focusing on written responses during this scheme, please support students in learning to talk in a critical way. They have learnt P4C in KS2, please build upon this. Encourage them to use subordinating conjunctions and discourse markers in their oral responses and allow students to practice improving their oral responses against the reading assessment focuses. This should be done in small group work (activities such as the Socratic circle would be beneficial) and peer-assessed with clear DIRT time to both allow students to understand what critical language sounds like and improve it and save you from having to do a lot of less effective written marking. Peer-marked levels can and should be entered on SIMS.

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| **Year:** | **Seven** | **Unit Title: Introduction to Shakespeare - MAGIC** | **Term: 3 (10 weeks)** |
| **Texts that may be studied** | Midsummer Night’s Dream. Tempest. Macbeth.  Extracts of all of these can be covered. A whole play does NOT have to be read in its entirety. | | |
| **Key Skills and Concepts to be taught:**  What do we want pupils to be able to do or understand? | * Foster an enthusiasm for Shakespeare * Explore ideas, texts and issues through a variety of dramatic approaches and conventions * Identify representations of magic and power * Work on their own and with others to develop dramatic processes, narratives, performances or roles * Use the PEE structure to comment on the effectiveness of the different dramatic conventions and techniques used * Select precise quotations and summarising using strategies such as skimming and scanning * Write to instruct * identify some of the changes that have happened in the English language over time * Familiarise with the exam style questions | | |
| **Key Knowledge to be taught**  What do we want pupils to know? | * What life was like in Shakespeare’s time - Renaissance, Elizabethan and Jacobean context * The Globe Theatre - where, what, when etc * Extracts from Macbeth and Tempest * Reformation * Age of exploration * Note key vocabulary - this is all knowledge that will need to be taught | | |
| **Key Vocab that must be taught during scheme**. Highlighted words may be beingtaught for the first time. | Couplet - alliteration - **tercet -** quatrain - metric foot - Iambic - rhyme scheme - **sonnet** - **blank verse** - **feminine ending -** caesura - **split line** - rhyming couplet - imagery - personification - **irony** - **oxymoron** - discourse markers - subordinating conjunctions - imperative verbs | | |
| **ASSESSMENT**  How will we check on our pupils’ progress? | **Term 3a.**  **A11 Writing:** End of year writing paper (1st week after Easter)  **A12 Reading:** End of year reading paper (KS3 exam week) | | |
| **SUGGESTED ACTIVITIES/ HOMEWORK**  How can we get pupils to engage with skills, concepts and knowledge? | **Required Activities**  In-character debates on plot moments and on taking the characters out of the play. (Can be assessed as 3b assessment - use 4. 3b mark scheme to support peer assessment). | **Suggested Activities**  Language connotation maps.  Punctuation games - use the sentence level boxes - they’re great!  Set reading as homework.  Insults activities  Drawing the island of Tempest  Writing a persuasive brochure for the heath where the witches live  Create a wall display about Shakespeare.  See fab resources in folder and on internet to support a dramatic and active involvement in Shakespeare. | **Suggested Activities**  Write own Caliban curse  Drama tasks - shipwreck  Make a model of the globe theatre  Globe worksheets  Dress up in Elizabethan gear.  Hot seating  Making a witch’s recipe  Meet a real Jacobean (invite a history teacher!) |

# Year 8 Detailed Overview

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|  | **1a** | **1b** | **2a** | 2b | | **3a** | 3b |
| **Year 8** | **Novel Study**  Private Peaceful. King of Shadows. The Lost. The Fire Eaters. Journey to the River Sea. Trash. A Kestrel for a Knave. The Machine Gunners. The Boy in the Striped Pyjamas. | | **The Natural World**  **Poetry and non-fiction study – free choice of texts.** | | | **Shakespeare and Film**  Active Shakespeare and a look at adaptations. | |
| **Assessments** | **A1** S&L group discussion  **(slaf2)**  **A2** exploring character in role  **(slaf3)**  **A3** writing to narrate (**all wafs**) | **A4** S&L - individual presentation (**SLAF1)**  **A5** Reading respond to prose  **(raf3,5,6)**  **A6** 10 bullets and a summary  **(raf2)** | **A7** Writing a newspaper article  **(waf 2,3,4,6)**  **A8** Group bulletin  **(slaf3,4)** | **A9** Writing to describe  **(waf1,5,7,8)**  **A10** Reading response to poetry  **(raf2,4,5,6,7)** | | **A11** Writing end of year exam  **A12** Reading end of year exam | |
|  | **Skills and Concepts**  **Writing**   * Experiment with a range of different sentence types * Write for different audiences and purposes * How the story arc and stereotypes are used in news reporting * Adding facts and opinions to writing * Writing and talking in the style of a newspaper/news report * Note making * Using conjunctions to link ideas together * Altering formality in speaking and writing * Writing descriptively * Writing to review * Varying style for purpose, audience and form * Analyse own language * Improvise, rehearse and perform play scripts   **Reading**   * Interpret imagery using a PEED paragraph building to an argumentative essay * Summarising * Paraphrasing * Skimming and scanning * To understand the concept of a ‘comedy’ * Effective research skills * Seven Basic Plots * Use a variety of sentence structures * Developing a journalistic style * Developing formality * Explore the meanings of Poetic language and techniques * To be able to recognize the themes and ideas of Romantic poetry * To be able to compare the work of two poets * Developing a character over narrative time * Infer and deduce * Refer to evidence in the text, summarising and paraphrasing * Study setting, plot, characterisation and the effect of these | | | | **Knowledge**   * Stylistic conventions of a newspaper * Formal language * Punctuation for speech and clauses * Using active verbs for inanimate objects in order to dramatise description * Revise all tenses * The differences between a tabloid and a broadsheet * Revise hooking techniques from year 7 and add complexity and subtlety * Conventions of the Journal and Formal Letter * Who are the Romantic Poets * How newspaper articles are structured * Revise poetic features * The 19th Century prose style * The etymology of English * Influences on English - dialects and languages * Conventions of scripts * Dramatic terminology- stage directions, voice, monologue. * Adaptation process and the choices available to directors * Types of stages- Proscenium arch, theatre in the round, thrust staging.   **Vocab:** tragedy – comedy – romantic – industrialisation – satire – irony – sarcasm – farce – proposition – opposition – stanza – onomatopoeia – alliteration – personification –– motif – indignation – parenthesis – 3rd person – semi-colon – conjunction – topic sentence – monologue – stage directions – proscenium arch | | |

## Novel Study – Year 8

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| **Year:** | Eight | | **Unit Title:** Novel study | | **Term:** 1 | **Duration:** 10  weeks (40 lessons) |
| **Texts that may be studied** | Private Peaceful. King of Shadows. The Lost. The Fire Eaters. Journey to the River Sea. Trash. A Kestrel for a Knave. The Machine Gunners. The Boy in the Striped Pyjamas.  **Please do not read a novel that is not from the Year 8 selection without checking with JN first.** | | | | | |
| **Key Skills and Concepts to be taught:**  What do we want pupils to be able to do or understand? | * Using a consequences map to help plot a narrative * Ending a story * Starting at a moment of action rather than an introductory descriptive paragraph * Explore the development of characters - how the hero changes * Redrafting to improve - recognising that the first draft is always the worst draft * Building vocabulary through reading, games and thesaurus work * Varying sentence lengths and structures for effect * Varying style for purpose/audience/form * Explore the deeper meanings and ideas of the novel studies * Identify themes and discuss those themes - both their impact on individual student and impact on different readerships * Explore how Dicken’s creates character | | | | | |
| **Key Knowledge to be taught**  What do we want pupils to know? | * Revise the story arc from year 7 * Flashback * Revise hooking techniques from year 7 and build on those to add complexity to help year 8 pupils achieve a more subtle approach * The main character archetypes - protagonist, antagonist, mentor, temptor (antagonist assistant although not always with knowledge of antagonist), sidekick, sceptic, emotional, logical and love interest. * Revise and teach a range of different ways of constructing sentences to make sure that sentence structure repetition is avoided (build upon complex sentences work in year 7) * Revise speech punctuation * English tenses - simple present, simple past, future simple, all continuous and conditional. * Study extracts or a short story from 19th Century prose | | | | | |
| **Notes** | Remind yourself of what students have studied in year 7 prior to beginning year 8. Refer back to year 7 work as often as you can. A key feature of this term should be allowing students the time to improve and redraft their stories. Because of this, I would recommend either writing the first draft earlier on in the year so that you can focus on redrafting during this scheme or keeping the narrative writing alive as a background piece of work throughout the rest of the year so that redrafts can be handed in regularly and improved upon. There is no set scheme of work for this scheme. Whichever novel you choose to study, use that novel to base all work throughout the scheme.  Please include the study of 19th Century prose where appropriate during this half term. | | | | | |
| **Vocabulary** | Genre - adjectival phrases - complex - compound - consequences - archetype - protagonist - antagonist - theme - motif - metaphor - simile - flashback - past tense - present tense - auxiliary verbs – | | | | | |
| **ASSESSMENT**  How will we check on our pupils’ progress? | **Term 1a**  **A1** S&L group discussion **(slaf2)**  **A2** exploring character in role **(slaf3)**  **A3** writing to narrate (**all wafs**)  **Term 1b**  **A4** S&L - individual presentation (**SLAF1)**  **A5** Reading response to prose **(raf 3,5,6)**  **A6** 10 bullets and a summary **(raf2)** | | | | | |
| **SUGGESTED ACTIVITIES/ HOMEWORK**  How can we get pupils to engage with skills, concepts and knowledge? | Complete some empathic response tasks (like the GCSE task). Letters/journals/diary entries as the characters from novel.  Write the next paragraph.  Backwards plan a chapter to identify the initial plan.  Character analysis / display boards.  Hot seating. | Undertake projects that explore some of the prominent themes in the novel.  Group presentations on themes/characters/imagery.  Story board.  Watch film - design/plan own film.  Make a trailer for own film. | | Dragon’s den own narrative plans.  Mark own first drafts and create targets for self.  Compare 19th Century prose to modern prose. | | |

## Natural World – Year 8

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| **Year:** | Eight | | **Unit Title:** Natural World | | **Term:** 2 | **Duration:** 10  weeks (40 lessons) |
| **Texts that may be studied** | Study a range of fiction and non-fiction texts. Bear in mind that students will be writing a poetry essay in the second half term. This can be topic/project based. | | | | | |
| **Key Skills and Concepts to be taught:**  What do we want pupils to be able to do or understand? | * Writing for an audience and a purpose (waf2) * Using facts to inform opinion - balance and bias * Altering formality in both oral presentation and written articles (waf2) * Using conjunctions to link ideas together (following on from conjunction work in year 7) (waf5) * Interpreting imagery (raf6) * Summarising a text (raf2) * Skimming and scanning to find information quickly * Note making (building on note making and planning in year 7) * Paraphrasing * Develop the use of commentary to explore meanings * To explore more than one meaning within imagery * Compare representations of landscape * Write PEED paragraphs about structure and language * How characters change over the narrative * Using active verbs for objects to dramatise inactive objects * Writing to review and argue * Identifying persuasive language and explaining its impact * Researching a poet’s life | | | | | |
| **Key Knowledge to be taught**  What do we want pupils to know? | * Conventions of a newspaper (news pyramid, 5ws, tiny paragraphs, brackets etc) * The differences between tabloid and broadsheets * Formal language * Speaking formally in news report language * Clauses - subordinate clauses, relative clauses, conditional clauses * Revise parts of speech * Punctuation for speech and clauses (revise end sentence punctuation from year 7/ks2) * Conventions of poetry / sonnets * Revise poetic features - onomatopoeia, stanza, rhyme, metaphor, simile, anthropomorphism, alliteration, assonance, * A poet’s life in more depth. | | | | | |
| **Notes** | Resources for Natural World are sparse. Please add what you use to the google drive as you use it for others to benefit from. Initially, this scheme is an amalgamation of the newspaper and poetry schemes. Any feedback on how they fit together is very welcome. | | | | | |
| **Vocabulary** | Tabloid - broadsheet - register - clauses - verb - noun - adjective - adverb - formality - bias - opinion - editorial - connotation - denotation - audience - readership - sensationalism | | | | | |
| **ASSESSMENT**  How will we check on our pupils’ progress? | **Term 2a**  **A7**Write a newspaper article **(waf 2,3,4,6)**  **A8** Group bulletin **(slaf 3,4)**  **Term 2b**  **A9** Writing to describe **(waf1,5,7,8)**  **A10** Response to poetry **(raf2,4,5,6,7)** | | | | | |
| **SUGGESTED ACTIVITIES/ HOMEWORK**  How can we get pupils to engage with skills, concepts and knowledge? | Identify 3 differences between two different articles from different papers.  Use Yacapaca to test basic grammar.  Cut out news articles and annotate to show 5ws.  Give students an image and they create the caption of it.  Write an article - lead or feature. | S&L radio or tv news bulletin.  Compare broadsheet and tabloid.  Read articles.  Use articles to highlight/annotate and extract conventions from.  Summarise a news article. | | Grammar 11 to 14 books for punctuation work.  Explore punctuation of articles.  Analyse a newspaper article.  Use Firstnews test as a comprehension test.  Students take photos and caption them/create a news story from them.  Bullet point a news report (GCSE style). | | |

## Shakespeare and Film – Year 8

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| **Year:** | 8 | | **Unit Title:** Shakespeare and Film | | **Term:** 3 | **Duration:** 10 weeks (40 lessons) |
| **Texts that may be studied** | Romeo and Juliet, Much Ado About Nothing, Twelfth Night. Henry V,  Students must watch a full theatrical performance of at least one play even if they do not read and study the whole play in-depth | | | | | |
| **Key Skills and Concepts to be taught:**  What do we want pupils to be able to do or understand? | * Develop an appreciation and love of reading increasingly challenging material * To make inferences and refer to evidence in the text * Summarising and paraphrasing * Study setting, plot, characterisation and the effects of these * To understand the choices of a director * To improvise, rehearse and perform play scripts * The etymology of English * Analysis of different influences, dialects and languages resulting from this * Developing skills in using specific Age (era)-related English * Basic terminology (to enable students to talk about etymology) and grammar * Vocabulary: phonetics, dialect, lexical/lexicon, semantic field, synonyms * Creating a language guide for peers * Dictionary skills in finding root words * Analysing own language use and influences * Examine attitudes to language * Annotate transcripts of talk * Regional variation * Writing to Review * Comparing the directors’ decisions in different versions of ‘A Midsummer Night Dream’ * Familiarise with the exam style questions | | | | | |
| **Key Knowledge to be taught**  What do we want pupils to know? | * How language is a living thing through research and social changes * Development of language over specific periods * How to research language and dialect * Knowledge of grammar, phonetics, lexicon, semantic field. * Shakespeare’s use of setting, language, names and structure. | | | | | |
| **Key vocabulary** | Dramatic irony - audience - playwright - tension - character - plot - theme - genre -  Accent and dialect - Register - Informal/formal - Genre -Standard English - Received Pronunciation - Colloquial - Phonetics - Synonym - Lexicon - Semantic fields | | | | | |
| **ASSESSMENT**  How will we check on our pupils’ progress? | **Term 3a**  **A11** Writing end of year exam  **A12** Reading end of year exam | | | | | |
| **SUGGESTED ACTIVITIES/ HOMEWORK**  How can we get pupils to engage with skills, concepts and knowledge? | Produce own versions of ‘A Midsummer Night’s Dream’ on lego moviemaker  Group performances  Write a thank you letter for an appropriate gift a different language style or variety  Create a poster for a Shakespeare play using language of the day  Write a simple dictionary of 20 words or phrases used in social media in 2015  Using MLK speech, pick out the semantic fields used.  Look at differences between speech and writing | Create a map to show where our language influences come from in the UK  Create a timeline to show how different words for subjects have evolved.  Analysis of the poem ‘Unrelated Incidents’  Look at a Mrs. Beeton recipe and compare with Jamie Oliver recipe – analyse how language has changed  Plot texts/writers on timeline | | Story board the plot of ‘A Midsummer Night’s Dream’.  Create a language finger print  Research words from as many dialects as possible for: females, sandwiches,  Research 12 words from Cockney rhyming slang  Research project into own language use  Various clips looking at how people amend their speech styles/blend to fit in  <https://www.rsc.org.uk/shakespeare-learning-zone> | | |

# Year 9 Detailed Overview

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|  | **1** | | **2** | | | 3 |
| **Year 9** | **Gothic Fiction**  The Hound of the Baskervilles. The Lie Tree. War of the Worlds. The Orient Express. Frankenstein. Witch Child. Dr Jekyll and Mr Hyde. Dracula. Anthology of Gothic Extracts (in resource boxes). | | **Voices of War**  To include non-fiction text types and poetry. | | | **Modern Plays**  A View from the Bridge, Educating Rita, Blood Brothers, An Inspector Calls, the amazing Maurice and his Educated Rodents, |
| **Assessment** | **A1** S&L exploring character through role  **(slaf3)**  **A2** Talking about talking  **(slaf4)**  **A3** Writing opening chapter  **(all wafs)** | **A4** academic discussion of a text  **(slaf2)**  **A5** 10 bullet points and a summary  **(raf 2)**  **A6** Response to Gothic Fiction  **(raf 5,6,7)** | **A7** writing to argue/persuade (DAFOREST)  **(waf2,5,6,7)**  **A8** deliver of speech **(slaf1,4)** | **A9** Empathic letter in response to text (like GCSE task)  **(Raf2,3)**  **A10** Poetry essay  **(raf4,5,6,7)** | | **A11** writing end of year exam  **A12** reading end of year exam |
|  | **Skills and Concepts**   * Language changes over time * Comparing war texts to reveal implicit and complex meanings * Explore the contexts of war writing and how this affects meaning * Use persuasive techniques to control the narrative of war * To be able to comment on a writer’s viewpoint & agenda * Developing a PEED paragraph into an interpretative cohesive argument * Performing without reading (memorisation and ad libbing) * To infer character through reading (SLAF or written) * Taking part in a variety of group settings and articulating opinions on academic topics * Transforming a narrative into different text types * Researching skills * Debating * Dramatic performances * Identifying key points and summarising * Linking quotations together using analysis to create a flow * Use a variety of sentences and discourse markers * Empathically responding to texts | | | | **Knowledge**   * Universal themes * Historical contexts of war - literary, historical * The conventions of journal, diary, formal letter writing and discursive writing * The advent of modernism through war * Heroism to realism * Propaganda - what is it and how is it used * Revision of technical poetic features. * Script writing * Stage directions * Contextual influences on plays | |

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Gothic Fiction – Year 9

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| **Year:** | Year 9 | | **Unit Title:** Gothic Fiction | | **Term:** 2 | **Duration:** 10 Weeks |
| **Texts that may be studied.** | Frankenstein. Woman in Black. The Hound of the Baskervilles. The Lie Tree. War of the Worlds. Murder on the Orient Express. Frankenstein. Witch Child. Dr Jekyll and Mr Hyde. Dracula. Anthology of Gothic Extracts (in resource boxes). | | | | | |
| **Key Skills and Concepts to be taught:**  What do we want pupils to be able to do or understand? | * Revise using conjunctions from years 7 and 8 * Consider how the Gothic genre changes over time * Consolidation of reading skills and building upon years 7 and 8 PEED paragraphing and the essay written in term 1. * Developing an interpretation that relies on summarising, exploration, insight * Engage in personal reading * Identify key ideas from the gothic * Develop a personal evaluative approach to analysis * Revise close analysis of language and structure * To listen and respond constructively to others * To sift and summarise important points * Use different dramatic approaches to explore ideas * Present information clearly and appropriately * Write a newspaper article and produce a report | | | | | |
| **Key Knowledge to be taught**  What do we want pupils to know? | * Stylistic conventions of informative writing for different audiences and ages * Stylistic conventions of gothic literature * Negative capability * Sensationalism and bias * Contemporary reception of gothic literature * The gothic features of romantic poetry | | | | | |
| **Notes** | There is a gothic anthology for this scheme. Please see JN if you would like copies of this.  Throughout year 9, students should be confronted with GCSE style exercises and activities. Please make sure you incorporate appropriate activities into your planning. You can either incorporate the crime scheme into the gothic or teach them one after the other or simply make sure you cover all the above knowledge and skills. | | | | | |
| **ASSESSMENT**  How will we check on our pupils’ progress? | **Term 1a**  **A1** S&L exploring character through role **(slaf3)**  **A2** Talking about talking **(slaf4)**  **A3** Write an opening chapter **(All wafs)**  **Term 1b**  **A4** Academic discussion of text **(slaf2)** it would be best to do this one-on-one. The idea is to develop students’ academic language to help with essay writing. If done as a whole class, don’t let a few students take over and insist on a high level of language analysis and discourse markers.  **A5** 10 bullet points and a summary **(raf2)** GCSE style activity. No drafts - 1 50min lesson. However, give them some practices so they understand what they are doing.  **A6** Response to gothic fiction **(raf5,6,7)** | | | | | |
| **SUGGESTED ACTIVITIES/ HOMEWORK**  How can we get pupils to engage with skills, concepts and knowledge? | Write additional chapters or scenes for novels or plays.  Rewrite part of a story from a different point of view.  “Modernise” a 19th century text. | Write 1st or 3rd person narratives or monologues which give a clear account of the plot, and a sense of characterization.  Drama based activities.  Dragon’s Den for persuasive skills.  Create your own monster. | | Read Gothic extracts and short stories, poetry and plays.  Create film posters/ book covers. | | |

## Voice of War – Year 9

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| --- | --- | --- | --- | --- | --- | --- |
| **Year:** | YEAR 9 | | **Unit Title:** VOICES OF WAR | | **Term:** 2 | **Duration:** 10 WEEKS (Approx) |
| **Texts that may be studied.** | Non-fiction, prose and poetry but take an extract approach to prose. | | | | | |
| **Key Skills and Concepts to be taught:** | * Compare texts to reveal implicit and complex meanings * Use PEED (refer to year 8) to analyse language and structure * Exploring the contexts of war writing and how this affects meaning * Develop an overall interpretation to inform argumentative essay - picking a position and arguing for that position * Researching historical contexts of different wars * Summarising the development of war writings * Using persuasive techniques to control the imagery of war * Comparing the conventions of non-fiction writing to fictional depictions of war * Transforming the same narrative into different text types - poem, story, diary, brochure | | | | | |
| **Key Knowledge to be taught**  What do we want pupils to know? | * War and the advent of modernism * Writing about war - from heroism to realism * Propaganda * The literary attitudes of different peoples to war in different times * War rhetoric * The sonnet form in WWI - refer to previous sonnet work done * Conventions of non-fiction text types | | | | | |
| **Notes** | The key aim here is to explore a broader genre with a variety of different text types and build upon the reading skills worked on in years 7 and 8. Some focus should be given to RAF7 (contexts) and students covered WWI in the first term in History so they should have plenty of pre-knowledge to bring to the topic. Students should not just study poetry but should also address aspects of non-fiction writing. | | | | | |
| **Key Vocabulary** | Sonnet - onomatopoeia - simile - metaphor - ceasura - enjambement - rhyme scheme - assonance - sibilance - alliteration - personification - rhetorical question - emotive - plural pronoun - stereotype - iambic pentameter - heroism - realism - journalism - modernism | | | | | |
| **ASSESSMENT**  How will we check on our pupils’ progress? | **Term 2a**  **A7** Writing to argue/persuade **(waf2,5,6,7)**  **A8** Delivery of speech **(slaf1,4)**  **Term 2b**  **A9** Empathic letter in response to text **(use GCSE task as guide) (Raf2, 3)** No drafts. One go at this in 50 mins.  **A10 P**oetry essay **(raf4,5,6,7)** | | | | | |
| **SUGGESTED ACTIVITIES/ HOMEWORK**  How can we get pupils to engage with skills, concepts and knowledge? | Make a war advert  Take class to laser mayhem  Study Henry V speech and make own persuasive speeches: <https://www.youtube.com/watch?v=bvFHRNGYfuo>  Watch Ted speeches - what makes a good speech : <https://www.ted.com/talks/natalie_warne_being_young_and_making_an_impact> | Research different wars/ poets  Collect different text types  Do students have any family directly involved in war?  Memorisation tasks | | Take class on trip to various war scenes on IOM  Design new war game  Wall display timeline of how literary view of war changes  Look at modern war poetry. Simon Armitage’s *Out of the Blue* and Carol Ann Duffy’s *Last Post.* | | |

## Modern Plays – Year 9

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| --- | --- | --- | --- | --- | --- | --- |
| **Year:** | Year 9 | | **Unit Title:** Modern Plays | | **Term:** 3 | **Duration:** 10 Weeks |
| **Texts which may be studied** | Educating Rita, Blood Brothers, A View from the Bridge , An inspector Calls, The Amazing Maurice and his Educated Rodents | | | | | |
| **Key Skills and Concepts to be taught:**  What do we want pupils to be able to do or understand? | * Researching contexts to add to meanings * Dramatically performing scripts to explore different aspects of meaning * Hot seating, corridor of conscience, etc. * Explore the characters of the play through role playing * Creating an empathic response (GCSE style) * Identifying key points and summarising * Linking quotations and analysis together to create a flow (an actual essay is not necessarily required) * Understanding the meanings of texts * Familiarise with the exam style questions | | | | | |
| **Key Knowledge to be taught**  What do we want pupils to know? | * Historical knowledge relevant to the contextualisation of the play chosen * Motifs and themes of the play * Understanding character * Knowledge of staging * Knowledge of stage directions and the importance of these. * The script as a layout | | | | | |
| **Notes** | This module is to help set up students for IGCSE Literature. The idea is to engage students with similar plays to those that they will study on the IGCSE Literature course. | | | | | |
| **ASSESSMENT**  How will we check on our pupils’ progress? | **Term 3a**  **A11** Writing end of year exam  **A12** Reading end of year exam | | | | | |
| **SUGGESTED ACTIVITIES/ HOMEWORK**  How can we get pupils to engage with skills, concepts and knowledge? | Dramatic performances.  Dramatic exploratory techniques – corridor of conscience, hot seating etc. | Translation activities  Essay responses. | | Symbol exploration.  Analysing different directors’ presentations.  Create a film trailer.  <https://www.youtube.com/watch?v=wZsd__wvoF0> BBC Teach lessons on Blood Brothers. | | |

# Glossary of technical terms/acronyms to be taught to students during KS3.

| Term/acronym | Explanation | Years/levels to be covered with | Progression to ... |
| --- | --- | --- | --- |
| PEE | P = Point  E = Evidence  E = Explain | Year 7 - this is the first acronym to be used when teaching students to analyse language - raf4/5/6. **All students must master PEE before progressing.**  Students working below a level 6 are expected to continue working on PEE. | PEED |
| PEED | P = Point  E = Evidence  E = Explain  D = Development | Years 8/9 - this progresses from PEE. Students should show evidence in yellow books of PEE mastery before beginning PEED  Students working at level 6 or above to use this acronym. | Individual interpretations to texts. |
| DAFOREST | D = Direct address  A = Alliteration / Anecdote  F - Facts  O= Opposing argument / Opinions  R= Rhetorical questions  E = Emotive language / Exaggeration  S = Statistics  T = Threes (magic threes) | Year 7 persuasive writing term 1 and returned to in year 8,9,10 and 11. | SLIPPERSAREUS |
| SLIPPERSAREUS | SLIPPERS ARE Us techniques  S = STATISTICS  L = LIST OF THREE  I = IMAGERY  P = POWERFUL VERBS  P = PRONOUNS  E = EMOTIVE LANGUAGE  R = RHETORICAL QUESTIONS  S = SHOCK TACTICS  A = ALLITERATION  R = REPETITITON  E = EXAGGERATION  Us = USE CONTRASTS | To be used with students who are regularly including all of DAFOREST techniques in their persuasive writing and need to be pushed a little more. Do not use SLIPPERSAREUS if students are not very familiar and capable with DAFOREST. |  |
| DIRT | D = Dedicated  I = Improvement and  R = Reflection  T = Time | All students in all years should be given formal DIRT time. |  |
| CONJUNCTION | The technical term for a word that joins two clauses in a sentence or part of sentence. Note the difference between a conjunction and a discourse marker that is being used to connect ideas across more than one sentence.  http://www.english-grammar-revolution.com/list-of-conjunctions.html | All years - to be taught during diagramming sentences work. |  |
| SMILER (for Lit analysis) | S = STRUCTURE  M = MESSAGE / MOOD  I = IMAGERY  L = LANGUAGE  E = EMOTION  R = RESPONSE FROM READER | Students should be able to apply this to an unseen piece of literature by the end of Yr 9. |  |

# Conjunctions and discourse markers.

A conjunction is a word that connects clauses of a sentence together. Whilst a conjunction can go at the beginning of a sentence (because I ate my dinner, I couldn’t manage ice cream), it has to be immediately followed by the clause that it is introducing. This is a good way to spot the difference between conjunctions and discourse markers (which are normally adverbs). Please see the examples below and the table with a (non-exhaustive) list of these different words. If in doubt, please ask someone before teaching these concepts to your students. Please also avoid using the word connective as we have found that it is causing some confusion.

**Examples**

1. **Whenever I run,** I get tired.
2. I run. **Therefore, I get tired.**

As you can see in example two, the word that connects the ideas in the two clauses is an adverb and doesn’t take its own clause. More explanation can be found [here](http://www.iup.edu/writingcenter/writing-resources/grammar/common-problems-with-however,-therefore,-and-similar-words/).

|  |  |
| --- | --- |
| Coordinating and subordinating conjunctions | Discourse markers (adverbs) |
| Coordinating - For, and, nor, but, so, yet, or  Subordinating - after, although, as, as if, as long as, as much as, as soon as, as though, because, before, by the time, even if, even though, if, in order that, in case, in contrast to, lest, once, only if, provided that, since, so that, than, that, though, till, unless, until, whether. | Firstly, secondly, first of all, finally, lastly, for one thing, for another, in the first place, to begin with, next, to conclude, in a nutshell, also, similarly, therefore, consequently, however, nevertheless, in contrast, anyway, alternatively, whereas, then, later, before, meanwhile, for example, for instance. |

As you teach the students to diagram sentences, the difference between these words should become very clear because they diagram very differently. Diagramming sentences is the best way to open this discussion.