

**Five-Year Plan English
Key Stage 3**

Year 7	Term 1: September-December	Term 2: January-April	Term 3: April-July
Reading assessment	<ul style="list-style-type: none"> Baseline: GL Reading Age Test STAR Reading: Accelerated Reader programme [Written Accuracy Audit /50] 	<ul style="list-style-type: none"> GL Reading Age Test STAR Reading 	<ul style="list-style-type: none"> GL Reading Age Test as appropriate to need STAR Reading [Written Accuracy Audit /50]
End of term assessment	<ul style="list-style-type: none"> Common Assessment Fiction reading (Charlie and the Chocolate Factory) and descriptive writing 	<ul style="list-style-type: none"> Common Assessment Non-fiction reading (Dalmatians) and formal letter 	Teacher Assessment Shakespeare – Much Ado About Nothing Analysis of extract
BIG question	‘How can conflict shape our experiences?’	‘What qualities allow people to survive in difficult circumstances?’	‘Is there a difference between appearance and reality?’
Reading What and why?	‘Private Peaceful’ by Michael Morpurgo 2003 NON-LINEAR NARRATIVE Novel study:	‘Boy’ by Roald Dahl 1984 NON-FICTION Autobiography (reliability of narrator):	‘Much Ado About Nothing’ by Shakespeare 1600s ARCHAIC play with MULTIPLE PLOTS/STORYLINES:
‘Know how to...’	<i>Extract main points; inference; personal response; historical context and propaganda (WW1) Read and understand poetry.</i>	<i>Extract main points; inference; make relevant notes & gather information; personal response; social, cultural & historical context; writer’s use of language Read and respond to poetry. Layout & form.</i>	<i>Extract main points; inference; identify main viewpoints, themes & purpose; personal response; cultural & historical context. Structure (sonnets); Read, understand and respond to poetry.</i>
Links to...	Poetry: War themed - Remains/Flanders Fields/War Photographer/Exposure Supp. Materials – Articles from WW1/2 and Afghan war and diary entries from soldiers on the front line. Recruitment flyers/silent debate posters of propaganda.	Poetry: Childhood and memory themed - Blackberry Picking, Mrs Tilscher’s Class, First Day at School, Brothers, Teacher (C-A Duffy), McGough First Day at School (et cetera) Supp. Materials – Matilda (fictional text) applying real life into fiction (Matron/Trunchbull). Guardian Boarding school text, Forbes Boarding school	Poetry: Various sonnets – (Sonnet 130/Sonnet 292) from Shakespeare – study into Shakespeare Supp. Text – non-fiction articles about Elizabethan theatre conventions and stereotypical women/Bill Bryson’s Shakespeare
Spoken language ‘Know how to...’	Debate in small groups: ‘Meaning of bravery – tie to Charlie and traditional feats of courage.’: clear and relevant contributions; sift and summarise points; Standard English; different roles in discussion	Speech: Identify key features of speech; Verbal and non-verbal techniques; tailor and structure vocabulary of talk. <i>Focus on best memory from primary school or best teacher you had in primary school (tie to Matron et cetera).</i>	Paired role play: Benedick and Beatrice Reciting poetry modernising the script (Trust competition): dramatic approaches and develop dramatic performances
Writing ‘Know how to...’	Informal letter: Plan; Paragraph; Topic sentence. Character voice. Empathetic as Tommo. 3rd person description: Range of vocabulary; Redrafting and editing; zooming in. Front lines/trenches. Persuasive speech: Persuasive devices; Linking; organising. Propaganda – how would you persuade people to join the army to fight? (As recruitment officer – tie in to text).	Formal letter: Format; Standard English; develop detailed paragraphs. Guide to Norway: precise persuasive vocabulary; using facts and examples; adding detail 1st person description: character voice; sentence length variety; tenses.	Diary: point of view; sequencing; tenses; character voice. Poetry (Trust competition): figurative language; precise vocabulary; editing and proofreading
Beautiful work	Potentially – tea-stained informal letter Poem in a poppy – at Remembrance Day.	Norway Guide	Diary?
Technical vocabulary	Adjective, adverb, autobiography, first person, future, main clause, metaphor, noun, past tense, pronouns, present tense, sentence, Standard English, synonym, tense, third person, verb		
Subject vocabulary	Conflict, propaganda, sergeant, corporal, trenches, sympathy, shell shock, PTSD, simile, metaphor, personification, senses, adjectives, adverb, cowardice, courage	Caning, survival, demanding, boazer, amputation, discipline, wicked, formal, informal, persuade, inform, opinion, facts	Script, playwright, sonnet, theme, stanza, character, stereotype, relationship, drama, argument, deceit, audience, stereotype, suggests, stage directions
Writing consolidation (2 weeks)	Description of a market – 3 rd person	Formal letter to a newspaper	Writing about extracts – explaining character
Enrichment focus	Remembrance Day input SPA Plan – poetry/‘found’ letter from the front.	Environment – Becoming carbon neutral	Delta Poetry Competition
Year 8	Term 1: September-December	Term 2: January-April	Term 3: April-July

Reading assessment	Baseline: GL Reading Age Test STAR Reading: Accelerated Reader programme [Written Accuracy Audit /50]	GL Reading Age Test STAR Reading	GL Reading Age Test as appropriate to need STAR Reading [Written Accuracy Audit /50]
End of term assessment	Common Assessment Fiction reading (Daydreamer) and creative writing	Non-fiction reading (Weather) and speech writing	20 th Century Drama Analysis of whole play
BIG question	'How can power corrupt?'	'How can you overcome adversity?'	'What makes us different?'
Reading <i>What and why?</i> <i>'Know how to...'</i> <i>Links to...</i>	'Animal Farm' by George Orwell: 1945 ALLEGORICAL/RESISTANT novel study: <i>Retrieve information; inference/layers of meaning; make precise points, using textual support; context; effect on reader.</i> Supp. Materials – Contextual study of Communism and Capitalism – Karl Marx – articles from 1940s. <i>(Enrichment/experience – propaganda, Nazism/anti-Semitism week)</i>	'I am Malala' by Malala Yousafzai NON FICTION Autobiography: <i>Retrieve information; inference/layers of meaning; writer's ideas/ themes; make precise points, using textual support; context. Read and respond non-fiction articles.</i> Supp. Texts: Non-fiction articles on Study: Anne Frank's non-fictional diary (growing up in conflict) Poetry: Different Cultures Poetry – <ul style="list-style-type: none"> Blessing, Imtiaz Dharker Still I Rise, Maya Angelou <i>Presents from My Aunts in Pakistan, Search for my Tongue, Half-Caste, Hurricane Hits England</i>	Curious Incident of the Dog in the Night-Time Modern Play: Respond to the text by making precise points and relevant textual support, use inference and deduction to explore layers of meaning, explore the range, variety and overall effect on readers of literary and non-literary texts Supp. Texts: Fiction: Non Fiction: Articles on autism awareness, autobiographical accounts around living with autism.
Spoken language <i>'Know how to...'</i>	Speeches (Persuasive/Influence): <i>Structure speech effectively for clarity and effect, sustain contributions to group discussion, adapt SE for purpose and audience.</i>	Debate about effective role models: <i>Sustain effective contributions, Explain speakers' intentions from a range of contexts, use a range of verbal and non-verbal techniques.</i>	Performance based reading – linked to the story competition: range of verbal and non-verbal techniques, develop & evaluate dramatic performance and roles, explain effect of features of speech and strategies of speakers.
Writing <i>'Know how to...'</i>	Narrative: Character voice; writing accurately in correct tense; proof reading & redrafting. Speech: planning & shaping ideas; Standard English; organising cohesively <i>Additional – diary recount as character</i>	Diary: distinctive character voice; precise vocabulary; exploring range of formats; tenses. Article on someone you admire: Planning & organising; shaping & organising ideas; audience & purpose.	Account of a journey: To empathise with a character and write from their viewpoint. Apply knowledge of spelling skills and strategies with increasing independence Letter to Judy: Use a range of cohesive devices to connect ideas within and between paragraphs, understand the significance and importance of using conventional SE in own writing Section of the script: Draw on techniques and devices to develop distinctive character & viewpoint
Beautiful Work?	Article about the events at Manor/Animal Farm		
Technical vocabulary Year 7 vocabulary plus:	Consonant, vowel, homophone, active/passive voice, object, subject, plural, prefix, suffix, register.		
Subject vocabulary	Capitalism, socialism, dictator, labour, manipulation, slander, power, commandment, equality and inequality, rebellion, persuasive, selfish, hypocritical, comradeship, cynical, slavery, abundance, consumes, allegory, communism, capitalism, empathy Characterisation, action, drama, tension, internal thought, vivid description, reactions, reflection		Adoles redu divorc multic and in Greetin topic se
Writing consolidation (2 weeks)	Creative writing – A time you made a mistake	Speech to your class on school lunches	Writing about whole play – explaining characters and events

Enrichment focus	Vegan vote (Should we eat less meat to save the planet?)	Celebrating youth and achievement	Delta Short Story Competition
Year 9	Term 1: September-December	Term 2: January-April	Term 3: April-July
Reading assessment	Baseline: GL Reading Age Test STAR Reading: Accelerated Reader programme [Written Accuracy Audit /50]	GL Reading Age Test STAR Reading	GL Reading Age Test as appropriate to need STAR Reading [Written Accuracy Audit /50]
End of term assessment	Of Mice and Men/narrative writing	Non-fiction reading/writing	Literature: whole play essay question (45 mins)
BIG question	How do our relationships change us as people?	How can language and education affect our lives?	What determines the paths our lives take?
Reading <i>What and why?</i> <i>'Know how to...'</i>	'Of Mice and Men' by John Steinbeck: WORLD LITERATURE/CYCLICAL novel study: <i>Select from wider strategies to retrieve information & explore layers of meaning; develop informed understanding of how experiences & values from other cultures are conveyed; analyse how structural/organisational choices affects readers. Respond to poetry and apply context.</i>	Born A Crime by Trevor Noah: RESISTANT text non-fiction study: <i>Make relevant notes to aid in development of detailed interpretation of ideas; analyse in detail use of literary, rhetorical and grammatical devices; analyse in detail how structural/organisational choices affect a range of readers. Read poetry independently and respond to the emotions of poetry.</i>	'Macbeth' by William Shakespeare ARCHAIC whole play study with MULTIPLE PLOTS: Whole play study: <i>select from wider strategies to retrieve and synthesise information and explore layers of meaning; develop interpretation with detailed textual evidence; analyse how meaning is conveyed according to form.</i>
Links to...	Poetry: Nature Poetry – I, Too (Langston Hughes) Ode to a Mouse/Storm on the Island, Digging, Follower by Seamus Heaney Supp. Materials – Articles on 1930's America (The American Dream – bias)	Poetry: African/Different Cultures Poetry – Half-Caste, Nothing's Changed, Not My Business (<i>poems to do with culture, prejudice, 'fitting in'</i>) Supp. Materials – Nelson Mandela (speech extracts / autobiography excerpts) – political/cultural capital – importance of language and education– making a change. Excerpt 'Don't touch my hair'. Soweto travel guide.	Poetry: <i>Poems power/ambition/control/corruption – also tied to determining path in life (e.g. The Road Not Taken, Robert Frost)</i> Supplementary materials: <i>Supernatural in Eliz society; Regicide; morality – right and wrong; confession from murderers.</i>
Spoken language <i>'Know how to...'</i>	Dramatic monologue as Curley's wife, Candy or Crooks: <i>sustain range of performances & roles; analyse themes and ideas in a range of contexts; develop and draw on range of verbal and non-verbal techniques.</i>	Class debate on a global issue: tied to theme of discrimination/injustice (Born A Crime, apartheid) <i>actively involve listeners through selection of techniques; analyse underlying themes or issues in a range of contexts; use SE suitable for range of listeners.</i>	Collaborate to create scripts and perform a 'hidden' scene: <i>sustain range of performances & roles; respond and give constructive feedback; respond to recognise strengths and improvements. (recorded)</i>
Writing <i>'Know how to...'</i>	News report (Death of a character – Lennie): <i>Planning for P/A; specific format layout; developing editing & proof reading.</i> Narrative – extra chapter: <i>Shaping & crafting ideas; vocabulary beyond normal range; developing range of sentence structure.</i> Diary/Empathetic <i>as George – hopes and dreams, but then life now</i>	Article Poetry writing: Formal Letter:	Create an extra/hidden scene (LM monologue before death): <i>plan explicitly for clear sense of form and purpose; create a distinctive character voice, shape and craft ideas through language.</i> Review of film version: <i>plan for specific purpose and audience; establish clear and logical viewpoint; shape and sequence ideas within paragraphs.</i> Report on Macduff's family's death: <i>Fluently sustain SE; sustain character voice and logical viewpoint; use archaic and relevant vocabulary beyond usual range.</i>
Beautiful Work			
Technical vocabulary Year 7 & 8 vocabulary +	Inclusion, exclusion, aside, received pronunciation, antonym, article, compound, preposition.		
Subject Vocabulary	Relationships, migration, itinerant, ranch, bindle, protective, childlike, naivety, vulnerable, aggressive, innocence, disability, trauma, racism, discrimination, prejudice, idolising		Racism, rebellion, faith, se, belongi, prejudic

Writing consolidation (2 weeks)	Creative writing – narrative (developing character’s dialogue, tension and build up to drama)	Creating non-fiction- article writing (opinion and fact blend/emotive writing focus)	Literature: theme-based question, responding to whole text.
Enrichment focus	Be Kind Campaign	Unsung Heroes <i>What’s my culture? Local inspiration?</i>	Performance – watching a stage production

Key Stage 4

Year 10	Term 1: September-December	Term 2: January-April	Term 3: April-July
Reading assessment			
End of term assessment	<p>Term 1A Extract (witches) / whole play analysis on character (Romeo and Juliet)</p> <p>Term 1B Single poem / comparison on theme of love (Anthology)</p> <p>Whole novella analysis on theme (charity/poverty) (A Christmas Carol)</p>	<p>Term 2A Whole play analysis on theme (responsibility) (An Inspector Calls)</p> <p>Single poem / comparison on theme of loss (Unseen poetry)</p> <p>Term 2B Reading assessment – Megan in London Narrative Writing - <i>Write about a time you had to make a decision / lost something</i></p>	<p>Term 3A Single poem / comparison on theme of nature (Anthology poetry)</p> <p>Term 3B Non-fiction reading assessment - TBA Non-fiction writing - Write a letter to a newspaper expressing your opinions on zoos Spoken Language assessment – Room 101</p>
BIG question	How do relationships with others shape who we are and our decisions?	What and who are we responsible for?	Is loss a significant part of life?
Reading text 'Know how to...' 1 Lesson Per Week: Poetry Fridays	Poetry Fridays (1 lesson, running through the year, coverage of anthology poems and links). HT1: Mametz Wood, Dulce, The Manhunt, linking (war theme focus) HT2: Hawk Roosting, Ozymandias, how to approach single + comparison (power focus)	Poetry Fridays (1 lesson, running through the year, coverage of anthology poems and links). HT3: Living Space, London, A Wife in London (place and powerlessness theme) HT4: Cozy Apologia, Sonnet 43, Valentine (love/relationships focus).	Poetry Fridays (1 lesson, running through the year, coverage of anthology poems and links). HT5: DOAN, Prelude, Afternoons (time, childhood, place focus) HT6: 'problem' poems. Soldier, SWIB, To Autumn, As imperceptibly (linking back across the year).
Reading text 'Know how to...' 4 Lessons Per Week	<p>4 Lessons:</p> <p>HT1 = <i>An Inspector Calls</i> by J B Priestley. (Modern play)</p> <p>HT2 = <i>A Christmas Carol</i> by Charles Dickens. (Pre 1914 Literature novella).</p> <p>Annotate, track and plan to respond. Analyse character, theme writer's/playwrights/poet's message, layers of meaning, subtlety and allusion. Using precise analysis and evaluating the change in character. Shape and craft responses. Summarise and synthesise to show understanding. Comparing characters, personas and events. Apply context.</p>	<p>4 Lessons:</p> <p>HT3 = Romeo and Juliet by William Shakespeare (Archaic whole play study).</p> <p>HT4 = Romeo and Juliet by William Shakespeare (Archaic whole play study). Plus, second part of HT move to Y10 Fiction Reading Exam Plan</p> <p>Analyse character, theme and playwrights /poet's message, layers of meaning, subtlety and allusion. Using precise analysis and evaluating the change in character. Shape and craft responses. Summarise and synthesise to show understanding. Comparing characters, personas and events. Annotate, track and plan to respond. Using reading skills to understand unseen poetry</p>	<p>4 Lessons:</p> <p>HT5 = Y10 Fiction Reading Exam Plan</p> <p>HT6 = Round off Y10 Fiction Reading Exam Plan. Plus Unseen Poetry. Plus Speaking and Listening.</p> <p>Identify evidence, selecting effectively, analyse impressions of character, theme and writer's /poet's message, layers of meaning, subtlety and allusion. Analysing writer's technique. Using precise analysis and evaluating the change in character and of tone in text or poem. Shape and craft responses. Summarise and synthesise to show understanding. Comparing characters, personas and events. Annotate, track and plan to respond. Write with accuracy and fluency.</p>
Spoken language 'Know how to...'	Dramatic monologue as Romeo/Juliet/Bob Cratchit/Fred: sustain range of performances & roles; analyse themes and ideas in a range of contexts; develop and draw on range of verbal and non-verbal techniques, respond to audience questions.	Class debate on responsibility – court case: actively involve listeners through selection of techniques; analyse underlying themes or issues in a range of contexts; use SE suitable for range of listeners.	TERM 3B: Opportunity to reflect on Y9 recordings: independently create an engaging speech on 'Room 101': Theme of technology – Blessing or a curse? Reflect on Y9 past performances first. Sustain range of performances & roles; respond and give constructive feedback; respond to recognise strengths and improvements. Actively engage in questions. Use non-verbal communication skills.
Writing 'Know how to...'	<p>Establish character voice, structure and shape using different formats, embed techniques to engage reader and promote viewpoints.</p> <p>Creative writing Write a letter from Juliet to Romeo before she takes the potion.</p> <p>Write a speech from the perspective of Bob Cratchit/Fred/Charity workers about the importance of charity at Christmas.</p>	<p>Shape ideas for impact through planning, use punctuation effectively, review and revise writing, use standard English with fluency.</p> <p>Fiction writing Diary entry from the perspective of Eva Smith about the struggles in her life.</p> <p>TERM 2B: Narrative Writing - Write about a time you were jealous / took responsibility</p>	<p>Plan and adapt to show flexibility in writing, develop character voice to elicit emotion, select ambitious vocabulary with purpose Format appropriately for meaning.</p> <p>TERM 3B: Non-fiction writing – Speech on teenagers being an issue in the community, article or guide on healthy eating/living, letter to the government about footballers' wages, report on homelessness in the area</p>
Subject Vocabulary	<p>Responsibility, class, prejudice, empathy and sympathy, duty, snobbery, arrogance, ignorance, impertinence, judgemental, relationships, conflict, suicide, depression, guilty, remorse, capitalist, socialist, strike, upstage, downstage, representation, microcosm, flaws, jealousy, scandal, knighthood, dramatic irony, duplicitous, embodiment</p> <p>Transformation, redemption, gratefulness, class system, loneliness, desperation, avariciousness, remorse, forgiveness, Christian values, Christmas spirit, ignorance and want, charitable, generosity, Malthusian, Poor Laws.</p> <p>Poetry key vocab.</p>	<p>Protagonist, antagonist, soliloquy, monologue, oxymoronic, suicide, destiny, fate, melancholy, conflict, violence, grudge, betrayal, passion, besotted, honour, loyalty, revenge, reckless, prudent, morality, masculinity, suitor, dutiful, naïve, patriarchy, femininity, extended metaphor</p> <p>Poetry key vocab.</p>	<p>Grief, instability society, nature, parenthood, childhood, adolescence, loss and mourning, trauma, depression, relationship, volatile, sonnet, romanticised love, oppression, nostalgia</p> <p>Similarly, contrastingly, conclusively, mirroring, writer, metaphorical, statistically, professional opinion, anecdotal, bias, counter argument</p> <p>Poetry key vocab.</p>

Enrichment focus	Charity in the community		
Year 11	Term 1: September-December	Term 2: January-April	Term 3: April-July
End of term assessment	Responding to Non-fiction: Reading & Writing	Responding to fiction/non-fiction: Reading & Writing	As appropriate to need (TBC 2021)
Reading text 'Know how to...'	<p>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 texts.</p> <p>Range of non-fiction and fiction extracts which build on apt selection, evaluation, synthesis, how Range of Literature extracts and whole text analysis – strengthening knowledge of plot, key quotations and impact on plot development (character change over time/influences) and developing analysis skills.</p>		
Spoken language 'Know how to...'	<p>XXX</p> <p>Detailed and informed judgements about the effects of features of speech; draw out speakers' intentions, implicit meaning and nuances, make perceptive analysis</p>	<p>XXX:</p> <p>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</p>	<p>XXX:</p> <p>Make judicious, flexible and confident use of SE for purpose; negotiate, challenge and build on the views of others by suggesting alternative interpretations</p>
Writing 'Know how to...'	<p>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 from 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</p> <p>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</p> <p>Range of non-fiction and fiction writing: variety of formats, audiences, topics, viewpoints</p>		