

Key Stage 3 English Literature

Units of Work

Rationale: use high quality ‘driver’ texts from which teachers can model intentions of the author. These come from the three key areas of English Literature - prose, drama, poetry – and are sequenced to engage students and build upon prior learning.

Class – Term – Topic	Substantive Knowledge	Disciplinary Knowledge
<p>Year 7 – Autumn – Playscripts</p> <p><i>Step by Wicked Step</i> by Anne Fine (Play adapted from a novel)</p> <p>Rationale: Anne Fine is a prolific, award winning writer for young people. She brings a keen comic insight to family problems, particularly those caused by divorce. Relationships between close family members are investigated through the interactions of peers and growing friendships. Students learn the composition and conventions of playscripts and how they can interpret the intention and direction of the play writer.</p>	<p>To know the definitions of:</p> <p>playscript; descriptions; atmosphere; prediction; evidence; emotive language; vocabulary; motivations; characters; text reference; stage directions; scene; edit; point; character; evidence</p>	<p>To be able to:</p> <ul style="list-style-type: none"> • discuss descriptions and atmosphere • make predictions based on evidence • identify words which create a feeling • investigate and use unusual vocabulary • examine the motivations of characters, using references to the text • understand the purpose of stage directions • plan and act out a scene in play (group work) • edit work in a variety of ways • make points about a character in the play, referring to evidence and including an explanation
<p>Year 7 – Spring – Novel</p> <p><i>Skellig</i> by David Almond</p>	<p>To know the definitions of:</p> <p>novel; prediction; clues; events; chapter; inference; language; text; themes; topics;</p>	<p>To be able to:</p> <ul style="list-style-type: none"> • make predictions based on clues

<p>Rationale: Dealing with themes of friendship, healing and a belief in the impossible, the book presents an excellent opportunity to stretch students in their responses to literature. <i>Skellig</i> also offers links to science, art, and philosophy. Recurring themes, imagery and language are recognised and explored.</p>	<p>context; narrative; characters; opinions; judgement; verbs; literary language; direct speech; reported speech</p>	<ul style="list-style-type: none"> • read and understand events in each chapters • understand and use inference • analyse language from the text • explore themes and topics in the context of the narrative • closely study language for understanding of characters • explore and compare opinions • use close reading to come to a judgement • write using verbs effectively • analyse literary language • explore direct speech and reported speech • summarise the novel
<p>Year 7 – Summer – Poetry</p> <p>Narrative Poetry including <i>The Highwayman</i> by Alfred Noyes</p> <p>Rationale: Reading narrative poetry offers students the opportunity to identify story elements, examine plot structure, determine mood and theme, and summarise what they have read. Poetic techniques you might normally find in a poem (such as rhyme, rhythm, similes</p>	<p>To know the definitions of:</p> <p>poetry/poem; meaning; language; poet; context; ideas; create; original writing</p>	<p>To be able to:</p> <ul style="list-style-type: none"> • form ideas about the meaning of the poem • analyse the language of the poem • explore how the poet may feel • link context to the meaning of the poem • express ideas in writing • create a piece of original writing

<p>and metaphors) are used to tell an overarching story just like a novel, with a plot, characters and a setting.</p>		
<p>Year 8 – Autumn – Narrative</p> <p>Sinister Stories</p> <p>Rationale: This unit helps students to develop and hone their reading and writing skills by analysing and responding to three contemporary short stories. There are opportunities for prediction based on suspense, recognition of traditional characters and plots in new contexts and analysis of the impact of literary devices. These allow students to reflect upon their own writing and employ techniques they have understood in their reading.</p>	<p>To know the definitions of:</p> <p>sinister; story; impression; character; plot; short story; language; effect; narrative; conventions; author; progression; symbolism; literary devices; effects; setting; mood; atmosphere; context; narrative voice; “show, not tell”</p>	<p>To be able to:</p> <ul style="list-style-type: none"> • form first impressions of character and plot in a short story • analyse how language creates effects • understand how narrative conventions are used by authors • explore the narrative progression in a short story • analyse how symbolism and literary devices can be used to create effects • analyse how setting contributes to mood and atmosphere • understand the importance of context when reading literature • evaluate the impact of narrative voice in literature • apply the technique of “showing, not telling” in my writing
<p>Year 8 – Spring – Playscripts</p> <p>Face: The Play by Benjamin Zephaniah</p> <p><u>Linked to Drama lessons</u></p>	<p>To know the definitions of:</p> <p>sound; mood; messages; audience; structural devices; intrigue; suspense; symbols; text; non-verbal techniques; meaning; chorus; contrasting; emotional; character functions;</p>	<p>To be able to:</p> <ul style="list-style-type: none"> • explore how sound within a play can have the power to alter mood and communicate messages to the audience

<p>Rationale: This unit explores the playscript version of the novel by Benjamin Zephaniah, a writer/poet and BBC Young Playwright's Award winner. It looks at the main dramatic principles such as: genre, structure, character, form, style, language, sub-text, character interaction, creation of mood, pace and rhythm, physicalities of a text, context, space and spatial relationships, drama terminology, voice and the non-verbal. Students are encouraged to answer questions from the perspective of a performer and director.</p>	<p>relationships; objectives; character's voice; pauses; vocal tempo; stressors; epilogue and director; staging</p>	<ul style="list-style-type: none"> • explore how structural devices can be used at the start of the play to create mood/ intrigue/suspense • experiment with symbols and sounds to help convey messages to an audience • use practical rehearsal strategies to explore the themes of the text • use a range of non-verbal techniques to convey meaning • explore the role of the chorus in a key dramatic moment • use rehearsal strategies to explore two contrasting emotional states • convey character functions and relationships between characters • explore a character in terms of their objectives during a performance • create a character's voice • explore the significance of pauses, vocal tempo and stressors in a play • explore the impact of stressors, epilogue and make directorial ideas about staging
<p>Year 8 – Summer – Poetry</p> <p>Poisonous Poetry</p>	<p>To know the definitions of:</p> <p>Comparison; poem; author; complex language; context; sonnet; convey; character; humour; inference; evidence; text; tension; form; atmosphere; imagery</p>	<p>To be able to:</p> <ul style="list-style-type: none"> • compare two poems by the same author • understand complex language through the use of dictionaries and context

<p>Rationale: This unit covers poems from Shakespeare through to the present day. Students explore different forms of poem from a wide variety of poets, yet all unified by dark and disturbing themes! There are opportunities for comparison of poems, investigation of forms and language, and how atmosphere, tension and humour are created in poetry.</p>		<ul style="list-style-type: none">• investigate the form of the sonnet• analyse how a writer uses language to convey character• compare how two poets present their ideas• explore how a poet creates humour in their work• consider the importance of context when studying a poem• make inferences based on evidence in the text• evaluate how a poet builds tension through form• understand how language can be used to create atmosphere in a poem• explore the importance of imagery in conveying ideas in poetry
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