

The English Curriculum at *De Lacy Academy*

English forms the basis for our development, relationships and our understanding of the world around us. The study of English is key to our personal growth and, through the development of effective written and spoken communication, it is the foundation for all our learning. The ability to communicate effectively, confidently and with clarity is crucial in school, but also in becoming an effective participant in our wider society with skills of communication being key to accessing the world of work and in navigating adult life. In a fast paced, global world the importance of fluent written and spoken English is crucial and it is essential that we develop these skills through an effective English curriculum.

From Year 7, students will be building on the foundations of the primary curriculum through a systematic exposure to a wide range of high-quality literature. We not only promote reading for enjoyment to ignite a curiosity in students, but also as a way of acquiring knowledge and exploring the world in ways that develop a student's cultural and emotional intellect. Our Secondary Reading Strategy recognises the barriers students face in accessing challenging texts such as: complexity of narrator, non-linear time sequences, complexity of story or archaic texts and encourages students to confidently explore and probe the literal and layered meanings in the texts they read. Through our curriculum we actively encourage students to develop their close reading skills so they can confidently and methodically break down the language and structure of a complex passage to establish and analyse meaning. Furthermore, in order to develop accountable and independent readers, we have designed a curriculum which requires different types or layers of reading which is supported by text dependent questions and where possible, with mastery shown through a range of writing opportunities.

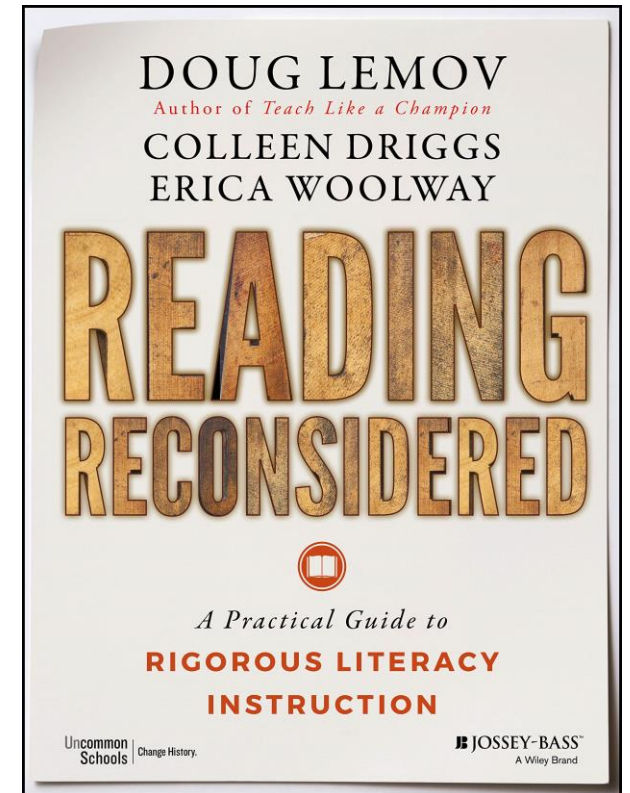
As our students progress through the English curriculum, they are continually developing their close reading skills through exposure to increasingly challenging fiction and non-fiction, which include works by 19th, 20th and 21st century writers. We want our students to be able to engage with a range of texts with confidence and to develop their skills in decoding difficult texts, gathering carefully selected evidence, evaluating texts in detail and possessing the ability to explore multiple texts simultaneously to formulate and articulate personal viewpoints. The development of these skills feeds directly into their study of spoken language and the importance of verbal communication in accessing the world around them. Opportunities have been created for students to debate and discuss their ideas through a range of individual and group presentations, speeches, performing plays and reading aloud. We firmly believe that exposure to a range of opportunities builds a confidence in students and allows them to develop their life-long skills in verbal communication.

Confidence, control and accuracy in a range of writing is developed through frequent opportunities to write for a range of audiences and purposes. It is important that students use writing as an opportunity to formulate and develop their ideas and in using writing as a way to think critically about a topic and express their point of view. Across all writing activities, students are exposed to the importance of accuracy and the ability for students to construct and revise sentences for effect and impact is vital. In order to develop their skills, students are encouraged to expand their use of vocabulary through probing and investigating the nuances of language in order to enhance their written expression and clarity.

The English curriculum in our schools is robust and systematic in exposing students to effective challenge, so they can build and refine long-lasting skills for the future. Subsequently, we offer a curriculum which has appropriate challenge for all students and aims to allow students to flourish in the skills required for success in their chosen KS4 and post 16 pathways.

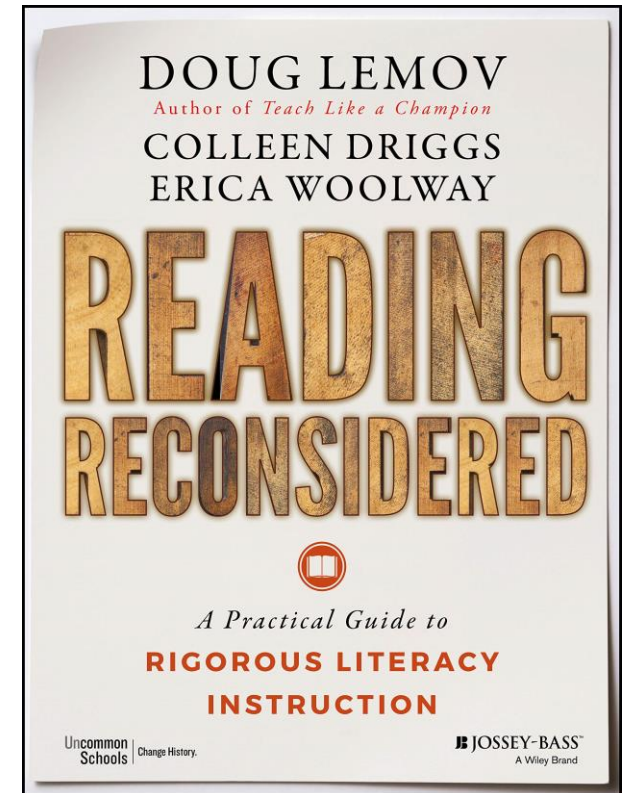
The English Reading Strategy

- The English curriculum is designed around the theories in Doug Lemov's Reading Reconsidered.
- Within English, at Delta, we deliver the English Reading Strategy – with aims to develop autonomous readers through rigorous reading and literacy instruction.
- It blends up from the KS2 Curriculum, complementing the way reading is delivered in Primary (in Delta).



The English Reading Strategy

- The ERS is delivered through our Key Stage 3 curriculum.
- The idea is to equip students, through KS3, with a toolkit for grappling with challenging texts which they can then use through their GCSE studies (and beyond) without being as rigidly guided.
- Systematic exposure to challenging texts – FICTION, NON-FICTION, PLAY with a view to creating independent, accountable readers and writers.
- Underpinned by regular Trust CPD.



The English Reading Strategy

- A key aspect of the ERS is intellectual preparation (more on this later).
- Our KS3 lessons (and KS4) have 4 Vitals:
 1. Being **OUTCOME** focused.
 2. **ANNOTATING** and preparing the teaching text to pre-empt misconceptions and prioritise key areas of focus.
 3. Preloading **VOCABULARY** to avoid transaction costs in reading (and writing).
 4. Devising/preplanning **QUESTIONS** to draw out student understanding – targeted at groups/individuals.

How is the English Curriculum structure?

- **Key Stage 3 – developing reading, writing and oracy skills, through SRS (and termly focus).**
- **Key Stage 4 – building to gaining GCSEs in English Language and English Literature.**

Working alongside our ERS in KS3, we also use GL (NGRT) as a means to testing reading age (SAS). AR is also used for supplementary data. We aim to develop the love of reading through the Reading Routes initiative.

All KS3 (Y7 and 8) students get the opportunity to spend AT LEAST 30 minutes in the LRC per week. Y9 in classrooms.

One Page Summary

What is covered when.

Subject:	English (Language and Literature)
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Key Stage 3 – following ERS key tenets						
	HT1	HT2	HT3	HT4	HT5	HT6
YEAR 7	Term 1 Core Text: <i>Private Peaceful</i>, Michael Morpurgo Fiction Focus		Term 2 Core Text: <i>Boys in the Boat</i> Non-Fiction Focus		Term 3 Core Text: <i>Much Ado About Nothing</i>, Shakespeare Literature Focus	
	Introduction to characters and themes. Context and setting focus – beginning. Key components – building blocks.	Writer's craft – character creation, drama and tension, authors intention. Language analysis. Creative Writing.	Characters & themes exploring influential relationships and life impacting experiences. Non-fiction – Speeches, Formal letters.	Writer's viewpoint. Poetry from different cultures. Language analysis. Non-fiction – Speeches, Formal letters.	Character creation, multiple voices in play. Inference and layers of meaning. Influence, social hierarchy, women's roles, deception.	Whole play - analysis of meaning across a text. Characters, themes, relationships. Creation - script writing, letter writing, diary entries, creative writing.
YEAR 8	Term 1 Core Text: <i>Animal Farm</i>, George Orwell Fiction Focus		Term 2 Core Text: <i>I Am Malala</i>, Malala Yousafzai Non-Fiction Focus		Term 3 Core Text: <i>The Curious Incident of the Dog in the Nighttime</i>, Haddon/Stephens Literature Focus	
	Introduction to characters and themes. Context and political views. Character voice. Creative writing- middle.	Writer's craft – character creation – tension/ drama – messages to audience. Creative writing.	Characters and themes. Exploring cultural diversity. Non-fiction comparative texts.	Writer's viewpoint. Poetry from different cultures. Speech writing.	Character creation, multiple voices in play. Inference and layers of meaning. Social class. Beginnings of stagecraft.	Whole play - analysis of meaning across a text. Character creation - script writing (atmospheric), letter writing.
YEAR 9	Term 1 Core Text: <i>The Supreme Lie</i> by Geraldine McCaughrean Fiction Focus		Term 2 Core Text: <i>The 57 Bus</i> Non-Fiction Focus		Term 3 Core Text: <i>Romeo and Juliet</i>, Shakespeare Literature Focus	
	Intro to characters, themes, context and setting. Info ret. and impression questions. Creative writing – end + structure.	Understand how experiences & values from other cultures are conveyed; analyse how structural/ organisational choices affects readers. Narrative/Empathetic writing	Exploring a identity, different cultures and sub-cultures in a non-fiction text. Different Cultures Poetry Writing: Diary entry.	Analyse use of literary, rhetorical and grammatical devices; analyse in detail how structural/organisational choices affect a range of readers. Writing: Articles.	Character creation, multiple plots in play. Inference and layers of meaning. Love/violence/fate. Power/Conflict Poetry (into HT6) Writing: Diary entry.	To retrieve and synthesise information and explore layers of meaning; develop interpretation with detailed textual evidence; analyse how meaning is conveyed according to form. Writing: Review

Key Stage 4 – covering Eduqas curriculum content (Y10 – knowledge-based study*, Y11 – Exam Plan skills)						
	Half Term 1: <i>An Inspector Calls</i>, J.B. Priestley	Half Term 2: <i>A Christmas Carol</i>, Charles Dickens	Half Term 3: <i>Macbeth</i>, William Shakespeare	Half Term 4: <i>Macbeth</i>	Half Term 5: Y10 Exam Plan cont. + Unseen Poetry	Half Term 6: Unseen Poetry cont. + Speaking & Listening
	Coverage of the plot, characters and ..	Coverage of the plot, characters and ..	Coverage of the plot, characters and ..	(As HT3 for Macbeth).	Exam Plan – intro to C1 Language. Reading and understanding passages	Unseen – intro to WWW Track W speaking

Key Stage 3

- Each year is split into thirds – based on the terms.
- In Term 1 – we focus on a **fiction** core text.
- In Term 2 – we focus on a **literary nonfiction** text.
- In Term 3 – we focus on a **literary drama** text (a play).

All texts chosen are deliberately challenging in an aspect of how they're crafted. We study texts with barriers to systematically expose students to grappling with a text – where they have teacher support to do so.

Private Peaceful - Term One

Big Question - How can conflict shape our experiences?

Why we study it - Private Peaceful is a novel for older children by British author Michael Morpurgo. It is about a fictional young soldier called Thomas 'Tommo' Peaceful, who is looking back on his life and his going to war. We study sympathy and empathy in a character in a fictional text. Impact of war, an introduction to relationships, exploration of rural life and warfare, British army links and execution of soldiers.

Barrier - Complexity of narrator, non-linear narrative, different narrative perspectives.



The Boys in the Boat - Term Two

Big Question - What qualities allow people to survive in difficult circumstances?



Why we study it - Being able to engage with and understand non-fiction is a skill you will use, daily, in the real world. The Boys in the Boat is a good introduction to non-fiction as Daniel James Brown's text is a captivating and exciting story of how a small group of underdogs overcame adversity to achieve the top sporting prize in their field. Plus, you will start to develop your mastery and craft as a writer of non-fiction, focusing on a clear sense of purpose and audience.

Barrier - Boys in the Boat is a non-fiction text, which combines many elements of challenge - such as a non-linear structure, precision of topic.

Much Ado About Nothing - Term Three

Big Question - Is there a difference between appearance and reality?

Why we study it - Build resistance with challenging language. Introduction to Shakespeare. Understanding of Shakespearean Language. Unpicking a transcript/stage direction. Allows students to apply skills from Private Peaceful and The Boys in the Boat to an archaic play.

Barrier - Archaic play structure. Challenging themes: love, relationships. Cultural understanding. Narrative structure of the unheard conversations. Plot within a plot.



Animal Farm - Term One

Big Question - How can power corrupt?

Why we study it - Build on skills from Private Peaceful with more challenging cross-curricular links with History. Despite the complexity, accessible to all. Builds on the issues in Private Peaceful with more archaic language.

Barrier - Resistant text, archaic language, complexity of plot, political links.



I am Malala - Term Two

Big Question - How can you overcome adversity?

Why we study it - Builds on the archaic language in Boys in the Boat to cover more prevalent issues in society. Cultural understanding through the characters in society today. Builds on decoding and inference skills learnt in Animal Farm about political differences in a current climate.

Barrier - Challenging circumstances, archaic language, non-fiction textual barriers.



The Curious Incident of the Dog in the Night-time - Term Three

Big Question - What makes us different?

Why we study it - Understanding of script format/staging choices. Understanding and empathy of those who are neurodivergent or have SEND. Moral dilemmas and grey areas in morality are presented in this text too, which are tough to grapple with.

Barrier - Handling a non-linear play within a play told from the perspective of an autistic teenager presents multiple layers of challenge.



The Supreme Lie - Term One

Big Question - How can our relationships change us as people?

Why we study it - Dystopian fiction punctuated with news articles. Encompasses skills from Year 7/8 with complexity of plot and narrative voice through challenging ideologies and lying and truth telling. There is a close relationship between socio-cultural practices and moral judgement.

Barrier - Resistant text, complexity of plot, dual narrative viewpoints and perspectives.



The 57 Bus - Term Two

Big Question - Can we make a difference?

Why we study it - A non-fiction book by journalist Dashka Slater that tells the story of two teenagers that met on the 57 Bus in Oakland, California, one transgender teen and one a black teen. The book explores their lives, their crimes, their justice and their impact on social issues. Builds on challenging subjects in The Supreme Lie about corruption in government and IAM in Year 8. Extreme violence/hate crimes.

Barrier - Complexity of plot, multiple narrators, resistant text, non-linear time sequence, dual narrative, challenging topics, lack of cultural awareness.



Romeo and Juliet - Term Three

Big Question - Are our lives guided by fate or choice?

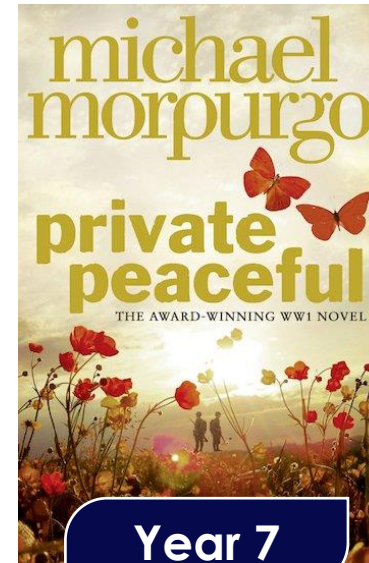
Why we study it - Prepares students for KS4 where they will study Macbeth. Combines skills in 7/8 from Term Three but focuses on archaic Shakespearean language. Explores relationships, families, and love.

Barrier - Archaic Language, Challenging themes, Cultural references.

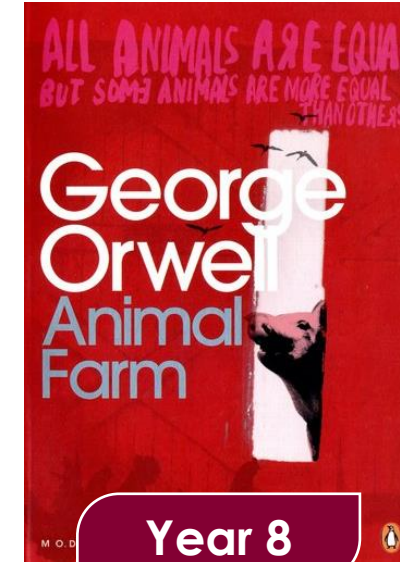


Term 1: Fiction

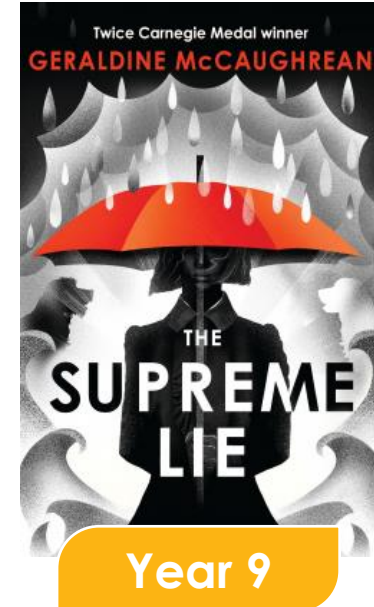
- We start with the study of a fiction text.
- Fiction is the most familiar reading material for students, thus the more accessible.
- The choice of texts have barriers to ensure an element of challenge to grapple with.
- **Private Peaceful** – a non-linear narrative structure.
- **Animal Farm** – an allegorical plot dealing with a complex story.
- **The Supreme Lie** – resistant text.



Year 7



Year 8



Year 9

Built in alongside the core texts are supplementary ones to exposure to increasing challenge (as well as writing opportunities and oracy tasks).

How we master writing.



Step 1. Vocabulary

Select the most appropriate words – not the biggest or hardest.

Step 2. Sentence Structure

Place those carefully selected words together in the most effective way possible.

Step 3. Paragraphs

Group our crafted sentences together in the most effective way.

4. Structure

Fitting our carefully crafted paragraphs together in the most effective way.

Term 1 FICTION

Year 8

Year 9

DESCRIPTIVE DETAIL

Place/Character/
Atmosphere
The beginning

ACTION

Place/Character
/Atmosphere
Development/
Action
The middle

STRUCTURE

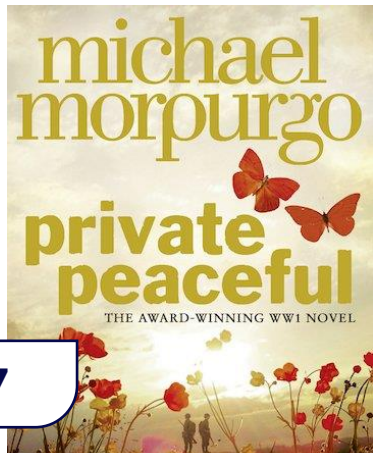
Beginning/
Middle/
End
The end

Striving for writing autonomy – planning, crafting,
redrafting

... Changing lives

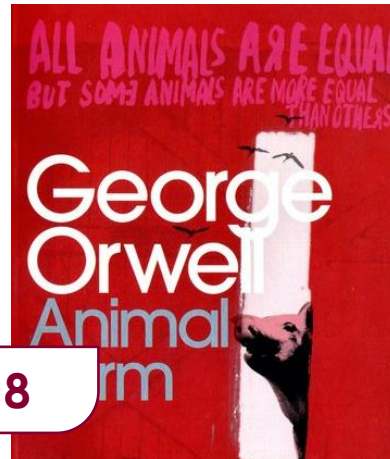
Term 1: Fiction

- Each term's study has an overarching '**Big Question**' which acts as the hook for the study of the core text (and this feeds into the selection of the choice of supplementary texts as well).



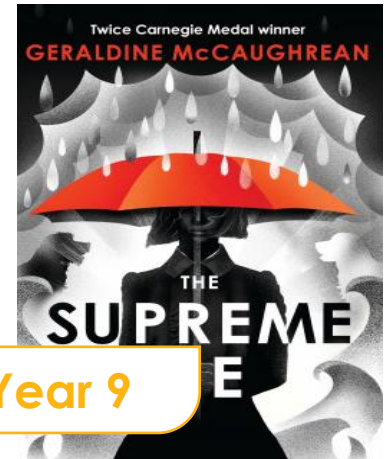
Year 7

How can conflict shape our experiences?



Year 8

How can power corrupt?

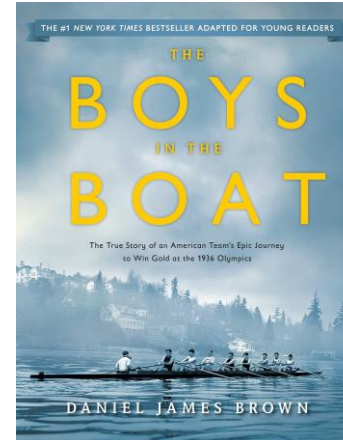


Year 9

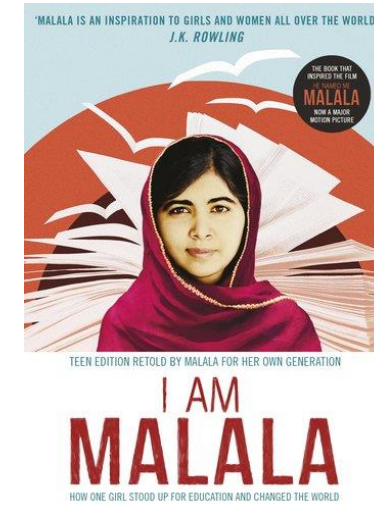
How do our relationships shape us as people?

Term 2: Nonfiction

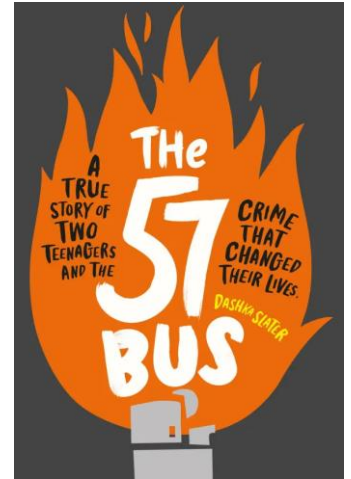
- We move on to a study of nonfiction.
- Nonfiction is more challenging and resistant by nature – and we devote a term to it as it is vital for ‘real world’ application.
- As in T1, the choice of texts are ‘thorny’.
- **The Boys in the Boat** – bridging the gap between fiction and nonfiction.
- **I Am Malala** – contextually challenging and deliberate exposure to other cultures.
- **The 57 Bus** – challenging context issues, deliberate exposure to other cultures, and adult themes.



Year 7



Year 8

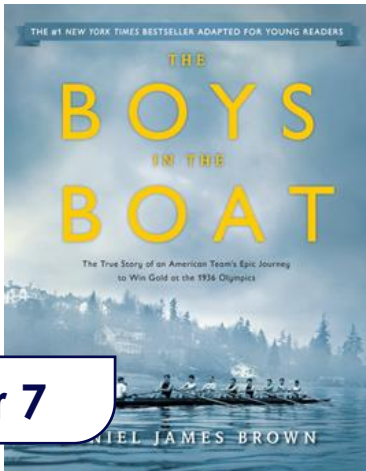


Year 9

Built in alongside the core texts are supplementary ones to exposure to increasing challenge (as well as writing opportunities and oracy tasks).

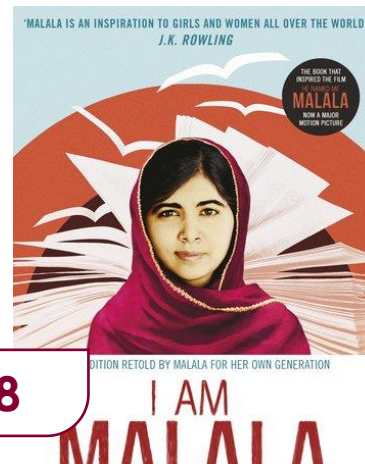
Term 2: Nonfiction

- Each term's study has an overarching '**Big Question**' which acts as the hook for the study of the core text (and this feeds into the selection of the choice of supplementary texts as well).



Year 7

What qualities allow people to survive difficult circumstances?



Year 8

How do you overcome adversity?

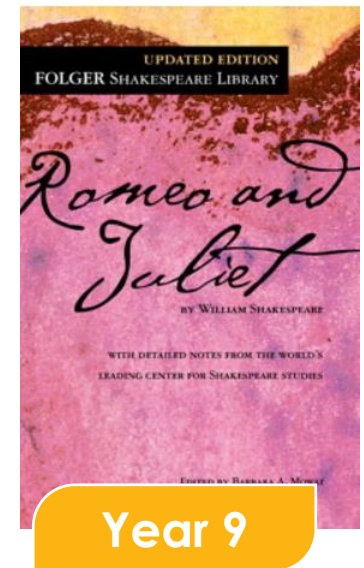
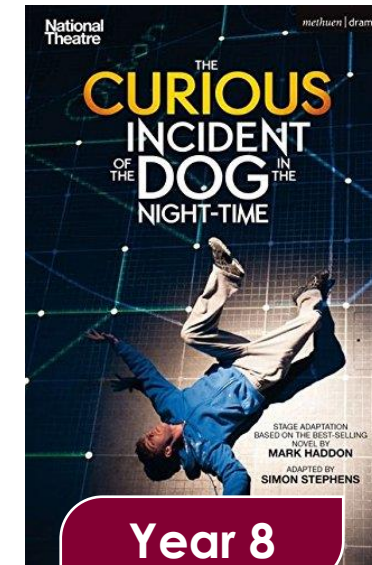


Year 9

Can we make a difference?

Term 3: Drama

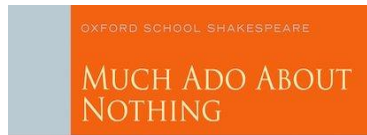
- We move on to the study of a play.
- The National Curriculum specifies two Shakespeare texts at KS3.
- The key challenge is the archaic language of Shakespeare.
- The Contemporary play is challenging stagecraft – and complexity of narrator.
- **Much Ado About Nothing** – intro to studying Shakespeare, archaic text.
- **The Curious Incident of the Dog in the Night-Time** – complex narrator.
- **Romeo and Juliet** – more in-depth study of archaic text – preparing final term study introducing to GCSE style study.



Built in alongside the core texts are supplementary ones to exposure to increasing challenge (as well as writing opportunities and oracy tasks).

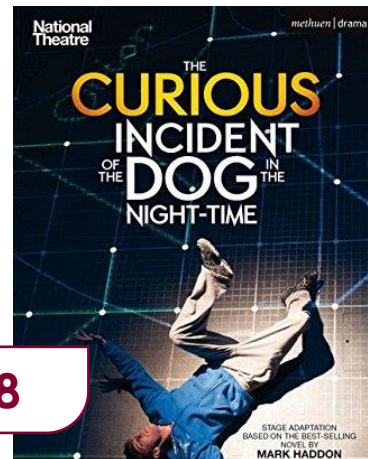
Term 3: Drama Study

- Each term's study has an overarching '**Big Question**' which acts as the hook for the study of the core text (and this feeds into the selection of the choice of supplementary texts as well).



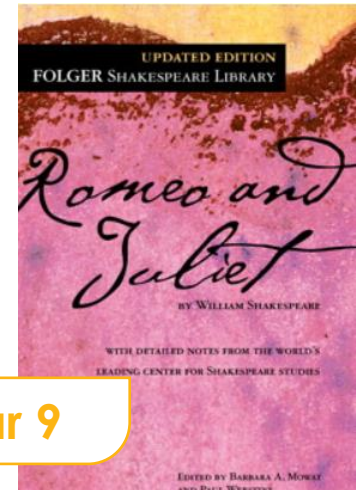
Year 7

When is there a difference
between appearance
and reality?



Year 8

What makes us different?



Year 9

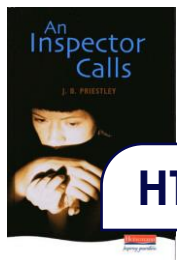
Are our lives guided by
fate or by choice?

GCSE

- At GCSE we prepare students to sit both English Language and English Literature (Eduqas).
- In Year 10 we follow a knowledge rich delivery – aiming to cover all Literature set texts with students having a solid knowledge of plot, characters, quotes and themes.
- In Year 11 we follow the Delta exam plan – where, for Literature we build on the knowledge foundation of Year 10 – guiding students towards confidence in essay writing.
- For English Language, students use their SRS toolkit skills to read and decode unseen extracts of fiction and nonfiction. They also build on the writing skills – both narrative and transactional.

GCSE – the text choices...

- For Literature, although there is a finite list to choose from, our Literature choices are deliberately chosen to enrich our students at Melior.
- An Inspector Calls (Priestley)
- A Christmas Carol (Dickens)
- Macbeth (Shakespeare)
- Poetry Anthology



HT1



HT2



HT3

We start with AIC and move to ACC and then Macbeth to work backwards towards the most archaic language (thus dealing with texts in from most accessible to most challenging).

Note the barriers of the text choices (Victorian novel, Shakespeare, mid-Twentieth century play, poetry across the ages). Our students, having studied deliberately challenging texts at KS3 are well prepared to tackle the rigour of the GCSE Literature course.

Skills Progression & MTPs

Tracking and planning for development

Year 7	Year 8	Year 9	Year 10	Year 11
Reading: <ul style="list-style-type: none"> - Extract main points and information by using a range of strategies - Use inference and deduction to recognise implicit meaning at sentence and text level - Make relevant notes when gathering ideas - Identify and understand the main ideas, viewpoints, themes or purpose - Make a personal response to text and provide some textual reference in support - Understanding different ways texts can reflect the social, cultural and historical context in which they were written - Identify and describe the effect of the writer's use of specific literary, rhetorical and grammatical features - Explore the range of different ways writer's use layout, form and presentation in a variety of texts - Explore the variety of ways content can be organised, structured and combined. 	Reading: <ul style="list-style-type: none"> - Use a range of strategies to retrieve information and distinguish between fact and opinion - Use inference and deduction to explore layers of meaning - make relevant notes when researching different sources - trace the development of a writer's ideas, viewpoint and themes - respond to text by making precise points and relevant textual support - explore the concept of literary heritage, why certain texts are important and their influence - explore the range, variety and overall effect on readers of literary and non-literary texts - explain how specific choices of form, layout and presentation create effect - explain how specific structural and organisational choices create effect 	Reading: <ul style="list-style-type: none"> - Select from a strategies to locate, retrieve and compare information - use a repertoire of strategies to analyse and explore different layer of meaning - Make relevant notes using different formats and approaches - analyse and respond to differing viewpoints, purpose and themes - develop interpretation of texts with detailed textual evidence - develop an informed understanding of how experiences and values are portrayed in texts from different cultures - analyse in depth and detail writers' use of literary, rhetorical and grammatical features on different readers - analyse how meaning is conveyed differently according to layout, form and presentation - analyse how meaning can be conveyed in different ways according to structural and organisational choices 	Reading: <ul style="list-style-type: none"> - analyse, compare and contrast information carefully taking into account origin and purpose (bias/opinion) - use a repertoire of strategies to analyse, compare and respond to layers of meaning, subtlety and allusion. - summarise and synthesis relevant information from a range of sources - analyse, compare and contrast ideas and viewpoints - build interpretation of a whole text and supporting with precise analysis, evidence and explanation - make informed connections and comparisons between texts that are different in time, culture and tradition - compare and contrast how writer's use specific literary features to shape meaning - compare and contrast the effectiveness of different forms, layout and presentational choices - compare and contrast how writers shape texts through structure and organisation 	Reading: <ul style="list-style-type: none"> - Analyse, compare and contrast with insight into their context and content, evaluating validity and relevance - Select effectively and flexibly from a range of reading strategies to explain meaning, subtlety and allusion in increasingly challenging texts - synthesis and summarise relevant information succinctly - evaluate the ways ideas, viewpoints and themes may be interpreted according to perspective - develop and sustain independent interpretations making concise evaluative comments supported by the text - analyse the values and assumptions of writers by making links between texts and their social and historical context - analyse how literary features shape meaning in explicit and implicit ways to create impact - make informed, independent judgements about writers' specific form, layout and presentational choices - make detailed analysis and comparison of the ways writer's manipulate and shape meaning in a range of text
Writing: <ul style="list-style-type: none"> - develop different ways of generating organising and shaping ideas, using a range of planning format and methods to draw on the conventions of different forms - Develop character, voice and viewpoints in own fiction and non-fiction writing drawing on evidence and opinions - Use punctuation accurately to clarify meaning and create effects - Vary sentence length and structure to provide appropriate detail and create effects appropriate to purpose and reader - Use vocabulary precisely and imaginatively to extend meaning - Make ideas clear and sequenced by appropriate use of paragraphs and linking phrases - Shape overall sequence and organisation to convey ideas clearly - Make improvements as writing progresses by developing editing and proofreading. - Developing understanding of the conventions of SE and how to use them consistently in response to audience and purpose - Spell common words correctly - Increase knowledge of word families, roots and regular spelling patterns 	Writing: <ul style="list-style-type: none"> - explore, problem-solve, connect and shape ideas when planning writing - draw on techniques and devices to develop distinctive character and viewpoint in fiction and non-fiction - draw on a range of punctuation to clarify meaning and cohesion - draw on a range of punctuation to clarify meaning, aid cohesion and create effects - draw on knowledge of a variety of sentence lengths and structures to clarify ideas and create a range of effects - create considered and appropriate effects by drawing on their own vocabulary and by using strategies to extend those choices - use a range of cohesive devices to connect ideas within and between paragraphs - experiment with different ways of presenting texts, drawing on a range of formats - apply skills in editing and proofreading in a range of different contexts - understand the significance and importance of conventional SE in their own writing - spell most words correctly including some complex and polysyllabic words and unfamiliar words - apply knowledge of spelling skills and strategies with increasing independence 	Writing: <ul style="list-style-type: none"> - link ideas and planning choices explicitly to a clear sense of task, audience and purpose - sustain distinctive character voice and establish a clear and logical viewpoint through careful selection in fiction and non-fiction writing - deploy a range of punctuation accurately to enhance and emphasis meaning and clarity - deploy sentence structures to enhance, emphasis meaning and aid cohesion - select words carefully from within and beyond their own vocabulary, considering how choices will create meaning - shape and craft language within individual paragraphs, and structure ideas between the, to achieve particular effects - select most appropriate format and layout - evaluate the effectiveness and likely impact on reader by using editing, proofreading and reviewing processes - write fluently and sustain SE in a wide and varied texts and contexts, and for a range of purposes and audiences - spell correctly throughout substantial texts including ambitious or complex polysyllabic words 	Writing: <ul style="list-style-type: none"> - draw efficiently on and adapt a range of possible ways to generate, plan and shape ideas for impact - develop and deploy a range of techniques to establish character/voice or to sustain a clear logical viewpoint - shape and craft writing which draws on their understanding of how writers use punctuation with clear consideration of effect - select from a wide range of structures to shape, craft and adapt their own writing for meaning - shape reader's response through conscious choices and in planned ways by selecting vocabulary ambitiously - draw on a range of paragraph structures, links and combinations to convey ideas and effects - Shape, craft and adapt form, layout and organisation in ways that have clear purpose and effect - Review and revise writing successfully and independently based on the careful consideration of the potential impact on readers - write fluent and sustained SE in a range of familiar and unfamiliar contexts - review and revise spelling strategies for dealing with words in unfamiliar and familiar contexts or under time or other constraints 	Writing: <ul style="list-style-type: none"> - respond flexibly and imaginatively to a range of tasks by selecting and adapting appropriate forms of planning methods - engage a reader in a range of ways through inventive use of voice, point of view or character and establish and sustain clear, credible viewpoints on complex subjects. - shape, craft and adapt sentences and punctuation from a wide repertoire of styles and types deployed by writer - exploit the full range, forms and combinations of vocabulary to create levels of meaning form subtle to more explicit - exploit the full range of structures, style and links between paragraphs to achieve specific effects - exploit full range of potential forms, types of organisations in creative and appropriate ways - review and revise work with insight and independence and make considered choices about content and structure - write fluent and sustained SE in a range of familiar and unfamiliar contexts - review and revise spelling strategies for dealing with words in familiar and unfamiliar contexts, or when imaginative and ambitious choices are made, or under time or other constraints
Speaking and Listening <ul style="list-style-type: none"> - Identify key features of speech in a variety of contexts - Identify, sift and summarise the most important points of key ideas - Tailor and structure vocabulary of talk to clarify ideas and guide a listener with verbal and non-verbal techniques - Recognise different conventions and forms in speech - Use main conventions of standard English - Make clear, relevant contributions to group discussion and acknowledge and respond to others - Take different roles in discussions - Explore ideas through a variety of dramatic approaches - Work on and develop dramatic performances and comment on the work of others 	Speaking and Listening: <ul style="list-style-type: none"> - explain the effect of specific features of speech, the skills and strategies used by speakers, and identify areas for improvement - explain speakers' intentions from a variety of contexts - select the most appropriate way to structure speech for clarity and effect - use a range of verbal and non-verbal techniques - adapt SE for the level of formality and situations - make sustained contributions to group discussion and explain ideas and ask pertinent questions/suggestions - develop and evaluate dramatic performances and roles through a range of dramatic conventions, techniques and styles 	Speaking and Listening: <ul style="list-style-type: none"> - respond to speakers and give constructive feedback on skills, subject matters and intended listeners - analyse the underlying themes or issues in a range of different contexts - select from a wide repertoire to organise and structure speech to present information appropriately and persuasively - develop and choose from a range of verbal and non-verbal techniques to actively involve listeners - use SE with the degree of formality suited to listeners, context and purpose - recognise strengths and identify areas for improvement by drawing on ideas collaboratively - sustain a range of performance and roles through selections, adaptations and views of others. 	Speaking and listening: <ul style="list-style-type: none"> - analyse, compare and contrast features of speech in a range of contexts and relate them to their own speech - compare, contrast and synthesis what they hear in different contexts and distinguish between meaning - present or contribute to talk in clear, effective and flexible ways when exploring challenging content - sustain interest of listeners and influence their responses by selecting effective verbal and non-verbal techniques - use fluent and sustained SE in a range of familiar and unfamiliar contexts - compare and take account of different points of view and make judgements about when to lead discussions - sustain a variety of challenging and complex processes, narratives and performances through selection of appropriate conventions and styles 	Speaking and listening: <ul style="list-style-type: none"> - Make detailed and informed judgements about the effects of features of speech and apply this knowledge in a range of contexts - draw out speakers' intentions, implicit meaning and nuances, make perceptive analysis and evaluate their own interpretations of spoken texts - deploy a wider and sophisticated repertoire to create clear, effective and powerful presentations or contributions to discussions - appeal to listeners, challenge their views and assumptions by selecting and deploying a repertoire of verbal and non-verbal techniques - make judicious, flexible and confident use of SE for purpose - negotiate, challenge and build on the views of others by suggesting alternative interpretations - plan, develop and sustain a rich and varied range of dramatic roles, performance and narratives

Skills Progression & MTPs

Tracking and planning for development

		Library lesson			
9th Oct		How are things becoming more serious?	49-55	Respond to text by making precise points and relevant textual support	Stop and jot notes for things becoming more serious. Comprehension questions to demonstrate understanding of the <u>narrative development</u> of the chapter.
		What links can be made between Stalin and Napoleon?	55-59	Use <u>inference</u> and <u>deduction</u> to <u>explore</u> layers of meaning	explore <u>layers of meaning</u> and creating <u>characters</u> considering the historical <u>context</u>
		What are our Impressions of Napoleon?	60 - 68	Use <u>inference</u> and <u>deduction</u> to explore layers of meaning	reading for meaning and understanding, looking for <u>layers of meaning</u>
		Library lesson			
16th Oct		What are the intentions behind propaganda?	60-73 73-82	Make relevant notes when researching different sources for <u>context</u> and use them appropriately in your own writing	Understanding the impact of propaganda and the historical context

Knowledge tracking & MTPs

Tracking and planning for development

		Library lesson			
9th Oct		How are things becoming more serious?	49-55	<u>respond</u> to text by making precise points and relevant textual support	Stop and jot notes for things becoming more serious. Comprehension questions to demonstrate understanding of the <u>narrative development</u> of the chapter.
		What links can be made between Stalin and Napoleon?	55-59	Use <u>inference</u> and <u>deduction</u> to <u>explore</u> layers of meaning	explore <u>layers of meaning</u> and creating <u>characters</u> considering the historical <u>context</u>
		What are our Impressions of Napoleon?	60 - 68	Use <u>inference</u> and <u>deduction</u> to explore layers of meaning	reading for meaning and understanding, looking for <u>layers of meaning</u>
		Library lesson			
16th Oct		What are the intentions behind propaganda?	60-73 73-82	make relevant notes when researching different sources for <u>context</u> and use them appropriately in your own writing	Understanding the impact of propoganda and the historical context

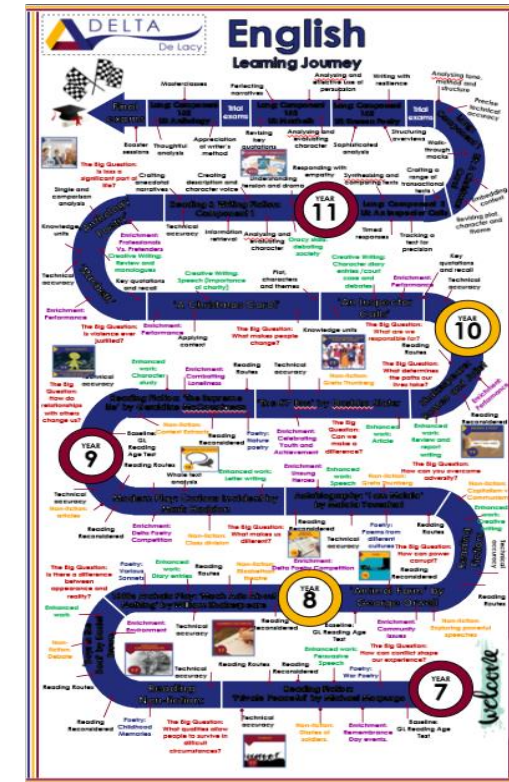
Key Stage 3 Oracy Opportunities – TERM ONE

Oracy expectations throughout the schemes of learning. Students are also expected to develop pace, tone and expression in reading out loud, with the expectation of growing confidence.

Speaking and Listening – Year 7 <ul style="list-style-type: none"> - Identify key features of speech in a variety of contexts - Identify, sift and summarise the most important points of key ideas - Tailor and structure vocabulary of talk to clarify ideas and guide a listener with verbal and non-verbal techniques - Recognise different conventions and forms in speech - Use main conventions of standard English - Make clear, relevant contributions to group discussion and acknowledge and respond to others - Take different roles in discussions - Explore ideas through a variety of dramatic approaches - Work on and develop dramatic performances and comment on the work of others 	Speaking and Listening: - Year 8 <ul style="list-style-type: none"> - explain the effect of specific features of speech, the skills and strategies used by speakers, and identify areas for improvement - explain speakers' intentions from a variety of contexts - select the most appropriate way to structure speech for clarity and effect - use a range of verbal and non-verbal techniques - adapt SE for the level of formality and situations - develop and evaluate dramatic performances and roles through a range of dramatic conventions, techniques and styles 	Speaking and Listening: - Year 9 <ul style="list-style-type: none"> - respond to speakers and give constructive feedback on skills, subject matters and intended listeners - analyse the underlying themes or issues in a range of different contexts - select from a wide repertoire to organise and structure speech to present information appropriately and persuasively - develop and choose from a range of verbal and non-verbal techniques to actively involve listeners - use SE with the degree of formality suited to listeners, context and purpose - recognise strengths and identify areas for improvement by drawing on ideas collaboratively - sustain a range of performance and roles through selections, adaptations and views of others.
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Term One	Oracy Opportunity 1	Oracy Opportunity 2	Procedural Knowledge	Assessment	Progress
Year 7 Big Question: How can conflict shape our experiences?	<u>SPEECH (L10)</u> Draft speech about joining the army. Deliver speech to class.	<u>DIARY OF A HERO (L25)</u> Draft diary entry about thoughts and fears. Dramatic reading of diary entry.	World War One context Speaking and listening success criteria. Private Peaceful – Charlie and Tommo's experiences	<ul style="list-style-type: none"> • Peer feedback on war speech. • Peer feedback on dramatic reading performances 	<ul style="list-style-type: none"> - Work on and develop dramatic performances and comment on the work of others - Tailor and structure vocabulary of talk to clarify ideas and guide a listener with verbal and non-verbal techniques
Year 8 Big Question: How can power corrupt?	<u>WINDMILL (L9)</u> Prepare arguments for and against the animals building a windmill. Collaborative and group work-debate held after planning and writing of arguments.	<u>TALK IN ROLE -BENJAMIN (L22)</u> Draft a talk from the point of view of Benjamin to explain your thoughts and feelings about the pigs. Deliver talk in role, using knowledge of the text and character.	Extract: Brave New World {BBK} Characters – Snowball and Napoleon – symbolic role WW2 – Persecution of Jewish people	<ul style="list-style-type: none"> • Group oracy feedback on debate outcome. • Peer feedback on information conveyed, teacher verbal feedback on speaking performance. 	<ul style="list-style-type: none"> - make sustained contributions to group discussion and explain ideas and ask pertinent questions/suggestions - Debating and agreeing outcome. - Deliver information in role as a character.
Year 9 Big Question: How do our relationships change	<u>MY OPINION (L4)</u> Prepare opinions and evidence to explain to an audience whether	<u>NEWS REPORT (L22)</u> Prepare information for a	Examples of bias in reporting – link to the hijacking of the newspaper in text by a corrupt politician	<ul style="list-style-type: none"> • Group feedback on relationship talk. • Teacher verbal feedback on news report 	<ul style="list-style-type: none"> - develop and choose from a range of verbal and non-verbal techniques to actively involve listeners

How do the students know what they're studying? (Exemplar Learning Journeys)



Termly

5 year

How do the students know what they're studying?

(The Exam Plan – exam readiness, building stamina and resilience)

Academy Exam Plan English Year 11: 2024-2025 v5

The balance of Language and Literature content will depend on how many hours of Core lessons students have each week in your school:

5 lessons – 3 x Language, 2 x Literature

6 lessons – 4 x Language, 2 x Literature OR 3 x Language, 3 x Literature

Suggestions for a 4th lesson of Core Language (AO focus) or a 3rd lesson of Core Literature have been made, but these resources can easily be moved to the Option English lessons.



Literature key notes:

- Sections for annotation in blue booklets should be chosen according to importance to plot – minimum requirements are the bullet points below. **Differentiate according to ability.**
- Don't 're-teach' texts: equip with laminated plot/quote resource and support with intervention.
- All key plot points listed in the front of the booklets must be covered.
- SLT gate quizzes and assemblies should be used to promote engagement and develop knowledge of plot and quotations.
- There is one WTM per text before the Trial exams, and after TS a second WTM for each text is scheduled; please adapt as per the needs of your cohort.
- Y10 Knowledge Audits and/or Exam Readiness tests to be built in as per cohort need.

		GCSE English Language (3h pw)			Main option lesson (additional sessions on separate MTP)	GCSE English Literature (2h pw)		6th Core or Option suggestion	Key Weekly Content
Week	w/c date	Lesson 1	Lesson 2	Lesson 3	Recovery/Intervention	Lesson 4	Lesson 5	Lesson 6/Option	Areas of booklets to annotate and SLL tasks (D&G/Why/CED/Zinger)
		Component 2, Section A							Student answers don't all need to be full 60 min responses
1	2/9/2024	Teaching: AO1 + AO2 'Whaling' Q1 + Q2 Intro. to question types Search and find Tracking the text Embedding evidence Commenting on meaning Commenting on method	Teaching: AO1 + AO4 'Whaling' Q3 + Q4 Embedding evidence Commenting on meaning Evaluating - 'I agree... I think... I feel because...'	Teaching: AO5 'Whaling' Q5/Q6 Collating evidence from two texts Paraphrasing 'explain briefly in your own words' Embedding evidence Commenting on meaning Commenting on method	Lang: C2A: 1.1 & 1.2 Lifeboats	Literature lessons potentially lost/reduced due to INSET days/staggered returns in September: any Literature lessons are to be used for establishing of pupils' Literature needs, knowledge levels, gaps, and for consolidation. Gaps in text knowledge throughout the course should be filled by extra resources, home learning, 1:1 lessons, potentially Form and/or Option lessons depending on academy context. After an initial fortnight of teaching, the teaching of Unseen Poetry is to be interleaved amongst teaching and assessment of other texts – see plan.			
2	9/9/2024	WTM 'Boat Women' – Demonstrate task Time management Demands of the different question types Knowing how the examiner will reward Self-evaluation (mark Q1 and 3 in the hall)		WTM Connect – Flying Machines Q1,2,3 (key student group/live marking/modelling)	Lang: C2A: 1.3 & 1.4 Lifeboats	Teaching: AN INSPECTOR CALLS/BLOOD BROTHERS Detailed analysis of key weekly content + supplementary annotation of relevant extracts according to ability (hour 1)	Teaching: An Inspector Calls/Blood Brothers Detailed analysis of key weekly content + supplementary annotation of relevant areas, live modelling summary and/or CED, building to independent writing according to ability. (hour 2)	More time on key scenes & focus on key quotations Lit: C2A: AIC extract Arthur/Sheila/Goole Or BB extract Mothers/setting/class	<ul style="list-style-type: none">Arrogance of Birling / Priestley's message about politicsSheila's immaturity but then an immediate taking of responsibility SLL: Write about the differences between Sheila and her father in their attitudes towards responsibility. OR <ul style="list-style-type: none">Class differences / Marilyn MonroeNature vs nurture / incident with the policeman SLL: Write about the key differences between the two mothers.
3	16/9/2024	WTM Connect – Flying Machines Q4,5,6	Teaching: Transactional writing <i>Formal letter: Letter to the</i>	Teaching: Transactional Writing	Lang: C2A: 1.5 & 1.6 Lifeboats (Timed demonstrate 1.5 -	<i>An Inspector Calls/Blood Brothers</i> Detailed analysis of key	<i>An Inspector Calls/Blood Brothers</i> Detailed analysis of key	More time on key scenes & focus on key quotations	<ul style="list-style-type: none">Gerald using Eva / avoiding responsibility / only really regrets being caught

The End Goal

- By the time our students leave us, they are equipped to engage with whatever their futures hold.
- They will be confident and competent readers, who can engage with any text their careers/studies require of them.
- They will be able to fluently express their opinions both in writing and orally.