

Becoming Writers, Readers and Confident Communicators at Five Islands Academy

Subject Statement of Intent

Our intention in Five Islands English is to combine the key principles of rigour, joy and empathy in order to produce students who are empowered to communicate in all settings and circumstances. We are rigorous in our expectations, encouraging resilience and independence, and we endeavour to provide students with a deep well of subject-specific knowledge which will prepare them for further study and allow them to analyse a variety of texts in challenging and exciting depth. We are joyful in our embrace of all the richness and excitement of English, ensuring that we are committed to fostering students' creativity and pleasure in the subject. Finally, we use the unique opportunities English provides to allow our students to view the world through other people's viewpoints and voices, and to grow committed and responsible citizens who will contribute positively to whatever community they find themselves in.

Key concepts of English

CONSCIOUS CRAFTING Students learn to have control of the effect that their own writing and speaking produces, learn how other writers and orators use effect, and understand the power that writing and speaking can have.	INTERPRETATION AND RESPONSE Students become confident and critical readers, understanding the value of their own personal response and bringing all of their powerful knowledge to bear to create insightful interpretations.	INSIDE THE TEXT Students acquire a wide subject-specific vocabulary and toolkit of concepts with which to analyse texts and craft their own writing. They are able to harness the power of this knowledge to produce sophisticated ideas and analyses.
LITERARY HERITAGE/INTERTEXTUALITY Students view the world through the voices of men and women (and creatures) throughout history and across the world, understanding the ways that viewpoint and voice affect what is written and what is understood. Students understand that texts speak to texts.	PARTICIPATION IN SOCIETY Students are taught to read, write, listen and speak in ways which will enfranchise them and give them the ability to participate in our high-literacy society. The social justice implications of English are fully embraced, with its potential to empower students' voices and ability to introduce students to all of the wide range of diversity in society.	OUTSIDE THE TEXT Students learn about the ways in which the societal issues and events at the time of writing affect writers, and are equipped for their own analyses by being exposed to a variety of interpretations from other thinkers.

In Primary English we believe that writing is strengthened by instilling a love for reading within our pupils. We value the importance of reading to supplement writing, providing a purpose and a context to writing. We believe that pupils who are provided a reason for writing demonstrate flair and effective writing composition, leading to high quality outcomes. Every half term, the English curriculum is taught by studying a high quality text where writing opportunities are derived from this. Each week, the children are taught to develop an understanding of the texts through reading comprehension - exploring the key themes, events, and plot of the texts being studied. From this element of the curriculum, pupils are taught the grammar from the National Curriculum which is taught to correspond to the genres being written as part of the writing process. Children are then supported in how to apply the grammatical content taught in identifying features of a high quality modelled text, before progressing to plan, write and re-draft a written piece which is fit for purpose and audience.

In Secondary English Literature, we provide students with the tools to tackle some of the world's richest and most exciting texts, and we constantly cross-reference and interweave an understanding of historical context and intertextuality, equipping students for further study and for a lifetime of pleasurable reading.

In Secondary English Language, we ensure that students are able to read with precision and subtlety, and are able to write in a conscious and creative way, empowering them to interact with the written word with confidence. We also highly value speaking and listening, and we weave this strand throughout the whole curriculum to produce assured and articulate communicators.

We are guided in our curriculum design by the expectations of the National Curriculum, ensuring a careful balance of modern and historical texts and a high level of subject-specific knowledge. We are strongly committed to a through-school balanced curriculum, with a three-year Key Stage 3, and an exciting and challenging Key Stage 4 in which every student is supported to reach their potential.

Key Disciplinary Concepts: **Conscious Crafting**, **Interpretation and Response**, **Inside the Text**, **Literary Heritage**, **Participation in Society**, **Outside the Text**

Knowledge	Topics	Questions and Concepts
EYFS:		
<p>Telling stories; identifying characters; prediction of someone else's story; listening to others; asking questions; exposed to a range of stories and poems.</p> <p>Using Helicopter Stories and later T4W to tell and retell stories. Listening to stories and poems and responding Listen to a visitor- be inquisitive and ask questions. Two channelled response- listen and do</p>	<p>CLL</p> <p>Listening and understanding</p> <p>Comprehension</p> <p>Speaking</p>	<p>Conscious Crafting: The way you tell your story impacts other people.</p> <p>Participation in society: students learn to be articulate and confident speakers; students learn to listen and ask questions.</p> <p>Questions which teachers can use to pull out concepts</p> <p>Can you tell a story? Who are your characters? How does your story end? Can you predict an ending for someone else's story? Can you listen to others and ask questions?</p>
<p>Understanding that marks have meaning; synthetic phonics: breaking words into syllables, breaking words into syllables, blending phonemes and graphemes into words</p> <p>Understand that marks have meaning Synthetic phonics- breaking words into syllables, blending phonemes and graphemes into words</p>	<p>Reading</p>	<p>Interpretation and response: enjoyment of stories and reading.</p> <p>Inside the text: recognition of tricky non-decodable words; reading simple sentences.</p> <p>Literary heritage: exposure to a wide range of high quality books.</p> <p>Do you enjoy stories and reading? Do you recognise some tricky non decodable words? Can you read simple sentences ?</p>
<p>To continue a rhyming string. To hear and say the initial sound in words. To segment the sounds in simple words and blend them together.</p>	<p>Writing</p>	<p>Conscious Crafting/Participation in society: Helicopter stories</p>

<p>To link sounds to letters, naming and sounding the letters of the alphabet. To use their phonic knowledge to write words in ways which match their spoken sounds.</p> <p>To write some irregular common words</p> <p>To develop their own narratives and explanations by connecting ideas or events.</p> <p>To write simple sentences which can be read by themselves and others. Some words are spelt correctly and others are phonetically plausible.</p>		
<p>Mark making; forming letters; holding a pencil</p> <p>Writing letters linked to the phonics scheme</p> <p>Mark making it</p> <p>Marks that hold meaning</p> <p>Holding a pencil</p>	<p>Physical Development-moving and handling</p>	<p>Conscious crafting: formation of letters; understanding that wrong formation affects meaning and therefore impact.</p> <p>Can you form some letters? Are they the correct size?</p>
<p>Key Stage 1</p>		
<p>To be able to communicate effectively</p> <p>To develop children's thinking skills</p> <p>To extend children's vocabulary</p> <p>To help to sequence and structure children's thoughts</p> <p>To develop children's ability to be a good listener and engage in purposeful dialogue</p> <p>To give all children the opportunity to express themselves regardless of ability and language</p> <p>To develop social skills-e.g. turn taking, formality of speech, conventions of speaking and listening, talk in a range of contexts</p> <p>To develop an enjoyment of speaking and listening</p> <p>To improve children's self esteem and confidence</p> <p>To develop an awareness of audience</p> <p>To develop speaking and listening skills such as: explanation, instruction, characterisation, debate, recount, interview, point of view, fact and fiction</p> <p>To improve standard English and articulation</p>	<p>Spoken Language</p>	<p>Interpretation and response: Uses new, topic based vocab, asks more complex questions, e.g. starting with 'how', uses more complicated grammar to make longer sentences</p> <p>Conscious Crafting: Asks for clarification when hasn't understood, understands simple 2-3 part instructions</p> <p>Participation in society: Enjoys listening and being a part of the conversation, responds to other people in the group, aware of adapting their language based on who they are speaking to</p>
<p>Vocabulary Give/explain the meaning of words in context</p>	<p>Reading</p>	<p>Inside the Text What does the word mean in this sentence? Find and copy a word which means</p>

Infer
Make inference from the text/ explain and justify using evidence from the text.

Predict
Predict what might happen from the details stated and implied.

Explain
Identify/explain how information/narrative content is related and contributes to the meaning as a whole. Identify/explain how meaning is enhanced through choice of words and phrases. Make comparisons within the text

Retrieve
Retrieve and record key information/key details from fiction and

What does this word or phrase tell you about?
Which word in this section do you think is the most important? Why?
Which of the words best describes the character/setting/mood etc?
Can you think of any other words the author could have used to describe this?
Why do you think is repeated in this section?

Interpretation and response:

Why was..... feeling.....?
Why did happen?
Why did say?
Can you explain why.....?
What do you think the author intended when they said.....?
How does make you feel?

Look at the book cover/blurb – what do you think this book will be about?
What do you think will happen next? What makes you think this?
How does the choice of character or setting affect what will happen next?
What is happening? What do you think happened before? What do you think will happen after?
What do you think the last paragraph suggests will happen next?

Who is your favourite character? Why?
Why do you think all the main characters are girls in this book?
Would you like to live in this setting? Why/why not?
Is there anything you would change about this story?
Do you like this text? What do you like about it?
What kind of text is this?
Who did.....?
Where did.....?
When did.....?
What happened when.....?
Why did happen?
How did?
How many.....?
What happened to.....?

Can you number these events 1-5 in the order that they happened?
What happened after?

<p>non-fiction Sequence Sequence the key events in the text.</p>		<p>What was the first thing that happened in the story? Can you summarise in a sentence the opening/middle/end of the story? In what order do these chapter headings come in the Story?</p> <p>Participation in society: Can I learn and perform a poem by heart? Can I read/comprehend and talk about various genres and types of text? Can I magpie ideas from texts I have read or that have been read to me?</p>
<p>Peace at Last – Jill Murphy Can't You Sleep Little Bear? – Martin Waddell Where the Wild Things Are – Maurice Sendak The Elephant and the Bad Baby – Elfrida Vipont and Raymond Briggs Avocado Baby – John Burningham The Tiger Who Came to Tea – Judith Kerr Lost and Found – Oliver Jeffers Knuffle Bunny – Mo Willems Beegu – Alexis Deacon Dogger – Shirley Hughes Cops and Robbers – Alan and Janet Ahlberg Elmer – David McKee</p> <p>Traction Man is Here - Mini Grey Meerkat Mail – Emily Gravett Amazing Grace – Mary Hoffman Pumpkin Soup – Helen Cooper Who's Afraid of the Big Bad Book? – Lauren Child Dr Xargle's Book of Earthlets – Tony Ross Not Now Bernard – David McKee Tuesday – David Wiesner The Flower – John Light Gorilla – Anthony Browne Emily Brown and The Thing – Cressida Cowell Frog and Toad Together – Arnold Lobel The Owl Who Was Afraid of the Dark – Jill Tomlinson Fantastic Mr Fox – Roald Dahl The Hodgeheg – Dick King-Smith Flat Stanley – Jeff Brown Willie and Old Miss Annie – Berlie Doherty</p>	<p>Reading Spine 'Essential reads'</p>	<p>Literary Heritage: Pie Corbett's Reading Spine is a core of books that create a living library inside a child's mind. It is a store of classics and essential reads that help children engage at a deeper level and enter the world of the story.</p>

<p>Text Types: Writing to ENTERTAIN <i>In-character/role, Story, Description, Poetry</i> Text Features Time sequenced Begin to differentiate between past and present tense to suit purpose</p> <p>Writing to INFORM <i>Recount, Letter, Instruction</i> Text Features Appropriate use of past and present tense</p>	<p>Writing</p>	<p>Conscious Crafting: Can I adapt a style of writing and write for different purposes? Can I write effectively for a range of purposes and audiences? Can I select language that shows good awareness of the reader? Can I write simple, coherent narratives about personal experiences and those of others (real or fictional)? Can I make simple additions, revisions and corrections to my own writing? Can I read my work out loud?</p> <p>Inside the Text Can I draw on my reading to inform the vocabulary and grammar of my writing?</p> <p>Participation in society: Can I choose to write for a real outcome/purpose? Can I write for purpose across the curriculum?</p>
<p>Use coordinating conjunctions to link two main ideas Use noun phrases which add detail to description Use the progressive form for verbs Use exclamation sentences where appropriate Use subordinating conjunctions in the middle of sentences, Use noun phrases which inform Use commas to separate items in a list</p>	<p>Grammar and Sentences</p>	<p>Conscious Crafting: Can I accurately form a variety of sentences? Can I write in the correct tense? Can I use conjunctions? Can I use the right grammar at the right time? (not just underline the grammatical features when they can spot them)</p>
<p>Use finger spaces between words Use capital letters & full stops to mark sentences Use capital letter for first person 'I' Use apostrophes to mark contractions, Use exclamation marks, particularly in relation to speech Begin to use inverted commas to mark direct speech where appropriate Use question mark Use apostrophes to mark possession,</p>	<p>Punctuation</p>	<p>Conscious Crafting: Can I use punctuation in my writing so that the reader easily understands my intended message and that the meaning is clear?</p>
<p>Segment spoken words into phonemes and represent these by graphemes, spelling many of these words correctly and making phonically-plausible attempts at others</p> <p>Spell many common exception words Add suffixes to spell most words correctly in their writing (e.g. -ment, -ness, -ful, -less, -ly)</p>	<p>Spelling</p>	<p>Conscious Crafting: Can I use my phonetic knowledge to spell correctly? Can I use etymology to help me spell correctly?</p>

<p>Write capital letters and numbers that are the correct size and the correct way round. Use sensibly sized finger spaces.</p>	<p>Handwriting</p>	<p>Conscious Crafting: Can I join my writing so that it is legible and quicker than unjoined? Can I join all the time?</p>
<p>Key Stage 2</p>		
<p>To listen and respond appropriately To ask relevant questions To build their vocabulary To maintain attention and participate actively in collaborative conversations To speculate, hypothesis, imagine and explore ideas. To speak audibly and fluently To use standard English To gain, maintain and monitor the interest of the listener(s) To articulate and justify answers, arguments and opinions To give well-structured descriptions, explanations and narratives for different purposes, To participate in discussions, presentations, performances, role play, improvisations and debates</p>	<p>Spoken Language</p>	<p>Inside the Text Able to use language to make predictions, uses topic vocabulary during discussions, uses long, complex sentence structures, tells elaborate stories, makes their speech interesting and engaging</p> <p>Conscious Crafting: Identifies when hasn't understood and what the extra information is that they need, understands inference and identifies key, relevant pieces of information</p> <p>Participation in society: Aware of adapting their language based on who they are speaking to, keeps conversations going by making comments or asking questions, enjoys organising groups and explaining group rules</p>
<p>Vocabulary Give/explain the meaning of words in context</p> <p>Infer Make inference from the text/ explain and justify using evidence from the text.</p> <p>Predict Predict what might happen from the details stated and implied.</p>	<p>Reading</p>	<p>Inside the Text What do the words and suggest about the character, setting and mood? Which word tells you that.... Which keyword tells you about the character/setting/mood? Find one word in the text which means..... Find and highlight the word that is closest in meaning to..... Find a word or phrase which shows/suggests that..</p> <p>Interpretation and response: Find and copy a group of words which show that... How do these words make the reader feel? How does this paragraph suggest this? How do the descriptions of show that they are How can you tell that..... What impression of do you get from these paragraphs? What voice might these characters use? What was thinking when..... Who is telling the story?</p> <p>From the cover what do you think this text is going to be about? What is happening now? What happened before this? What will</p>

<p>Explain Identify/explain how information/narrative content is related and contributes to the meaning as a whole. Identify/explain how meaning is enhanced through choice of words and phrases. Make comparisons within the text</p> <p>Retrieve Retrieve and record key information/key details from fiction and non-fiction</p> <p>Summarise Summarise main ideas from more than one paragraph</p>	<p>happen after? What does this paragraph suggest will happen next? What makes you think this? Do you think the choice of setting will influence how the plot develops? Do you think... will happen? Yes, no or maybe? Explain your answer using evidence from the text.</p> <p>Why is the text arranged in this way? What structures has the author used? What is the purpose of this text feature? Is the use of effective? The mood of the character changes throughout the text. Find and copy the phrases which show this. What is the author's point of view? What effect does have on the audience? How does the author engage the reader here? Which words and phrases did effectively? Which section was the most interesting/exciting part? How are these sections linked?</p> <p>How would you describe this story/text? What genre is it? How do you know? How did...? How often...? Who had...? Who is...? Who did...? What happened to...? What does..... do? How is? What can you learn from from this section? Give one example of..... The story is told from whose perspective?</p> <p>Can you number these events 1-5 in the order that they happened? What happened after? What was the first thing that happened in the story? Can you summarise in a sentence the opening/middle/end of the story? In what order do these chapter headings come in the Story?</p> <p>Participation in society: Can I learn and perform a poem by heart? Can I draw on ideas/styles from reading quality literature?</p>
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The Iron Man – Ted Hughes
 Cat Tales: Ice Cat – Linda Newberry
 The Sheep-pig – Dick King-Smith
 The Abominables- Dick King-Smith
 The Lion, The Witch and The Wardrobe – CS Lewis
 The Battle of Bubble and Squeak
 Bill's New Frock – Anne Fine
 Charlotte's Web – EB White
 Why the Whales Came – Michael Morpurgo
 The Firework Maker's Daughter – Phillip Pullman
 The Snow Walker's Son – Catherine Fisher
 Perry Angel's Suitcase – Glenda Millard
 Voices in the Park – Anthony Browne

The Wolves of Willoughby Chase – Joan Aiken
 Varjak Paw – SF Said
 Wolf Brother – Michelle Paver
 Street Child – Bertie Doherty
 The Midnight Fox – Betsy Byars
 Tom's Midnight Garden – Phillipa Pearce
 FArTHER – Grahame Baker-Smith
 Holes – Louis Sachar
 Clockwork – Phillip Pullman
 The Hobbit – JRR Tolkien
 Skellig – David Almond
 Fireweed – Jill Paton Walsh
 River Boy – Tim Bowler
 The Arrival – Shaun Tan

Reading Spine
'Essential reads'

Literary Heritage
 Pie Corbett's Reading Spine is a core of books that create a living library inside a child's mind. It is a store of classics and essential reads that help children engage at a deeper level and enter the world of the story.

Writing to **ENTERTAIN**: *Story, Description, Poetry*
 Text Features
 Detailed description
 Use paragraphs to organise in time sequence

Writing to **INFORM**: *Explanation, Recount, Biography, Newspaper*
 Text Features
 Paragraphs used to group related ideas
 Subheadings to label content
 Use of technical vocabulary

Writing to **PERSUADE**: *Advert, Letter, Poster, Campaign, Speech*
 Text Features
 Use of 2nd person
 Personal pronouns
 Planned repetition

Writing

Conscious Crafting:
 Can I adapt my style of writing and write for different purposes?
 Can I write effectively for a range of purposes and audiences?
 Can I select language that shows good awareness of the reader?
 Can I use a range of tenses to indicate changes in timing, sequence, etc?
 Can I use paragraphs to structure arguments?
 Can I maintain a formal / impersonal tone?
 Use verb tenses consistently and correctly throughout my writing
 Can I use the passive voice to change emphasis within sentences?
 Can I exercise an assured and conscious control over levels of formality?
 Can I use a range of different opening techniques, such as action, dialogue or narrator's synopsis?
 Can I use current colloquial phrases to connect with the reader?
 Can I use irony to connect with the reader?

<p>Facts & Statistics Adjectives for positive description Hyperbole</p> <p>Writing to DISCUSS: Argument, Newspaper, Review Text Features Appropriate use of cohesive devices Use of subjunctive form where needed</p>		<p>Can I use allusion: making characters or places more believable by referring to a character as 'Miss Trunchbull' or 'Mr Twit' or a place such as the 'Giant Country'?</p> <p>Can I use dialect or non-standard English to develop characters?</p> <p>Can I self-edit my writing and remove extraneous content or exposition?</p> <p>Participation in society:</p> <p>Can I choose to write for a real outcome/purpose?</p> <p>Can I write for purpose across the curriculum?</p> <p>Can I use my developing grammatical confidence; a wider vocabulary and its appropriate use; an intuition for dialect or realistic speech patterns; the way my writing 'flows' in my own writing?</p>
<p>Use fronted adverbials to show how/when an event occurs Use expanded noun phrases to add detail & description Use subordinate clauses to add detail or context Use nouns & pronouns for clarity and cohesion Use subordinate clauses to add detail or context, including in varied positions. Use relative clauses to add detail or context Use a wide range of sentence structures to add interest</p>	<p>Grammar and sentences</p>	<p>Conscious Crafting:</p> <p>Can I use the appropriate grammar for KS2?</p> <p>Can I use grammar to craft my writing for effect?</p> <p>Can I use subject specific vocabulary?</p> <p>Can I use the right grammar at the right time? (not just underline the grammatical features when they can spot them)</p>
<p>Use full punctuation for direct (and split) speech, including punctuation within and before inverted commas Secure use of apostrophes for possession, including for plural nouns. Use commas after fronted adverbials and subordinate clauses May begin to use dashes for emphasis</p> <p>Use brackets for incidentals, Use dashes to emphasise additional information, Use colons to add further detail in a new clause, Use semicolons to join related clauses</p>	<p>Punctuation</p>	<p>Conscious Crafting:</p> <p>Can I use punctuation precisely to enhance meaning and avoid ambiguity in my writing?</p> <p>Can I use my knowledge of punctuation to show how a sentence should be read?</p>
<p>Spell most of the y3/4 and 5/6 words correctly and use a dictionary to check if unsure Use a dictionary to check the spelling of uncommon or more ambitious Vocabulary</p>	<p>Spelling</p>	<p>Conscious Crafting:</p> <p>Can I use etymology to help me spell correctly?</p> <p>Can I use a dictionary to check my spellings?</p> <p>Can I use various strategies to help me spell correctly?</p>
<p>Maintain legibility in joined handwriting when writing at speed</p>	<p>Handwriting</p>	<p>Conscious Crafting:</p> <p>Can I consistently join my handwriting at speed?</p>
<p style="text-align: center;">Key Stage 3</p>		

Year 7: Discovery

Key terms: metaphor, personification, simile, alliteration, onomatopoeia, repetition, imagery, sensory language, paragraphs, viewpoint, person, tense, mood, atmosphere, in medias res, twist ending, cliffhanger, inference, connotation, denotation, annotation, analysis, close reading, effect, genre (and generic expectations), archetype, advocates, details, portrays, alludes to, develops, presents, depicts

Texts: extracts from high quality and challenging texts.

Reading: enjoyment, generating opinions, critical conversation, annotation, genre.

Writing: sentence structure for effect, making and justifying conscious choices, responding to feedback

Handwriting: reinforce expectations from KS2 and practise both slow and quick handwriting.

Speaking: class discussion, paired discussion.

Grammar: verbs, nouns, determiners, adjectives, prepositions, .!?, subject-verb agreement, tense (past, present, future), person (first, second, third).

Scilly Stories

How can Scilly inspire a story?

Literary Heritage: exposure to a variety of text extracts, pre-eminence of reading and the pleasure of reading.

Conscious Crafting: narrative structure, conscious choices of tense and person, hooking the audience, editing and redrafting, figurative language.

Participation in Society: place in the critical conversation, confidence in importance of own opinions, discussion of ideas.

Interpretation & Response: effect on self and other of texts, effect on others of choices made during your own writing.

Inside the text: annotation, identification of figurative language, identification of key structural points of texts.

Outside the text: introduction to the critical conversation.

Key terms: analytical, context, theme, empathy, moral of a story, protagonist, literal, symbolic, writer's methods, thesis, cliché, contrast, hyperbole, allusion, irony, Victorian, chronological, non-chronological, foreshadowing, semantic field, articulates, differentiates, promotes, asserts, elevates, propels, persuades, critical lens: Marxist, reader-response, New Historicist

Texts: Charles Dickens' 'A Christmas Carol'

Reading: character analysis, selecting quotations, annotating techniques, effect on the reader, introduction to analytical paragraphs, changing character over a whole novel, Victorian prose, reading a whole novel

Writing: analytical paragraphs, mimicking another writer's style

Speaking: class discussion, paired discussion.

A Christmas Carol

What makes people change?

Literary Heritage: Victorian context, Victorian writers, study of a whole Victorian text.

Conscious Crafting: expressing ideas about texts in clear analytical academic writing.

Participation in Society: access to the canon, confidence in importance of own opinions, discussion of ideas.

Interpretation & Response: effect on self and others of texts, writer's intentions and meanings in a text.

Inside the text: annotation, identification of figurative language, identification of key structural points of texts.

<p><u>Grammar</u>: simple, compound, complex sentences, commas in a list, commas to bracket information, paragraphs</p>		<p>Outside the text: introduction to some types of critical theory.</p>
<p><u>Key terms</u>: rhythm, rhyme (scheme, internal, masculine, feminine, half), free verse, couplet, enjambement, caesura, stress, stanza, blank verse, spoken word, end-stop, prose poem, assonance, consonance, Romantic (+ the sublime), Enlightenment, modern, post-modern, language, structure, form, unseen analysis, literary canon, tone, ambiguity, balances, elicits, proposes, builds, emphasises, provokes, critical lens: New Criticism, post-colonial</p> <p><u>Texts</u>: A variety of poems, including classic and contemporary poems, poems by women, and poems by minoritised writers</p> <p><u>Reading</u>: different interpretations, reading poetry, reading unseen poetry, unpacking imagery, independent interpretation</p> <p><u>Writing</u>: a variety of poetic forms, analytical paragraphs</p> <p><u>Speaking</u>: learning a poem by heart, reading poetry out loud</p> <p><u>Grammar</u>: subordinate clauses, modal verbs, statements, commands, questions, exclamations</p>	<p>Introduction to Poetry</p>	<p>What is the point of poetry?</p> <p>Literary Heritage: exposure to a range of poetry, discussion of the literary canon and canon formation, ideas about poetic chronology (Romantic etc.), introduction to some canonical poets.</p> <p>Conscious Crafting: creating poetry, expressing emotions through writing, responding to big questions of life, choices about language structure and form.</p> <p>Participation in Society: diversity of experience expressed through poetry, roots of poetry, valuing your own voice, confidence in own opinions.</p> <p>Interpretation & Response: formulating independent and personal response, understanding that different interpretations can all be valid.</p> <p>Inside the text: close reading poetry, unpacking of imagery.</p> <p>Outside the text: background details about poets, influence of Romanticism.</p>
<p><u>Key terms</u>: sonnet, meter (iamb, metrical variation, trochee, anapaest, dactyl, spondee, foot), scansion, chiasmus, soliloquy, entrance, exit, act, scene, director (and their choices - distinct from playwright's), playwright, dramatic (& proleptic) irony, stage direction, set, curtain, allusion, motif, Early Modern, Shakespearean, Elizabethan, textual criticism, bolsters, employs, raises, catalogues, establishes, recalls, critical lens: feminist</p> <p><u>Texts</u>: Shakespeare 'A Midsummer Night's Dream'; Globe performance 2014; trailer of Kurosawa's 'Throne of Blood' and other examples of global Shakespeare; non-fiction reading about Shakespeare; Purcell's 'The Fairy Queen'</p> <p><u>Reading</u>: Elizabethan vocabulary, play conventions, research skills, dramatic reading</p> <p><u>Writing</u>: responding to variety of creative prompts, analytical paragraphs, newspaper articles</p>	<p>Introduction to Shakespeare & Rhetoric</p>	<p>How can we connect with Shakespeare today?</p> <p>Literary Heritage: Shakespeare and his place in the canon, Shakespeare's influence.</p> <p>Conscious Crafting: dramatic choices.</p> <p>Participation in Society: cultural capital of Shakespearean confidence, confident speaking, acting.</p> <p>Interpretation & Response: formulating ideas about characters and plot, considering effect on the audience.</p> <p>Inside the text: Shakespearean language, textual criticism, close reading.</p> <p>Outside the text: Elizabethan context, Shakespeare's life and times.</p>

Speaking: drama and acting, delivering speeches,

Grammar: speech punctuation, adverbs and adverbials, relative clauses

Year 8: Exploration

Key terms: kenning, narrative, epic, cacophony, euphony, synaesthesia, pathetic fallacy, anthropomorphism, zoomorphism, medieval, categorises, expands, reduces, characterises, expresses, relates

Texts: original text of Beowulf, Heaney's translation of Beowulf, other linked poems

Reading: epic poetry, conventions of Anglo-Saxon storytelling, linking Beowulf to other monster myths

Writing: own poetry, own kennings, analytical paragraphs

Speaking: reading poetry, learning poetry by heart, performing poetry

Grammar: Revision of previous year, plus comparative and superlative adjectives, apostrophes for possessions, apostrophes for contractions

Beowulf

Why do we still care about Beowulf?

Literary Heritage: development of the English language, development of English literature, early roots of English literature, comfort with poetry

Conscious Crafting: creating poetry, copying other writers' styles, translation

Participation in Society: cultural capital, consideration of the essential things which make us human, consideration of the importance of storytelling

Interpretation & Response: encountering a foreign world view, understanding the difference between translation and original text

Inside the text: Anglo-Saxon rhyme and rhythm, the story of Beowulf, kennings

Outside the text: understanding the medieval period, textual transmission and criticism

Key terms: blocking, comedy, tragedy, history, theatrical elements: literary, technical, performance, oxymoron, symbol, Renaissance, AFOREST, appeals: ethos, logos, pathos, hyperbole, understatement, isocolon - bi, tri or tetra, ad hominem, colloquialism, burden of proof, enumeration, anecdote, rhetorical question and hypophora, collates, gathers, responds, compares, generates, reveals

Texts: Shakespeare 'Romeo & Juliet', Baz Lurhman film

Reading: learning quotations using KO; interpretation of themes, analytical reading of extracts supported by drama interpretations, close annotation of the text, language features and use of punctuation in poetry

Shakespeare; Romeo and Juliet

Why do a pair of star-crossed lovers take their life?

Literary Heritage: Connecting text to text, self and world through the use of the Baz Lurhman film; Elizabethan and modern attitudes to femininity and masculinity, family and honour; the teenage viewpoint; differing interpretations of culpability and societal pressures

Conscious Crafting: Increasingly sophisticated 'bottom-heavy' analytical paragraphs - academic register; essays on extract analysis and thematic exploration

Participation in Society: Confidence in tackling complex heritage texts; discussion and debate about family, honour and expectations of men and women in society; links made to arranged marriage today and

<p><u>Writing</u>: 'bottom heavy' academic analytical paragraphs; use of active analytical verbs</p> <p><u>Speaking</u>: Use of drama to unlock this text: RSC Toolkit plus active drama for language and structure - role play, freeze frames, fight scenes</p> <p><u>Grammar</u>: compound-complex sentences, appositive phrases, semi-colons and colons, co-ordinating and subordinating conjunctions, subject and object</p>		<p>modern cultural expectations - introduction to questions about cultural relativity</p> <p>Interpretation & Response: Drama approaches to language and structure to interpret and respond; introduction of knowledge organiser memorisation homeworks to learn quotations; close annotation for critical reading of the text; increasing awareness of 'split-screen thinking' about audience response from diverse Elizabethan audiences to the present day</p> <p>Inside the Text: Widening range of subject-specific vocabulary for the analysis of Shakespearean drama to underpin increasingly sophisticated ideas about authorial intent and audience response</p> <p>Outside the Text: Explicit teaching of Elizabethan context: the societal norms that influenced the writing of the play, how far Shakespeare is challenging or reinforcing these, and the expectations and response of an Elizabethan audience</p>
<p><u>Key terms</u>: rhythm, rhyme (scheme, internal, masculine, feminine, half), free verse, couplet, enjambement, caesura, stress, stanza, blank verse, spoken word, end-stop, prose poem, assonance, consonance, Romantic (+ the sublime), Enlightenment, modern, post-modern, language, structure, form, unseen analysis, literary canon, tone, ambiguity, balances, elicits, proposes, builds, emphasises, provokes</p> <p><u>Texts</u>: range of war poetry including modern war poems and World War One poetry</p> <p><u>Reading</u>: study of a range of poems, understanding poetry as an expression of emotion, using structuralist, post-colonial and Marxist literary criticism, own interpretations</p> <p><u>Writing</u>: imitating poets' styles, using what-how-why paragraphs, commenting on a variety of linguistic and structural techniques, developing and defending interpretations</p> <p><u>Speaking</u>: reading poetry, learning poetry by heart, performing poetry</p> <p><u>Grammar</u>: connections between sentences, modal verbs, conjunctive adverbs, active analytical verbs</p>	<p>War poetry</p>	<p>How can we comprehend and respond to war?</p> <p>Literary Heritage: WWI poetry, how poets respond to current affairs, understanding of poetry's place as witness</p> <p>Conscious Crafting: imitating poets' styles, understanding components of analytical writing</p> <p>Participation in Society: ways to use poetry to express important ideas, listening to others' voices, expression of self</p> <p>Interpretation & Response: responding to unseen poems, developing and defending opinions</p> <p>Inside the text: language and structure analysis</p> <p>Outside the text: context of war poetry</p>
<p><u>Key terms</u>: conventions, denouement, rising action, falling action,</p>	<p>A Monster Calls</p>	<p>How can a Monster tell us the truth?</p>

climax, anticlimax, pivotal moment, concludes, guides, revitalises, confirms, highlights, shows

Texts: Patrick Ness 'A Monster Calls', extracts from 'Frankenstein', 'Beowulf'

Reading: whole novel study of characters and themes; focus on text to self and interpretation of the Monster as an extended metaphor, a fairy-tale, a conscience, truth, fear; building on R&J analytical academic writing with a focus on precision of choice of evidence and analytical vocabulary; reading for enjoyment

Writing: analytical paragraph structure for comparison; more precise analysis of language - zooming in on words and their interpretations/connotations

Speaking: powerful focus on ability to articulate and discuss emotions through engagement with the text and the issues explored within it

Grammar: present continuous, present simple, past continuous, past perfect, paragraphs

Literary Heritage: contemporary novel, the way literature deals with deep themes, links between texts

Conscious Crafting: creating emotional effects in the readers, specificity in analytical writing

Participation in Society: discussion about important topics, considerations of grief and childhood traumas

Interpretation & Response: reading for pleasure, emotionally responding to a text

Inside the text: understanding story, character, meaning, message

Outside the text: other books linked to this one

Year 9: Challenge

Key terms: antagonist, conveys, implements, substantiates, correlates, implies, suggests

Texts: Chimamanda Ngozi Adichie's 'Purple Hibiscus'

Reading: reading a full challenging novel, understanding plot, characters and themes, reading independently

Writing: writing analytically about a text, copying elements of a writer's style

Speaking: discussing opinions about a novel clearly

Grammar: subject and indirect and direct object, auxiliary verbs

Purple Hibiscus

How does our environment shape us?

Literary Heritage: post-colonial writing, writing in English around the world, contemporary literature.

Conscious Crafting: expressing ideas about texts in clear analytical academic writing.

Participation in Society: access to high-quality literature, confidence in importance of own ideas about characters and themes, discussion of ideas.

Interpretation & Response: effect on self and other of texts, writer's intentions and meanings in a text.

Inside the text: annotation, identification of writer's methods

Outside the text: introduction to some types of critical theory.

Key terms: allegory, circular structure, creates, informs, supports,

Animal Farm

Is a better world possible?

<p>critiques, integrates, underlines</p> <p><u>Texts</u>: George Orwell 'Animal Farm' whole novel; non-fiction and fiction extracts from Russian writers</p> <p><u>Reading</u>: deeper exploration of authorial intent: Orwell's messages to the 1945 reader; challenging exploration of narrative voice - the faux-naif narrator; thematic evaluation of the whole text and changes within the novel</p> <p><u>Writing</u>: analysis of extracts from the novel; understanding that simple language can be used to powerful effect; writing newspaper extracts to exemplify power of propaganda; development of powerful thesis statements</p> <p><u>Speaking</u>: presentations skills</p> <p><u>Grammar</u>: accurate punctuation, restrictive and non-restrictive clauses</p>		<p>Literary Heritage: canon formation, allegorical writing, political writing, 20th-century literature.</p> <p>Conscious Crafting: allegory, analytical writing.</p> <p>Participation in Society: understanding of different economic systems, discussion of government, revolution, utopia, presentation skills.</p> <p>Interpretation & Response: effect on self and other of texts, writer's intentions and meanings in a text.</p> <p>Inside the text: irony, shared knowledge between reader and writer.</p> <p>Outside the text: importance of context.</p>
<p><u>Key terms</u>: anaphora and epiphora, antithesis, amplification, analogy, anacoluthon, paralipsis, aporia, asyndeton and polysyndeton, axioms, bathos, bomphylogia, epideictic, epizeuxis and diacope, euphemism, hypothesis, flattery, occupatio, plausibility, spin, bias, status quo, straw man, continues, identifies, states, contrasts, illustrates, strengthens</p> <p><u>Texts</u>: a selection of contemporary newspaper articles and opinion columns</p> <p><u>Reading</u>: identifying bias, identifying rhetorical techniques, identifying writer's viewpoint</p> <p><u>Writing</u>: writing to persuade, writing to express bias</p> <p><u>Speaking</u>: delivery of speeches for self and peer assessment; body language, projection, audience eye-contact, volume, tone, emphasis, Standard English</p> <p><u>Grammar</u>: participles, commas, colons and semi-colons, code switching, appropriate uses of Standard English, passive voice, hyphens</p>	<p>Bias and rhetoric</p>	<p>How can we navigate a world full of bias and rhetoric?</p> <p>Literary Heritage: writing and rhetoric as a powerful means of shaping society throughout history.</p> <p>Conscious Crafting: rhetorical choices, shaping the ways in which readers respond to your work.</p> <p>Participation in Society: media literacy, understanding the ways in which bias is expressed or hidden, issues in contemporary society.</p> <p>Interpretation & Response: variety of unseen non-fiction texts, ways in which texts can support or challenge your viewpoints and the way you respond differently to these.</p> <p>Inside the text: analysis of writers' methods.</p> <p>Outside the text: writers' viewpoints, contextual and societal factors.</p>
<p><u>Key terms</u>: Jacobean, debates, connotes, validates, defends, perpetuates, verifies</p>	<p>Shakespeare: Othello</p>	<p>Is racism gone from society?</p> <p>Literary Heritage: Connecting text to text, self and world through the use</p>

Texts: Shakespeare 'Othello'; non-fiction texts on racism, critical interpretations

Reading: confident reading and response to the text; identification and explanation of key themes, imagery and character changes; confident extract analysis

Writing: Essays analysing language and themes

Speaking: drama and presentation of key extracts

Grammar: Revision of last year, plus text purpose and audience, formal and informal styles

of drama and a range of online/film interpretations to explore how different voices and different productions/stagings have explored themes within the play; links back to Year 7 & Year 8 Shakespeare texts; introduction of links to Greek Tragedy and the journey of the tragic hero; links to the Bible and Christian literary tradition

Conscious Crafting: close analysis and discussion of vocabulary choices by Shakespeare's characters enhances students' engagement with the power of language to create layers of meaning - e.g. the use of euphemisms for murder

Participation in Society: confidence in tackling complex heritage texts; contextual research using non-fiction articles into issues of gender, racism

Interpretation & Response: close annotation for critical reading of the text; increasing awareness of 'split-screen thinking' about audience response from diverse Jacobean audiences to the present day

Inside the Text: focus on Shakespearean language including metre, rhyme, poetry and prose

Outside the Text: explicit teaching of Jacobean context: initial introduction of critical interpretations of the play

Year 10

Key terms: Jacobean, regicide, supernatural, Shakespearean, hamartia, femininity, masculinity, motif

Texts: full text of 'Macbeth', comparison to other Shakespeare plays, use of Patrick Stewart film, critical points of view

Reading: reading and understanding Shakespeare; critical approaches; developing own interpretations; considering response of different types of audience

Writing: active analytical verbs, GCSE-level analysis, what-how-why paragraphs

Speaking: Shakespearean pronunciation; debate and discussion; think-pair-share

Grammar: throughout KS4 we use all of our grammatical knowledge

Shakespeare: Macbeth

Literary Heritage: Shakespeare's place in the canon, the interaction between Shakespeare and other texts and writers, the way Shakespeare has been received throughout history.

Conscious Crafting: clear explanatory paragraphs, active analytical verbs, effective thesis statements.

Participation in Society: discussions about power and tyranny, comparisons to contemporary events, stating and defending opinions on canonical texts.

Interpretation & Response: examining effects on contemporary and Jacobean audiences, looking at performance response, discussing and interpreting themes and ideas.

Inside the text: identification and analysis of methods Shakespeare used to create effects, analysis of characters, themes and ideas.

<p>from KS3</p>		<p>Outside the text: understanding of Jacobean context and modern reception.</p>
<p><u>Key terms:</u> repression, duality, reputation, pedant, transpire, condone, fin de siècle, Urban Gothic, subsume, troglodytic, psyche, physiognomy, sordid, austere</p> <p><u>Texts:</u> full text of 'Jekyll and Hyde'; non-fiction Victorian texts; critical analyses</p> <p><u>Reading:</u> close annotation of extracts; understanding structure and point of view; understanding of genre</p> <p><u>Writing:</u> expanding on analytical writing; ongoing development of GCSE-level interpretation and analysis</p> <p><u>Speaking:</u> debate and discussion of interpretations and analyses, defending ideas</p>	<p>Jekyll and Hyde</p>	<p>Literary Heritage: Stevenson's place in the canon, the development of Urban Gothic, the numerous reimaginings of Jekyll and Hyde in popular culture.</p> <p>Conscious Crafting: clear explanatory paragraphs, active analytical verbs, effective point sentences, coherent essays building to a conclusion.</p> <p>Participation in Society: discussions about evil and human nature, comparisons to contemporary events, stating and defending opinions on canonical texts.</p> <p>Interpretation & Response: examining effects on contemporary and Victorian readers, discussing and interpreting themes and ideas.</p> <p>Inside the text: identification and analysis of methods Stevenson used to create effects, analysis of characters, themes and ideas.</p> <p>Outside the text: understanding of Victorian context and modern reception.</p>
<p><u>Key terms:</u> social class, responsibility, stage directions, gender, omniscient, capitalism, socialism, Edwardian, post-war</p> <p><u>Texts:</u> full text of 'An Inspector Calls'; critical analyses; Priestley's other writings</p> <p><u>Reading:</u> understanding conventions of plays, making inferences about characters, understanding writers' intentions, meanings and messages</p> <p><u>Writing:</u> expanding on analytical writing; ongoing development of GCSE-level interpretation and analysis</p> <p><u>Speaking:</u> debate and discussion of interpretations and analyses, defending ideas</p>	<p>An Inspector Calls</p>	<p>Literary Heritage: Priestley's place in the canon, the effect of war on literature, the use of literature to make political points.</p> <p>Conscious Crafting: clear explanatory paragraphs, active analytical verbs, effective point sentences, coherent essays building to a conclusion.</p> <p>Participation in Society: discussions about the nature of society, opinions on political systems, examination of assumptions about social class and gender, stating and defending opinions on canonical texts.</p> <p>Interpretation & Response: examining effects on contemporary and post-war audiences, discussing and interpreting themes and ideas.</p> <p>Inside the text: identification and analysis of methods Priestley used to create effects, analysis of characters, themes and ideas.</p> <p>Outside the text: understanding of post-war context and modern reception.</p>

<p><u>Key terms:</u> rhythm, rhyme (scheme, internal, masculine, feminine, half), free verse, couplet, enjambement, caesura, stress, stanza, blank verse, spoken word, end-stop, prose poem, assonance, consonance, sibilance, juxtaposition, Romantic (+ the sublime), Enlightenment</p> <p><u>Texts:</u> Worlds and Lives poetry cluster, unseen poems</p> <p><u>Reading:</u> understanding and responding to poetry; analysing unseen poems</p> <p><u>Writing:</u> writing and preparing persuasive speech, writing comparative analysis, developing what-how-why paragraphs</p> <p><u>Speaking:</u> developing speaking abilities, Spoken Language assessment, overcoming nerves and challenging yourself</p>	<p>Worlds and Lives Poetry & Spoken Language exam checked- all good!</p>	<p>Literary Heritage: modern poetry, Romantic poetry, Victorian poetry, the effects of context on literature</p> <p>Conscious Crafting: clear explanatory paragraphs, active analytical verbs, effective point sentences, coherent essays building to a conclusion, comparing ideas and viewpoints.</p> <p>Participation in Society: presentation skills, confidence in own voice and ideas.</p> <p>Interpretation & Response: examining effects on contemporary and modern audiences, discussing and interpreting themes and ideas.</p> <p>Inside the text: identification and analysis of methods used to create effects, analysis of themes and ideas.</p> <p>Outside the text: understanding of a variety of different contexts.</p>
<p>Year 11</p>		
<p><u>Texts:</u> a variety of fiction and non-fiction texts</p> <p><u>Reading:</u> extracting information, analysing language, analysing structure, evaluation, comparing, summarising, reading under timed conditions</p> <p><u>Writing:</u> persuasive and creative writing</p> <p><u>Speaking:</u> discussing and debating ideas</p>	<p>English Language</p>	<p>Literary Heritage: using reading skills developed over the last four years on a variety of unseen texts from different fiction and non-fiction sources.</p> <p>Conscious Crafting: creating beautiful descriptive narratives and persuasive opinion pieces which show a command of the English language.</p> <p>Participation in Society: tackling sophisticated unseen texts and understanding their viewpoints and methods.</p> <p>Interpretation & Response: using further reading skills to identify and explain personal responses to texts, as well as considering what the likely effect is on others.</p> <p>Inside the text: identifying writers' methods and confidently writing about them.</p> <p>Outside the text: understanding the differences between 19th century and modern texts and considering these in your responses.</p>
<p><u>Texts:</u> 'Macbeth', 'Jekyll and Hyde', 'An Inspector Calls', Power & Conflict poetry, unseen poetry</p>	<p>Literature revision</p>	<p>Literary Heritage: knowledge of Shakespeare, Stevenson, and Priestley; understanding of Victorian and Jacobean contexts; introduction to unseen poetry.</p>

<p>Revising and refining all skills learnt to date</p>		<p>Conscious Crafting: expressing ideas about texts in clear analytical academic writing.</p> <p>Participation in Society: access to the canon, confidence in importance of own opinions, discussion of ideas.</p> <p>Interpretation & Response: using further reading skills to identify and explain personal responses to texts, as well as considering what the likely effect is on others.</p> <p>Inside the text: identifying writers' methods and confidently writing about them.</p> <p>Outside the text: understanding the differences between 19th century and modern texts and considering these in your responses.</p>
<p><u>Texts:</u> 'Macbeth', 'Jekyll and Hyde', 'An Inspector Calls', Power & Conflict poetry, unseen poetry</p> <p>Revising and refining all skills learnt to date</p>	<p>Unseen poetry and Preparation for exams</p>	<p>Literary Heritage: familiarity with and understanding of poetry.</p> <p>Conscious Crafting: expressing ideas about poems in clear analytical academic writing.</p> <p>Participation in Society: access to the canon, confidence in importance of own opinions, discussion of ideas.</p> <p>Interpretation & Response: explaining personal response to poems.</p> <p>Inside the text: identifying writers' methods and confidently writing about them.</p> <p>Outside the text: not relevant in this unit due to unseen nature of texts.</p>