**KS3 skills**

| **Writing** | **Reading** | **Oracy** | **Technical Accuracy** |
| --- | --- | --- | --- |
| 1. Narrative | 1. Comprehension | 1. Active listening | 1. Spelling of key words |
| 1. Descriptive | 2. Selecting evidence | 2. Articulating ideas | 2. Punctuation |
| 1. Persuasive | 3. Inference | 3. Meaningful discussions | 3. Grammar |
| 1. Informative | 4. Identification of methods | 4. Asking questions | 4. Sentence types |
| 1. Language for effect | 5. Analysis | 5. Presentation skills | 5. Ambitious vocabulary |
| 1. Structure for effect | 6. Evaluation / Comparison | 6. Rhetoric | 6. Paragraphing |

**Literary Forms**

| A. Modern Novels | B. Modern Plays | C. Poetry | D. Shakespearean Plays |
| --- | --- | --- | --- |
| E. 19th Century Texts | F. Articles | G. Letters | H. Speeches |

**Key Concepts**

| i. Relationships (family, love, community) | ii. The impact of society (class, gender, power justice) | iii. The environment (nature and place) | iv. Morality |
| --- | --- | --- | --- |
| v. Perception of Reality | vi. Conflict | vii. Character | viii. Dreams and aspirations |

| **Year 7**  ***The World and I*** | Autumn  4+10 | | Spring  6+5 | | Summer  6+7 | |
| --- | --- | --- | --- | --- | --- | --- |
| *14 weeks* | | *4 weeks* | *7 weeks* | *5 weeks* | *8 weeks* |
| Unit title | **The Graveyard Book** | | **Poetry & Natural Landscape** | **A Midsummer Night’s Dream** | **Unpacking Destinations: How Writers Tell Their Tales** | **Animal Farm: Power, Propaganda, and Protest** |
| Overview | *The Graveyard Book* by Neil Gaiman.  A gothic text exploring the importance of community, alongside themes of compassion, forgiveness, family, fate and morality.  In the first half term, we will begin exploring the text by examining the use of language to create a Gothic atmosphere in order to mirror these techniques within our own writing.  In the second half term, we will finish reading the text whilst developing our ability to select relevant information and build comprehension and inference skills. | | A selection of poems focused on exploring the relationship between us, our landscapes and our environment.  The unit takes some of the greatest poetry from the British Romantic period, and mixes it with poetry from modern global communities.  In this unit, we will continue to develop our ability to select relevant information and build comprehension and inference skills within this new form of text. | *A Midsummer Night’s Dream* by William Shakespeare: ‘The course of true love never did run smooth’.  The nation’s favourite comedy, exploring themes of love, the play within the play, the significance of dreams, gender and the supernatural.  In this unit, we will learn how to structure a letter and practise writing in the role of one of the characters to challenge our ability to empathise. | A selection of travel writing articles designed to engage students with diverse perspectives and real-world experiences.  By exploring a range of articles, students will critically examine how different writers employ language and structural methods to vividly convey their journeys and observations.  This unit aims to develop students' inference and comprehension skills, allowing them to compare and contrast writers' methods and deepen their understanding of descriptive and evocative language, (similar to GCSE Language Paper 2 Q4). | *Animal Farm* by George Orwell.  A classic text, teaching about the dangers of totalitarianism, the corrupting nature of power, and the manipulation of language, through an allegory of the Russian Revolution.  In this unit, as we read the whole text, we will discuss thematic ideas surrounding the morality of power, leadership and injustice. This will culminate in a group presentation based on an allocated thematic statement. |
| End of Unit Assessment | Writing  (description) | Reading  (Basicparagraph) | Reading  (Basic paragraph) | Writing  (letter) | Reading  (Basic comparative paragraph) | Oracy  (TWEDYA presentation) |
| Skills | W: 2, 5 | R: 1, 2, 3 | R: 1, 2, 3 | W: 4, 5 | R: 1, 2, 3, 6 | O: 2, 3, 5 |
| Technical Accuracy | CAP & end stops  Word types (nouns, adjectives, verbs, adverbs) | TiP ToP (writing skill) | Punctuation: , and “ “ | Simple, compound and minor sentences | Declarative sentences | Assessment of technical skills. |
| Editors: | BWE/JWA | BWE/JWA | ASM | SDO | KWA |  |

| **Year 8** | Autumn  7+7 | | Spring  6+5 | | Summer  6+7 | |
| --- | --- | --- | --- | --- | --- | --- |
| *7 weeks* | *7 weeks* | *6 weeks* | *5 weeks* | *6 weeks* | *7 weeks* |
| Unit title | **Much Ado About Nothing** | **WW1 Poetry** | [**Fahrenheit 451**](https://docs.google.com/document/d/1Omo3_m7Kee-ft5gMSvSLxnk4hFLFqYXSe1zkM6qzS8s/edit?tab=t.0) | [**Unravelling the Detective Story**](https://docs.google.com/document/d/1FpnMPRjL4nNE2ax3frf4UtoCIQNu2R2U/edit) | **Short Stories** | **Of Mice and Men** |
| Overview | *Much Ado About Nothing* by William Shapkespeare.  A comedy exploring love, confusion and the idea of ‘nothing’. Shakespeare’s plot unfolds through crossed wires, hidden identities and feelings, honour and deceit.  In this unit, as we read extracts of the play, we will discuss thematic ideas surrounding comedy, relationships, gender and honour. This will culminate in a group presentation based on an allocated character & thematic statement. | War poetry from different cultures.  Poems written during and shortly after World War I which highlight a variety of themes. Some describe the horrors of the battlefield, some express patriotic feelings or heroism, others the pity of the waste of lives.  In this unit, we will develop our ability to identify writers’ ideas and methods with a view to analyse meaning within context. Here, students will practise writing full analytical paragraphs. | *Fahrenheit 451* by Ray Bradbury  A powerful way to explore rhetoric, critical thinking, and complex themes through an accessible dystopian narrative. The novel allows students to analyse how language is used to persuade and manipulate, while also addressing relevant themes like censorship, technology's impact, and individuality.  In this unit, we will develop strong persuasive writing skills within the form of a speech, encouraging students to engage in deep discussions about societal issues and the power of knowledge. | This scheme uses a range of detective fiction extracts, particularly Arthur Conan Doyle's *"The Adventure of the Blue Carbuncle,"* to build crucial analytical skills. Students will track narratives, identify literary methods, and infer meaning, focusing on character analysis by examining motivations, relationships, and actions.  This unit directly prepares them for *An Inspector Calls* in Literature Paper 2, by introducing the concept of a detective figure and teaching them to deconstruct narratives and themes through close character study. | Short stories from a selection of authors will model how to create effective narratives and characters within a limited word count. Most of the stories focus on challenging our view of what makes someone a villain, whilst encouraging the readers to evaluate the extent of the villainy within the context of the text.  In this unit, students will identify and mirror writers’ methods used to create effective character description and effective narratives. Students will end the unit by writing a story with a twist. | *Of Mice and Men*  by John Steinbeck.  A difficult and challenging text exploring the relationship between prejudice, justice, friendship and innocence.  A story about the nature of human dreams and aspirations and the forces that work against them.  In this unit, we will read the whole text and continue identifying writers’ ideas and methods with a view to analyse meaning within context. Here students will practise writing an analytical response to an extract question. |
| End of Unit Assessment | Oracy  (TWEDYA presentation) | Reading  (analytical paragraph) | Writing  (speech) | Reading  (analytical essay) | Writing  (narrative) | Reading  (analytical extract based essay) |
| Skills | O: 1, 2, 3, 4, 5 | R: 1, 2, 3, 4, 5 | W: 3, 5, 6 | R: 1, 2, 3, 4, 5 | W: 1, 5, 6 | R: 1, 2, 3, 4, 5 |
| Technical Accuracy | Clauses, prepositions, conjunctions | WHW (analytical paragraphs) | Interrogative, exclamatory and parallel sentences | Complex and three clause sentences | Punctuation: : ; ‘ | Assessment of technical skills. |
| Editors: | SDO (complete) |  | SDO |  | KWA | ELU |

| **Year 9** | Autumn  7+7 | | Spring  6+5 | | Summer  6+7 | |
| --- | --- | --- | --- | --- | --- | --- |
| *14 weeks* | | *4 weeks* | *7 weeks* | *5 weeks* | *8 weeks* |
| Unit title | [**The Importance of Being Earnest**](https://docs.google.com/document/d/1GJh_gBacuqqcsiHafd9Hwo3gAVa4IMKnhjSR57IdRBU/edit?tab=t.0) | | **Female Voice Poetry** | **Romeo & Juliet** | **Frankenstein** | **Unlocking the Past: 19th Century Texts and Tomorrow's Thinkers** |
| Overview | *The Importance of Being Earnest* by Oscar Wilde  Starting Year 9 English with this text is an excellent choice due to its engaging humor, rich language, and opportunities for critical thinking. The play's wit and accessible satire immediately capture student interest, while also providing a rich context for analysing sophisticated literary methods like irony and hyperbole.  Furthermore, its exploration of themes such as identity, social conventions, and truth encourages thoughtful discussion and helps students develop essential skills in literary analysis and critical engagement from the outset of the academic year.  In the first half term, students will practise their evaluation skills through the lens of Language Paper 1, Q4: analysing both language and structure within an essay response.  In the second half term, students will practise their article writing skills and revisit elements of rhetoric. | | A selection of poems celebrating the role of women in society. Students will be able to listen, explore and engage with a range of female voices, from the familiar to the unexpected.  In this unit, we will develop our ability to identify and compare writers’ ideas and methods with a view to analyse meaning within context. Here students will practise writing full comparative analysis paragraphs. | *Romeo and Juliet* by William Shakespeare  Shakespeare’s tragic play explores themes of love, relationships, power and conflict.  In this unit, as we read a range of extracts from the play, we will discuss thematic ideas surrounding family relationships, conflict and love. Students will practise identifying writers’ ideas and methods with a view to analyse meaning within context. The unit will end with an analytical essay based on an extract question. | *Frankenstein* by Mary Shelley is taught to engage students with timeless themes of scientific ethics, human responsibility, ambition's perils, and the consequences of social alienation, all within a classic Gothic narrative.  In this unit, we will revisit the conventions of Gothic writing through effective language and structural methods within extracts of the novel, in order to mirror these techniques within our own writing. Students will end the unit by writing their choice of narrative or description (Lan P1, Q5 style). | A selection of fiction and non-fiction extracts from a range of 19th century writers. Students will be exposed to various levels of context from this period including family dynamics, the class system, the roles of women, education, London etc.  In this unit, we will develop skills towards GCSE Language Paper 2: selecting information, inference, analysis and comparison. Students will end the unit by presenting their view on how education has needed to change from the 19th century traditions whilst advertising their perfect future school. |
| End of Unit Assessment | Reading  ([TWEDYA essay](https://docs.google.com/document/d/1k6xkB7xU_XiMnIlOLKtY4ZeZlkbdhbFF6PgHqreKijI/edit?tab=t.0#heading=h.repfgzfmlumy)) | Writing  ([article](https://docs.google.com/document/d/1UGapN5V4gWpawMu_4rNcvyc8RRvbQTAuBrTLryVDLV0/edit?tab=t.0#heading=h.hmrnfq39uci5)) | Reading  (comparative analysis essay) | Reading  (analytical extract based essay) | Writing  (creative) | Oracy  (presentation) |
| Skills | R: 1, 2, 3, 4, 5, 6 | W: 3, 4, 5, 6 | R: 1, 2, 3, 4, 5, 6 | R: 1, 2, 3, 4, 5, 6 | W: 1, 2, 5, 6 | O: 1, 2, 3, 4, 5, 6 |
| Technical Accuracy | Imperative sentences and sentence fragments. | Punctuation: … inverted commas () - | Essay (craft) and comparative essay writing. | Essay (craft) and approaching extract analysis. | Negatives, tenses. | Assessment of technical skills. |
| Editors: | HTA | | BAI | SDO |  | KWA |

**Skills Benchmarks**

| **Writing** | **Y7** | **Y8** | **Y9** |
| --- | --- | --- | --- |
| 1. Narrative | Beginning, middle and end | Narrative arc | Split narratives |
| 1. Descriptive | Create an atmosphere | Contrasting atmospheres | Evolving atmospheres |
| 1. Persuasive | Clear opinion | Considered opinion | Evaluative opinion (writing in role) |
| 1. Informative | Clear information | Considered information | Evaluative information |
| 1. Language for effect | Sensory description | Figurative Language | Semantic fields & allusions |
| 1. Structure for effect | Shift in focus (paragraphs), shift in person (dialogue) and zooming in | Narrative arc, shift in time, repetition, contrast | Cyclical structure, non-linear structure |

| **Reading** | **Y7** | **Y8** | **Y9** |
| --- | --- | --- | --- |
| 1. Comprehension | X | x | x |
| 2. Selecting evidence | X (explicit information) | X (implicit information) | X (embedded quotations) |
| 3. Inference | x | X | x |
| 4. Identification of methods | X (word classes/ sentence types) | X (figurative methods) | X (extended methods) |
| 5. Analysis |  | x | X |
| 6. Evaluation |  |  | X |

**Phase 1: Foundational Comprehension and Initial Connections (Year 7)**

* **Focus:** Understanding the literal meaning of texts.
* **Skills:** Retrieving facts, defining key vocabulary, sequencing events, and making simple inferences about characters and events, supported by directly stated evidence.

**Phase 2: Developing Analytical Thinking (Year 8)**

* **Focus:** Understanding how language and structure create meaning.
* **Skills:** Making more complex inferences (e.g., about themes, atmosphere), identifying literary methods, and beginning to analyse their effects. Students learn to embed quotations as evidence for their ideas.

**Phase 3: Critical and Independent Response (Year 9)**

* **Focus:** Forming independent, well-supported judgements.
* **Skills:** Analysing the impact of an author’s structural and grammatical choices, understanding how context (social, historical) influences a text, and formulating evaluative arguments that weigh the effectiveness and impact of the writing.

In summary, the key to successful teaching and learning of reading skills is to understand that the how is not a straight line but a spiral of interconnected skills that are continuously revisited and deepened over the three years.

| **Oracy** | **Y7** | **Y8** | **Y9** |
| --- | --- | --- | --- |
| 1. Active listening |  | X | x |
| 2. Articulating ideas | X | x | x |
| 3. Meaningful discussions | X | x | x |
| 4. Asking questions |  | X | x |
| 5. Presentation skills | X | x | x |
| 6. Rhetoric |  |  | X |

| **Technical Accuracy** | **Y7** | **Y8** | **Y9** |
| --- | --- | --- | --- |
| 1. Spelling of key words | Technical vocabulary banks per unit | Technical vocabulary banks per unit | Technical vocabulary banks per unit |
| 2. Punctuation | CAP end stops , “ “ | : ; ‘ | … inverted commas () - |
| 3. Grammar | Word types (nouns, adjectives, verbs, adverbs) | Clauses, prepositions, conjunctions | Negatives, tenses |
| 4. Sentence types | Simple, compound, minor (declarative sentences) | Complex and three clause sentences (interrogative, exclamative) | Sentences fragments (imperative) |
| 5. Ambitious vocabulary | Descriptive/ conceptual vocabulary banks per unit | Descriptive/ conceptual vocabulary banks per unit | Descriptive/ conceptual vocabulary banks per unit |
| 6. Paragraphing | TiP ToP (writing skill) | WHW (analytical paragraphs) | Essay (craft) |