

Key Stage 3 Curriculum Excellence English



The purpose of the CLF, is at the **HEART**, of all we do:

- Establish **High expectations** for all that we seek to achieve
- Create **Equity** of opportunity, removing disadvantage
- Champion the success and life chances of **All children** in the communities we serve
- Furnish pupils and staff with the **Resilience** to succeed as lifelong learners
- Promote **Tolerance** and respect for ourselves, our communities and our environment



The curriculum enables children to...
acquire... **Knowledge & Skills**, which
secured through... **Application**
develops... **Understanding**
and allows them to seek... **Meaning**
and achieve... **Personal growth**

Contents:

1. KS3 Vision
2. Subject Vision
3. ARE Descriptor
4. Curriculum Skeleton/Long Term Plan/Assessment Overview
5. Medium Term Plans
6. Exemplification

Key Stage 3 in the Cabot Learning Federation

CLF KS3 Curriculum Principles

- The curriculum enables children to acquire **knowledge and skills**, which are secured through **application** (over time and in different contexts) to develop **understanding** (change in long term memory) and allows children to seek **meaning** and achieve **personal growth**.
- Built-up from KS2 to secure a foundation for young people for life (... and KS4). **Based on Age Related Expectations and using DOYA.** (Not built down from KS4).
- Focused on the **progression of content and concepts** through the KS3 curriculum that accelerates progress within a **progressive and purposeful 3-19 CLF Curriculum**.
- The curriculum is our opportunity to inspire children to be **successful individuals, historians, mathematicians, geographers, musicians, authors, artist, sportspeople, scientists, writers, innovators, dreamers, magicians, mothers, fathers, positive citizens**.
- On a platform of standardisation the curriculum releases teachers to drive up learning and progress. **Standardised Age Related Expectations, curriculum and assessment** frees and empowers experts to collaborate, follow the learning and teach.
- The curriculum will be **curated by subject experts and teams from across the Trust** who are empowered to evolve the curriculum that will allow all children to thrive.
- The content of the curriculum is progressive and is based on **consolidating and revisiting** content over time to secure progress over time.
- The curriculum seeks **depth of study rather than breadth** to build understanding and to seek meaning; stretching and challenging children to think.
- The Age Related Expectations and exemplars are **widely published** to support child, parent, teacher, leader and other staff understanding of the expected standards and the content of the curriculum, **enabling wider ownership of the curriculum**
- **Two key areas of assessment:**
 - **Shared on-line MCQ assessments four times a year** to assess knowledge/skills acquisition and elements of application and understanding. Immediate feedback from on-line supports understanding of gaps and re-teaching.
 - **Teacher assessment of learning that uses standardised exemplar material** to assess agreed subject written responses/assessments, supporting teachers to make a broad assessment of children's attainment against DOYA.
- Given the shared AREs and assessment cycle teachers are freed to **plan to meet need** and support all children to feel and be successful. Approaches to **pedagogy are based on cognitive science:**
 - Supporting children to experience **desirable difficulty** and grapple with learning in their proximal zone.
 - Explicitly secure **knowledge and skills** through **application** to build **understanding and seek meaning**
 - **Specificity of feedback** for impact and the **developed and precise use of modelling, explanations and questioning** to secure progress.
 - Emphasis on the development of **reading (widely and often), oracy and quality of writing**.

"The limits of my language mean the limits of my world." Ludwig Wittgenstein

English is at the heart of the curriculum because it enables students to have the ability to control and craft their writing and through reading engage with the world around them. We want students to read a wide range of texts (prose, poetry, non - fiction, drama) to enhance their cultural capital and give them an increased sense of empathy and freedom of imagination. We want to develop students' knowledge of writing, including grammar, as a means to express themselves effectively and creatively.

We strive to send them out into the world as effective communicators, confident writers with a lifelong love of reading. As a result, we prepare them for life.

Key Stage 3 in the Cabot Learning Federation

KS3 English in the Cabot Learning Federation

Statement of Intent

Organisation and Assessment:

1. Each year is divided into four units, each lasting for 5, 6, 6 and 7 weeks. At the end of each unit, two weeks have been allocated for multiple choice tests in academies followed by two weeks of reteach. In reality, each unit is therefore 9, 10, 10 and 11 weeks long.
2. Each unit is accompanied by a medium term plan but in English, Units 1 and 2 have been joined together under one over-arching theme meaning there are three medium terms which roughly equate to the traditional term splits of the academic year.
3. Each of the four MCQs will have 20 questions and will last for about 20 minutes. They will test specific elements of the curriculum: key knowledge and skills and understanding and help inform the reteach element of the curriculum. There will be questions testing the set texts, an unseen but conceptually and thematically linked text and questions testing wider literary and linguistic knowledge, key terminology etc.
4. Students will complete eight core tasks throughout the year; three in units 1&2, three in unit 3 and two in the final unit. These will be in their portfolio books which are carried across the KS3 years.
5. The core tasks will inform the main DOYA assessment, covering knowledge, skills, understanding and meaning. This is a holistic assessment and will use exemplar materials and ARE descriptors. Exemplification, standardisation and moderation processes will be developed throughout the year.
6. Teachers will make a judgement about DOYA twice per year, in week 5 of term 3 and the end of term 6.

Enacting the Curriculum:

1. The medium-term plans will include a list of key essentials including the core texts that all students will read. The key essentials of content, concepts, vocabulary and terminology form the bulk of the curriculum and will be tested in the core tasks and the MCQ tests. This should form the basis of individual lesson planning, using the broad suggestions for progression week by week included in the medium term plans.
2. The core texts have been chosen to enable children to understand the development of the English canon and an understanding of how language works as a reader, speaker and writer. They are of high challenge and build upon the texts studied in KS2 and prepare for the texts studied in KS4. The curriculum skeleton makes clear the progression and element of mastery through time as concepts are returned to and developed with greater challenge. In addition, a supplementary reading list is included in each medium term plan to encourage thematically and conceptually linked reading outside of the classroom.
3. Teachers are also expected to study related non-fiction, poetry, prose extracts and drama which help enrich the central content, including works from diverse cultures and backgrounds. This body of texts will develop over time and be added to One Drive.

ARE Descriptors

Year 7			
KS2 Prior Learning	Knowledge and Skills	Understanding	Meaning
<p>What is the key knowledge, skills, understanding and meaning that children bring from the AREs in KS2 in this subject?</p> <p>The Primary National Curriculum says:</p> <p>By the end of year 6, pupils’ reading and writing should be sufficiently fluent and effortless for them to manage the general demands of the curriculum in year 7, across all subjects and not just in English, but there will continue to be a need for pupils to learn subject-specific vocabulary. They should be able to reflect their understanding of the audience for and purpose of their writing by selecting appropriate vocabulary and grammar. Teachers should prepare pupils for secondary education by ensuring that they can consciously control sentence structure in their writing and understand why sentences are constructed as they are. Pupils should understand nuances in</p>	<p>What is the key knowledge and skills that we want to pass on to children as ARE in Year 7 that build up from KS2?</p> <p>Students will study a range of poetry, prose, drama and nonfiction from a range of different historical periods.</p> <p>Knowledge:</p> <ul style="list-style-type: none"> • Greek mythology and heroes • 19th century life • Great Expectations • Shakespearean comedy • Sonnets <p>Skills:</p> <ul style="list-style-type: none"> • Read, understand and respond to texts • Select explicit and implicit information • Analysing language, structure and form 	<p>What do we want children to build through the application of knowledge and skills, including key concepts and misconceptions?</p> <p>The ability to appreciate stories using them as inspiration for their own writing.</p> <p>Students should be able to empathise with characters in the 19th century.</p> <p>Students should be able to appreciate the production of the play and involvement of the audience.</p> <p>To have skills necessary to construct transactional writing.</p>	<p>What is the meaning that we want children to seek by age that supports their personal growth?</p> <p>Students will understand the personal influence a text can have on a reader; understanding their place in the world and its various cultures.</p> <p>Students will develop individual responses and interpretations of a range of fiction and nonfiction texts and begin to question and challenge the ideas of others.</p> <p>Widening understanding of development of literature across time and how they place themselves within this.</p>

Key Stage 3 in the Cabot Learning Federation

<p>vocabulary choice and age-appropriate, academic vocabulary. This involves consolidation, practice and discussion of language.</p>	<ul style="list-style-type: none"> • Comment on the effect on the reader • Identification of subject terminology • Develop personal response to texts • Evaluate texts • Use a range of punctuation, vocabulary and sentence structures for clarity, purpose and effect 		
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Key Stage 3 in the Cabot Learning Federation

Year 8			
Year 7 Prior Learning	Knowledge and Skills	Understanding	Meaning
<p>What is the key knowledge, skills, understanding and meaning that children bring from the AREs in Year 7 in this subject?</p>	<p>What is the key knowledge and skills that we want to pass on to children as ARE in Year 8 that build up from Year 7?</p> <p>Students will study a range of poetry, prose, drama and nonfiction from a range of different historical periods.</p> <p>Knowledge:</p> <ul style="list-style-type: none"> • 19th century • Gothic and detective fiction • Dystopia • Animal Farm • Shakespeare • Sonnets <p>Skills:</p> <ul style="list-style-type: none"> • Read, understand and respond to texts • Select explicit and implicit information • Analysing language, structure and form • Comment on the effect on the reader 	<p>What do we want children to build through the application of knowledge and skills, including key concepts and misconceptions?</p> <p>The ability to appreciate stories using them as inspiration for their own writing. Apply knowledge of writer's craft to their own pieces.</p> <p>Students should be able to empathise with characters in the 19th century and challenge ideas historically and in their current context.</p> <p>To understand socio-political context and discuss how it affects plot and character.</p> <p>Students should be able to evaluate the production of the play and involvement of the audience.</p> <p>To have skills necessary to construct transactional writing.</p> <p>Communicate subtle meaning effectively.</p>	<p>What is the meaning that we want children to seek by age that supports their personal growth?</p> <p>Students will understand the personal influence a text can have on a reader; understanding their place in the world and its various cultures.</p> <p>Students will develop individual responses and interpretations of a range of fiction and nonfiction texts and begin to question and challenge the ideas of others.</p> <p>Students will show a widening understanding of the development of literature across time and how they place themselves within this.</p> <p>Students will take political and social issues and apply them to their own interpretations.</p>

Key Stage 3 in the Cabot Learning Federation

	<ul style="list-style-type: none">• Identification of subject terminology• Develop personal response to texts• Evaluate texts• Show understanding of the relationships between texts• Use a range of punctuation, vocabulary and sentence structures for clarity, purpose and effect		
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Key Stage 3 in the Cabot Learning Federation

Curriculum and Assessment Skeleton

Year 7			
ARE Point	1& 2 (Terms 1 & 2)	3 (Term 3 & 4)	4 (Term 5 & 6)
Unit Title	Ancient Stories: An Anthology <i>The story of the hero: how has our conception of the hero changed over time?</i>	The Nineteenth Century: Great Expectations <i>Who decides what Great Expectations are?</i>	Shakespeare and Comedy: The Tempest or A Midsummer Night's Dream or Twelfth Night and Sonnets <i>Is Shakespeare funny?</i>
MCQ	ARE 1&2: 20 questions Questions testing the set texts Questions testing a conceptually and thematically linked unseen text (fiction, poetry, non-fiction) Questions testing wider literary and linguistic knowledge, key terminology etc	ARE 3: 20 questions Questions testing Great Expectations Questions testing a conceptually and thematically linked unseen text (fiction, poetry, non-fiction) Questions testing wider literary and linguistic knowledge, key terminology etc	ARE 4: 20 questions Questions testing the Shakespeare Questions testing a conceptually and thematically linked unseen text (fiction, poetry, non-fiction) Questions testing wider literary and linguistic knowledge, key terminology etc
DOYA	Portfolio : <ul style="list-style-type: none"> Discursive writing: an essay based on one of the Greek myths 'Hercules is a fantastic example of a Greek hero.' To what extent do you agree? A narrative about a heroic character Analysis of an extract (to be decided) 	Portfolio: <ul style="list-style-type: none"> Analysis of a key extract: How is the convict presented in this extract? "Success is shaped by the people around us such as family, friends and other role models." Write an article giving your views on this statement. Analysis of structure: How does character of Pip develop as the novel progresses? 	Portfolio: <ul style="list-style-type: none"> How is humour presented in ... a scene of your choice? How is the relationship presented in sonnet 130?

Key Stage 3 in the Cabot Learning Federation

Year 8			
ARE Point	1&2 (Terms 1 & 2)	3 (Term 3 & 4)	4 (Term 5 & 6)
Unit Title	<p>The Nineteenth Century: An Anthology</p> <p><i>How has 19th century Literature shaped what we know about life today?</i></p>	<p>Dystopian Fiction: Animal Farm</p> <p><i>What is the best way to organise society?</i></p>	<p>Shakespeare and Tragedy: Romeo and Juliet or Macbeth and Sonnets</p> <p><i>What are the conventions of a tragedy and why do we still study them?</i></p>
MCQ	<p>ARE 1&2: 20 questions</p> <p>Questions testing the set texts</p> <p>Questions testing a conceptually and thematically linked unseen text (fiction, poetry, non-fiction)</p> <p>Questions testing wider literary and linguistic knowledge, key terminology etc</p>	<p>ARE 3: 20 questions</p> <p>Questions testing Animal Farm</p> <p>Questions testing a conceptually and thematically linked unseen text (fiction, poetry, non-fiction)</p> <p>Questions testing wider literary and linguistic knowledge, key terminology etc</p>	<p>ARE 4: 20 questions</p> <p>Questions testing Shakespeare</p> <p>Questions testing a conceptually and thematically linked unseen text (fiction, poetry, non-fiction)</p> <p>Questions testing wider literary and linguistic knowledge, key terminology etc</p>
DOYA	<p>Portfolio:</p> <ul style="list-style-type: none"> • How is tension built in the Tell Tale Heart? • How is Dr Roylott presented in the story The Speckled Band? • An opening to a story: detective story – crime has been committed 	<p>Portfolio:</p> <ul style="list-style-type: none"> • Description of a dystopian scene • 'There is no such thing as a perfect world.' Write a speech in which you argue for or against this statement. • How is power and authority presented in this allegory? 	<p>Portfolio:</p> <ul style="list-style-type: none"> • How is a character presented in a key scene? • Compare how love is presented in sonnet 43 and Valentine • Modern monologue from a key character's perspective (from your choice of play)

Key Stage 3 in the Cabot Learning Federation

Year 9 – Bridge to GCSE			
	Terms 1 & 2	Terms 3 & 4	Terms 5 & 6
Unit Title	War and Conflict Explicit preparation for GCSE, for example: war poetry, Macbeth, non-fiction	The Struggle for Identity Of Mice and Men Non-fiction Rhetoric	Language paper 1 Modern play: The Crucible, A View from a Bridge, An Inspector Calls, Journey's End, Blood Brothers, Pygmalion, Our Day Out
Unit Details	<i>Macbeth</i> by William Shakespeare	<i>Of Mice and Men</i> by John Steinbeck	Dramatic conventions Explicit Language Paper 1 preparation for CLF Mock 1

Key Stage 3 in the Cabot Learning Federation

Medium Term Plan

Subject: English Year 7	Unit Title: Ancient Stories (Terms 1 & 2)	ARE Point: 7.1 & 7.2
<p>Key Essentials:</p> <p>Content:</p> <p>Week 1-2: Creation Stories leading into Prometheus and Pandora and contexts of Greek mythology (Zeus, Olympus, Gods)</p> <p>Week 3: Concepts of Heroism – Perseus and Medusa</p> <p>Week 4: Concepts of Heroism – Hercules and the 12 labours</p> <p>*Core task* Discursive writing: an essay based on one of the Greek myths 'Hercules is a fantastic example of a Greek hero.' To what extent do you agree?</p> <p>Week 5: Greek Tragedy – Daedalus and Icarus / Orpheus and Eurydice</p> <p>Week 6: MCQ, reteach, feedback on core task (Use Theseus and the Minotaur)</p> <p>Week 7: MCQ and reteach , reteach, feedback on core task.</p> <p>Week 8: Heroes and Monsters – Beowulf (Overview of the story, the characters, the original vs. The modern)</p> <p>Week 9: Heroes and Monsters – Beowulf – reading a longer extract then focussing in on presentation of heroes and Grendel</p> <p>*Analyse an extract focussing on Grendel*</p> <p>Week 10: Middle ages – King Arthur and Camelot – introduction to context and idea of round tables, knights, valour and 'sword in the stone'</p> <p>Week 11: Sir Gawain and the Green Knight (modern story and some elements of original poem)</p> <p>Week 12: Modern Hero – Robin Hood</p> <p>*Core task – narrative about a heroic character which subverts an element of the stories we've read so far*</p> <p>Week 13: MCQ and reteach</p>		<p>WHY are children LEARNING this?</p> <p>This unit will look to build upon cultural capital. These are the stories upon which all other stories are built.</p> <p>These stories are commonly referenced throughout various Literature.</p> <p>We will look at narrative tradition within this unit.</p> <p>https://www.bbc.co.uk/programmes/b0542xt7</p>

Key Stage 3 in the Cabot Learning Federation

<p>Greek myths (Perseus and Medusa, Prometheus and Pandora, Theseus, Hercules) - themes like the concept of heroism</p> <p>Beowulf</p>	
<p>Concepts:</p> <ul style="list-style-type: none"> • Fall of man (Adam and Eve) • Oral tradition • Heroes and monsters (The heroic male, brave, strong yet flawed – often by hubris or desperation for glory) • Wrath of Gods • How heroism has changed over time 	<p>HOW will ORACY, READING and WRITING be developed?</p> <ul style="list-style-type: none"> • Frameworks and scaffolds for discursive writing (Discourse markers) • Discussion based around the idea of the hero – debates <p><u>Supplementary Reading List for Students:</u></p>
<p>Terminology and Vocabulary (subject specific and academic): Antagonist, audacious, betrayal, courageous, deceptive, devious, devotion, envious, heroism, hubristic, labyrinth, legend, malicious, myth, narrative, oppressive, origin, perilous, protagonist, repulsive, tyrannical, valiant, vengeful, vindictive, wrath, zealous</p>	<ul style="list-style-type: none"> • <i>Skellig</i> by David Almond • <i>His Dark Materials trilogy</i> by Phillip Pullman • <i>The Lightning Thief</i> by Rick Riordan and all other <i>Percy Jackson and the Olympians</i> books • <i>Goddess Test series</i> by Aimee Carter • <i>Starcrossed series</i> by Josephine Angelini • <i>Goddess Girls series</i> by Joan Holub • <i>Daughters of Zeus series</i> by Kaitlin Bevis • <i>Troy</i> by Adele Geras • <i>The Children’s Homer</i> by Padraic Colum • <i>Tales from the Odyssey</i> by Mary Pope Osborne • <i>The Pegasus Series</i> by Kate O Hearn <p>Poems: Medusa Duffy; Orpheus Shakespeare Percy Jackson extracts Tennyson Arthur legends Philip Pullman – Grimm Tales</p>
<p>Extended Response (writing, performance or product): There will be three core tasks across the unit (two terms)</p>	<p>WHAT will PROGRESS look like in this unit?</p>

Key Stage 3 in the Cabot Learning Federation

Core tasks:

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| <ul style="list-style-type: none">• Discursive writing: an essay based on one of the Greek myths 'Hercules is a fantastic example of a Greek hero.' To what extent do you agree?• A narrative about a heroic character• Analysis of an extract (chosen at a later date) | <ul style="list-style-type: none">• Demonstrate a knowledge of the Greek Gods• A growing knowledge of the vocabulary and terminology linked to creative writing• To understand some of the ways Greek myths have impacted our culture and literature• A growing knowledge of the key concepts• Application of linguistic devices in a piece of creative writing |
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Key Stage 3 in the Cabot Learning Federation

Medium Term Plan:

Subject: English	Unit Title: Journey and Adventure (Terms 3 & 4) Great Expectations by Charles Dickens	ARE Point: 7.3
Key Essentials: Content: Great Expectations Bildungsroman , class of novel that deals with the maturation process, with how and why the protagonist develops as he does, both morally and psychologically. The German word Bildungsroman means “novel of education” or “novel of formation.”		WHY are children LEARNING this? To know how individuals mature and develop in life; how decisions affect your future; it is a canonical text and offers the rigour and challenge that will prepare students for KS4.
Concepts: <ul style="list-style-type: none"> • Class divide • Journey of self-discovery • Family and love 		HOW will ORACY, READING and WRITING be developed? <ul style="list-style-type: none"> • Opportunity to write different text-types. • Develop confidence in reading C19th texts.
Terminology and Vocabulary (subject specific and academic): Naïve, Bildungsroman, epiphany, hulks, marshland, maturity, social mobility, self-discovery, criminal, pathetic fallacy, characterisation, benefactor, theme, motif, allegory, setting, light symbolism.		<u>Supplementary Reading List for Students:</u>
Extended Response (writing, performance or product): There will be three core tasks across the unit (two terms) Core tasks: <ul style="list-style-type: none"> • Analysis of a key extract: How is the convict presented in this extract? 		WHAT will PROGRESS look like in this unit? <ul style="list-style-type: none"> • Demonstrate a knowledge of 19th century life • A growing knowledge of themes across a novel and their significance - writer's intent • Analysing the writer's language and structure confidently • Craft a literature essay embedding a line of argument

Key Stage 3 in the Cabot Learning Federation

<ul style="list-style-type: none">• "Success is shaped by the people around us such as family, friends and other role models." Write an article giving your views on this statement.• Analysis of structure: How does character of Pip develop as the novel progresses?	<ul style="list-style-type: none">• To demonstrate confidence with expressing a viewpoint in a piece of argument• Persuasive and argumentative writing application• Knowledge of key concepts and terminology
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Key Stage 3 in the Cabot Learning Federation

Medium Term Plan

Subject: English Year 7	Unit Title: Shakespeare and Comedy	ARE Point: 7.4
<p>Key Essentials:</p> <p>Content: Shakespeare and Comedy: The Tempest or A Midsummer Night’s Dream or Twelfth Night and Sonnets</p>	<p>WHY are children LEARNING this?</p> <p>To recognise that literature is stimulating and enjoyable. This will lay the foundations for the academic study of Shakespeare in the future. By frequently exposing students to the challenge of Shakespeare, this will help to build students' confidence in tackling dense texts.</p>	
<p>Concepts:</p> <ul style="list-style-type: none"> • Elizabethan/Jacobean society • The Globe theatre • role of women • the genre of comedy • The concept of a play • The significance of the audience and live production, stagecraft. 	<p>HOW will ORACY, READING and WRITING be developed?</p> <ul style="list-style-type: none"> • In addition to the core tasks, students will be expected to memorise and deliver/perform a soliloquy or sonnet to develop memory and understanding of performance and voice. • Students will take on various character roles and be encouraged to read with expression and interaction with others • A range of critical and creative responses to a text 	
<p>Terminology and Vocabulary (subject specific and academic): Soliloquy, iambic pentameter, syllable, sonnet, rhyme, dramatic irony, stage directions, blank verse (iambic pentameter), act, scene.</p>	<p><u>Supplementary Reading List for Students:</u></p>	
<p>Extended Response (writing, performance or product):</p> <p>There will be three core tasks across the unit (two terms)</p> <p>Core tasks:</p> <ul style="list-style-type: none"> • How is humour presented in a scene of your choice? 	<p>WHAT will PROGRESS look like in this unit?</p> <ul style="list-style-type: none"> • Demonstrate a knowledge of plays • Demonstrate a knowledge of context 	

Key Stage 3 in the Cabot Learning Federation

<ul style="list-style-type: none">• How is the relationship presented in sonnet 130?	<ul style="list-style-type: none">• A growing knowledge of themes across the play and their significance - writer's intent• Analysing the writer's language and structure confidently• Application of elements of script writing• Knowledge of key concepts and terminology
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Key Stage 3 in the Cabot Learning Federation

Medium Term Plan:

Subject: English Year 8	Unit Title: The Nineteenth Century	ARE Point: 8.1 & 8.2
<p>Key Essentials:</p> <p>Content: Tell Tale Heart - Poe Sherlock Holmes: The Speckled Band - Doyle Extract from Frankenstein (chapter 5) Gothic and crime Context - Industrial revolution, crime (Jack the Ripper), workhouse, class divides</p> <p style="text-align: center;"><u>First five weeks will focus on gothic:</u></p> <p>Week 1: Introduction to gothic. Focus on setting and exposition in the opening of novels - development of plot Week 2: Characters within gothic - tyrannical males vs submissive females – Rebecca (opening chapter 1) Week 3: Characters within gothic - tyrannical males vs submissive females - Castle of Otranto (chapter 1) Week 4: character of the innocent protagonist within gothic – The Woman in Black (chapter 2) and Dracula (chapter 3) Week 5: Scientists and experimentation - Frankenstein chapter 5 Core task – Opening to a gothic narrative Week 6: MCQ, reteach, feedback on core task (Gothic story opening Week 7: MCQ and reteach, reteach, feedback on core task. Week Week 8: The unreliable narrator - The Tell Tale Heart Poe Week 9: Core task – How is tension built? Week 10: Introduction to detective fiction and crime within the 19th century - Article on Jack the Ripper Week 11: Features of detective fiction (red herrings) Sherlock – Speckled Band Week 12: Antagonists with a focus on Dr Roylott. Sherlock – Speckled Band. Core task – How is Dr Roylott presented in the story?</p>		<p>WHY are children LEARNING this?</p> <p>To understand the significance of C19th and the Industrial Revolution and how it has shaped the modern world.</p> <p>To understand Gothic conventions and the range of characters a reader can expect to find within a literary text so that students can appreciate and be inspired by the writer's craft.</p>

Key Stage 3 in the Cabot Learning Federation

<p>Week 13: MCQ and reteach</p>	
<p>Concepts: Build on all key concepts from year 7 Setting, atmosphere, tension, structural features Industrial revolution Gothic Unreliable narrator Narrative voice Red herring Antagonist Class difference and society Poor law and poor relief Workhouses, 1834 Poor Law,</p>	<p>HOW will ORACY, READING and WRITING be developed?</p> <ul style="list-style-type: none"> • Development of Literature essays through frameworks and structures – developing a clear line of argument which flows seamlessly • Discussion and analysis of character's motives and reliability <p><u>Supplementary Reading List for Students:</u></p>
<p>Terminology and Vocabulary (subject specific and academic): Antagonist, hardship, social class, injustice, prejudice, unreliable narrator, pathetic fallacy, deprivation, poverty, ignorance, detective, sidekick,</p>	
<p>Extended Response (writing, performance or product):</p> <p>There will be three core tasks across the unit (two terms) Core tasks:</p> <ul style="list-style-type: none"> • How is tension built in the Tell Tale Heart? • How is Dr Roylott presented in the story The Speckled Band? • An opening to a story: gothic 	<p>WHAT will PROGRESS look like in this unit?</p> <ul style="list-style-type: none"> • To understand class divides - the life of the poor during the 19th century • Develop ideas surrounding narrative structure, narrative voice and characters • To understand different genres – gothic and detective fiction • Apply knowledge of writer's craft to own creative pieces

Key Stage 3 in the Cabot Learning Federation

Medium Term Plan

Subject: English Year 8	Unit Title: Dystopian Fiction Animal Farm by George Orwell	ARE Point: 8.3
<p>Key Essentials:</p> <p>Content: Animal Farm Russian Revolution Dystopia and utopia</p>	<p>WHY are children LEARNING this?</p> <p>To understand the significance of power and control in society. To broaden students' awareness of political and cultural contexts. To understand the power of rhetoric and how it can be used to influence. This is an accessible text as well as offering the opportunity for students to analyse different layers of meaning.</p>	
<p>Concepts:</p> <p>Communism Capitalism Dystopia Utopia Abuse of power Corruption Politics Rhetoric</p>	<p>HOW will ORACY, READING and WRITING be developed?</p> <ul style="list-style-type: none"> • Development of Literature essays through frameworks and structures – developing a clear line of argument which flows seamlessly • Discussion and analysis of character's motives and reliability • Opportunity to perform speech in a formal setting. <p><u>Supplementary Reading List for Students:</u></p>	
<p>Terminology and Vocabulary (subject specific and academic): inequality, injustice, pathetic fallacy, characterisation, benefactor, theme, motif, allegory, setting, light symbolism, Socialism, propaganda, Marxism.</p>		
<p>Extended Response (writing, performance or product):</p> <p>There will be three core tasks across the unit (two terms)</p> <p>Core tasks:</p>	<p>WHAT will PROGRESS look like in this unit?</p> <ul style="list-style-type: none"> • To understand political concepts 	

Key Stage 3 in the Cabot Learning Federation

<ul style="list-style-type: none">• Description of a dystopian scene• 'There is no such thing as a perfect world.' Write a speech in which you argue for or against this statement.• How is power and authority presented in this allegory?	<ul style="list-style-type: none">• Develop ideas surrounding narrative structure, narrative voice and characters• To identify the features of dystopian literature• To demonstrate confidence with expressing a viewpoint in a piece of argument• Persuasive and argumentative writing application• Knowledge of key concepts and terminology
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Key Stage 3 in the Cabot Learning Federation

Medium Term Plan

Subject: English Year 8	Unit Title: Shakespeare and Tragedy (Terms 5 & 6)	ARE Point: 8.4
<p>Key Essentials:</p> <p>Content: Shakespeare and Tragedy: Romeo and Juliet or Macbeth and Sonnets/love poetry</p>	<p>WHY are children LEARNING this?</p> <p>This will lay the foundations for the academic study of Shakespeare in the future. By frequently exposing students to the challenge of Shakespeare, this will help to build students' confidence in tackling dense texts.</p>	
<p>Concepts: This will depend on the choice of Shakespeare play</p> <ul style="list-style-type: none"> • Tragic hero • Elizabethan/Jacobean society • The Globe theatre • Role of women • The genre of tragedy • The concept of a play • The significance of the audience and live production, stagecraft. 	<p>HOW will ORACY, READING and WRITING be developed?</p> <ul style="list-style-type: none"> • In addition to the core tasks, students will be expected to memorise and deliver/perform a soliloquy or sonnet to develop memory and understanding of performance and voice. • Students will take on various character roles and be encouraged to read with expression and interaction with others • A range of critical and creative responses to a text 	
<p>Terminology and Vocabulary (subject specific and academic):</p> <p>Soliloquy, iambic pentameter, syllable, sonnet, rhyme, dramatic irony, stage directions, blank verse (iambic pentameter), act, scene, unrequited love.</p>	<p><u>Supplementary Reading List for Students:</u></p>	
<p>Extended Response (writing, performance or product):</p>	<p>WHAT will PROGRESS look like in this unit?</p>	

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There will be three core tasks across the unit (two terms)

Core tasks:

- How is a character presented in a key scene?
- Compare how love is presented in sonnet 43 and Valentine

- Demonstrate a knowledge of plays
- Demonstrate a knowledge of context
- A growing knowledge of themes across the play and their significance - writer's intent
- Analysing the writer's language and structure confidently
- Knowledge of key concepts and terminology

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DOYA Exemplification

- Deepening (D): describes a child who has reached the year group expectation and is now taking this deeper into more abstract work. These children are following their passion within a broad curriculum that inspires the full range of attainment and interest.
- On track/Working at current age related expectation (O): describes a child who is working at the age related expectation and fulfils all the descriptors.
- Yet to be on track (Y): describes a child who shows some working at age related expectations by fulfilling some of the descriptors, but is not yet on track to achieve all of them.
- At an earlier stage in their learning journey (A): describes a child who working at a level below the age related expectation, typically around a year behind.