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| The curriculum for this stage of students’ education has been designed to expose students to a range of text types from varied time periods and writers, as a reflection of the expectations at KS3. Our aim is to secure and build on the literacy skills of KS2, giving students a firm foundation to develop their knowledge. All students should have a grasp of reading skills with a developing appreciation of language and writers’ craft. In writing all students should be able to adapt their writing to suit audience, purpose, and form, with an awareness of the power of language. | | |
| **HALF TERM 1:** **The Origins of Literature**  **STUDENTS MUST KNOW:**  Reading:  The different literary time periods.  Definitions of Aetiological, Historical and Psychological myths.  How mythological literature was used to explain events.  The story of Lycaon as an example of metamorphosis.  The story of Prometheus.  How writers use language to present characters and setting in myths.  The story of Daedalus and Icarus as an example of hubris.  The Tale of Troy and how the writer uses language to present the city.  The tale of the Cyclops and how the writer uses language to present the Cyclops.  The Homeric heroic code.  Writing: Sentence Mastery and Punctuation:  How to write from a character’s point of view – Lycaon’s metamorphosis.  Summarising the myth of Icarus.  Sentence Mastery: (Comma Sandwich, The more, more, more/The less, less, less, Semi-colon split.)  Grammar:  Using appropriate connectives in summary writing  Using quotations to support ideas.  Spelling:  Plurals, Prefixes and Suffixes.  Oracy:  Explicit teaching of Tier 2 vocabulary through the Frayer model. **(Say it, write it, know it)**  Structured Turn and Talk - What makes a modern-day hero?  **HOW THIS WILL BE ASSESSED:**  **A reading assessment linked to a story from early literature. (Diagnostic)**  **Blackwell Standardised Spelling Assessment 1.** | **HALF TERM 2:** **An Introduction to Gothic Literature STUDENTS MUST KNOW:**  Reading:  The conventions of Gothic literature.  The origins of Gothic literature using ‘The Castle of Otranto. ‘  Iconic Gothic writers and their stories.  How writers create Gothic settings.  How writers create Gothic characters including Byronic heroes.  Writing: Sentence Mastery and Punctuation:  How to create a Gothic description in the Gothic style.  Tier 2 vocabulary to describe gothic settings and characters.  Sentence Mastery: (Colon Clarification, Prepositional Push Off, Adjective Attack, Adverb Snap)  Apostrophe of possession and omission  Grammar:  Describing a setting – using a third person narrative.  How to vary sentence openings – through sentence mastery.  How to vary sentence lengths and to achieve an intended effect.  Spelling:  Silent Letters  Hard and soft C and G sounds  I before e rule.  Oracy:  Explicit teaching of Tier 2 vocabulary through the Frayer model. **(Say it, write it, know it)**  Think – Pair – Share Can scientific advancements go too far?  **HOW THIS WILL BE ASSESSED:**  **Midpoint Assessment**  **A Gothic Description. (Drafted and Redrafted)** | **HALF TERM 3:** **Childhood in the 19th and 21st Century**  **STUDENTS MUST KNOW:**  Reading:  Key contextual information about the Victorian era including an introduction to some of the iconic writers of the era.  How texts are influenced by the contexts in which they written.  Features of a bildungsroman novel and what made them popular.  Victorian literary child constructs in bildungsroman novels.  How to support interpretations through quotations.  How writers use language and form to present child characters in literature.  How writers present Victorian children in non-fiction.  How writers present modern children in non-fiction.  How to compare Victorian and modern children in non-fiction  Writing: Sentence Mastery and Punctuation  How to write a comparison  Comparing writers’ views and attitudes.  Sentence Mastery: (The writer’s aside, The so, so sentence, The BIG Because, Last word, First word)  Grammar:  Connectives to compare texts.  Spelling:  Adding suffixes to create comparatives.  Adding suffixes in superlatives.  Oracy:  Explicit teaching of Tier 2 vocabulary through the Frayer model. **(Say it, write it, know it)**  Presenting a View - Do modern children have it too easy? (Using an appropriate register and tone to support their views)  **HOW THIS WILL BE ASSESSED:**  **Midpoint Assessment**  **A comparison of non-fiction texts from the 19th and 21st century. (Pre-reading of articles)** |
| **HALF TERM 4:**  **Whole play study of ‘Oliver Twist.’**  **STUDENTS MUST KNOW:**  Reading:  Events of the play including how characters and relationships develop.  Tier 2 vocabulary to describe characters and their relationships with other characters.  Tier 3 vocabulary - features of a play.  How Dickens uses settings.  How to support interpretations of characters with relevant quotations.  How Dickens was influenced by social contexts of the Victorian era.  How to analyse the intended effects of the writer’s choices.  How to make links in extended writing to other moments in the play to support interpretations.  Writing: Sentence Mastery and Punctuation  Apostrophe of possession and omission.  Sentence Mastery: (The Past Particle start, The Present Particle start, Never did…than…)  Grammar:  Conventions of script writing.  Spelling:  Commonly misused words including those with apostrophes.  Oracy:  Explicit teaching of Tier 2 vocabulary through the Frayer model. **(Say it, write it, know it)**  Group Performance of scenes – Using tone of voice in performance  **HOW THIS WILL BE ASSESSED:**  **Midpoint Assessment**  **Through a group performance of an additional scene. (Scripted and performed)** | **HALF TERM 5:**  **An Introduction to Poetry.**  **STUDENTS MUST KNOW:**  Reading:  The origins of the ballad.  The structural features of the ballad.  The origins of the sonnet.  The structural features of a Shakespearean sonnet.  The structural features of a narrative poem.  Writing: Sentence Mastery and Punctuation  Composing a sonnet.  How to analyse writers’ choices using the WHAT, HOW, WHY MODEL.  Punctuation in poems – caesuras.  How writers use punctuation in poetry.  Sentence Mastery: (The as if pivot, The as if avalanche, The Almost, Almost, When)  Grammar:  Multi-paragraph in an extended response to a poem.  Explaining writer’s choices using analytical verbs.  Spelling:  Homophones.  Common letter patterns.  Oracy:  Explicit teaching of Tier 2 vocabulary through the Frayer model. **(Say it, write it, know it)**  Choral readings of poems including their own compositions.  Using tone of voice and gesture in choral readings.  **HOW THIS WILL BE ASSESSED:**  **Midpoint Assessment**  **A response to a poem. (Pre-teach poem)** | **HALF TERM 6:** **Whole text study of ‘Refugee Boy.’**  **STUDENTS MUST KNOW:**  Reading:  Strategies to support understanding and engaging with a novel including making predictions.  How the novel is influenced by the context in which it was written.  How to retrieve information from a text.  How to identify bias in a non-fiction text.  Writing: Sentence Mastery and Punctuation  Formal letter writing.  Applying persuasive techniques.  Topic sentences.  Tier 2 vocabulary to influence a reader’s opinion.  Apostrophe of possession and omission.  Sentence Mastery: (The Repeat and Reload, Simile Start, Without, Without)  Grammar:  Pronouns  Imperative sentences.  Interrogative sentences.  Connectives – Coordinating and subordinating conjunctions.  Spelling:  Common word endings.  Oracy for Advocacy:  Explicit teaching of Tier 2 vocabulary through the Frayer model. **(Say it, write it, know it)**  Structured Conversation - Discussing the representation of refugees in the media.  **HOW THIS WILL BE ASSESSED:**  **A formal letter. (Drafted and Redrafted)**  **Blackwell Standardised Spelling Reassessment.** |
| **Embedding this knowledge can be supported at home by reading a range of text types (including novels, newspapers, and biographies), reading aloud to an adult and discussing meaning, proofreading written work together, enjoying texts in action at the cinema or theatre and visiting places of interest like museums.** | | |