Scheme of Work – English Stage 7

Introduction

This document is a scheme of work created by Cambridge as a suggested plan for delivery of Cambridge Secondary 1 English Stage 7. Learning objectives for the stage have been grouped into topic areas or ‘units’. These have then been arranged in a recommended teaching order, but you are free to teach objectives in any order within a stage as your local requirements and resources dictate.

The scheme of work assumes three terms per stage and three units per term. An overview of the sequence, number and title of each unit for Stage 7 can be seen in the overview table below. The scheme of work is based on the minimum length of a school year to allow flexibility. You should be able to add in more teaching time as necessary, to suit the pace of your learners and to fit the work comfortably into your own term times.

Some learning objectives are designed to be recurring across all units. As such, these are listed separately at the beginning of the scheme of work as ongoing work across Stage 7. These ongoing learning objectives are followed by the learning objectives for the topic of the unit. Activities are suggested against the objectives to illustrate possible methods of delivery.

There is no obligation to follow the published Cambridge schemes of work to deliver Cambridge Secondary 1. They have been created solely to provide an illustration of how delivery might be planned over the three stages. A step-by-step guide to creating your own scheme of work and implementing Cambridge Secondary 1 in your school can be found in the Cambridge Secondary 1 Teacher Guide available on the Cambridge Secondary 1 support site. Blank templates are also available on the Cambridge Secondary 1 support site for you to use if you wish.

Two sample lesson plans (short-term plans), with suggested resources, are included in Appendix A at the end of this document.

Cambridge International Examinations is not responsible for the content of materials or websites recommended in this document. All website references were accurate at the time of writing. As websites may be changed and newer, better websites are being created, teachers are advised to check all websites before using them and encouraged to actively search for appropriate new online resources.

Overview

Nine units of work are suggested for Stage 7. The range of topics suggested is:

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| **TERM 1** | **TERM 2** | **TERM 3** |
| **Unit 1A: Horror and suspense**  Sentence structure and punctuation skills; structural, narrative, genre, literary and grammatical features of horror and suspense texts; learners to write horror/suspense extract, using conventions and features. | **Unit 2A: Non-fiction types**  Sentence structure and punctuation skills; structural, presentational, linguistic features and conventions of a range of non-fiction text types – to inform, explain, argue, persuade, comment; note-taking; write own non-fiction text type using conventions. | **Unit 3A: Exploring pre-20th century fiction**  Narrative structure, themes, literary, rhetorical and grammatical features; social, cultural and historical contexts; written response to a text extract, focusing on essential reading skills. |
| **Unit 1B: Poetry – narrative and  non-narrative**  Straightforward structural, thematic, stylistic and literary features of narrative poems; drama and role-play; character diary entries; structural and literary features of non-narrative poems; written responses to poems. | **Unit 2B: An introduction to journalistic writing**  Issues of bias and viewpoint in journalistic writing / news websites; oral and written work covering features of journalistic commentary and interviews. | **Unit 3B: Exploring pre-20th century drama**  Dramatic structure, themes, literary features, rhetorical devices and grammatical features; social, cultural and historical contexts; basic performance/conventions of gesture, movement, delivery, pace; writing – short drama script/extract. |
| **Unit 1C: Getting to grips with genre**  Genre features of science fiction, fantasy, contemporary folk and fairy tales; narrative features of short stories; personal reading preferences/habits; book reviews; individual presentations. | **Unit 2C: Contemporary non-fiction – expressing the self**  Straightforward thematic, structural and linguistic features of biography, autobiography, letters and diaries; written and oral work. | **Unit 3C: Exploring pre-20th century poetry**  Themes, poetic devices and linguistic devices; social, cultural and historical contexts; comparison of contemporary and pre-20th-century poems; written comparative response done in groups. |

For learners to become more proficient in English skills it is important that they keep revisiting and consolidating skills in different contexts. For this reason, many of the learning objectives are revisited in different ways in different units. This gives all learners the opportunity to grasp the ideas involved. Within each term, the order in which units are taught is not important – the level of expectation is consistent across all three units. It is important, however, that you should teach the Term 1 units before the Term 2 units, and the Term 2 units before the Term 3 units.

The teaching and learning of English skills is a continuum. The prior knowledge expected for these units is developed in earlier stages, and the skills and understanding developed in Stage 7 are important for learners to make good progress in subsequent stages. If the Stage 7 level of work is not appropriate for the learners in your class, it is recommended that you seek to plan appropriate support or extension activities that aim to consolidate learning and extend thinking and learning: comparable texts are often studied in each stage, so matching a text type with the appropriate learning objectives is usually fairly easy.

In general, specific texts are not recommended because of the different resources available in each school and location. Teachers have the flexibility to include resources that they have available and locally or nationally relevant resources. Descriptions of the types of texts you will need to teach are given at the beginning of the unit. The availability of large print and picture book texts is never assumed, although many are available and you will be able to teach more effectively if learners can see and read the text. It is assumed throughout that you have access to a whiteboard, blackboard or flipchart to record brief texts for general discussion and analysis.

**Ongoing** **work**

The learning objectives listed below should be taught, reinforced and developed throughout the entire school year.

You may wish to allocate time each day to teaching these learning objectives, or you may prefer to allocate a set amount of time each week.

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| **Ongoing reading** | | | |
| Framework codes | | Summary of learning objectives | Suggested activities |
| 7Ro1 | | Give an informed personal response to a text and provide some textual reference in support. | Teachers should ensure that learners recognise the importance of using appropriate textual evidence to support reading points. They should model how to use quotations effectively, and the difference between explicit and embedded quotes.  **Explicit:** *We can tell that Mary feels happy when she goes to school because it says, ‘QUOTE’.*  **Embedded:** *Mary’s happiness when she goes to school, ‘QUOTE’, is very obvious to the reader.*  **To consolidate and extend knowledge/understanding learners could:**   * work in groups of three: one puts forward a point about a character, a second explains what this point means, and a third finds evidence; this could be done on different coloured slips of paper * keep an ongoing character profile backed up by quotations * be given a point about a character, theme, plot, etc. and asked to find the quotation which proves this * complete a character wheel – i.e. six quotations which reveal different aspects of the character * match up a card in one colour which has a point or piece of information with a card in another colour which has the corresponding quotation * choose a statement about a character in a book from a list offered and then find a quote which backs it up * collect/highlight quotations in a text extract which convey a theme, e.g. trust, friendship. |
| 7Rx1 | Extract the main points and relevant information from a text or IT source, using a range of strategies such as skimming and scanning. | | Teachers need to ensure that learners know the difference between skimming and scanning and when it is appropriate to use each of these reading strategies.   * **Scanning:** a fast reading technique to look for specific information in a text such as a phone number or information from TV schedules, timetables, lists, catalogues or web pages. The concentration is on finding a particular piece of information. Learners should be shown how to move the eye quickly across and down the page, using a pen to help ‘steer’ it. Teachers should model thinking aloud as they scan down a text for information. * **Skimming**: used to quickly identify the main ideas of a text, carried out at a speed three to four times faster than normal reading. Again, teachers should model the process. A pen can be used to help ‘push’ the eye across seven to nine words at a time, only pausing on punctuation marks.   Learners need to have a specific purpose or questions to answer for both skimming and scanning.  **To consolidate and extend knowledge/understanding, learners could:**   * scan a text for specific information / answers to questions, using highlighting * scan a text, highlighting particular types of words, e.g. positive, negative * take a question such as *Why does it rain?*, and skim through two or three texts, using only the index, contents, chapter headings, boxed information and bullet points, and make an immediate assessment of which book would be most useful. |
| 7Rx2 | Make relevant notes to select, collate and summarise ideas from texts. | | Teachers should ensure that learners know of some of the more straightforward ways of making notes and summarising. These could include:   * removing all non-essential words from sentences, i.e. all those words apart from nouns and verbs * deleting determiners *the/a/an* from texts * removing prepositions from a phrase, e.g. removing *with* and *on* from the phrase *with no shoes on* * reducing a long sentence by removing one word at a time and asking learners to judge when it still (a) makes complete sense; (b) makes sense, but sounds like notes; (c) makes sense but the meaning has changed; (d) stops making sense.   **To consolidate and extend knowledge/understanding, learners could:**   * reduce news stories to headlines * summarise points/ideas in a non-fiction text in five sentences or bullet points on one side of a postcard, using headings, subheadings and highlighting to draw attention to essential points * create a topic map of the main points of a chapter or text extract * use a note grid, with the heading *Main points* on one side and *Supporting detail* on the other * make handwritten notes from a text, then afterwards highlight only those words that are essential * underline topic sentences, key words, then copy these down as notes. |
| 7Ri1 | | Use inference and deduction to recognise implicit and inferred meanings. | Inference/deduction is an important reading skill for learners to acquire. Teachers’ work on this will vary according to the text being studied. However, the importance of visualisation, narrative hooks, connotation, knowledge of narrative/genre are taught. Teachers should also model how to read back as well as forwards in a text to find links between events and themes. Giving learners a picture/photograph to ‘read’ will often make clear the skills of inference.  **To consolidate and extend knowledge/understanding, learners could**:   * underline literal information and then predict what is going to happen next * highlight words/phrases in a fiction extract which are to do with behaviour, thoughts, senses * in a short fiction extract, underline words which show how a character speaks, moves, looks, then ask themselves what clues these give about the character * use some of the following approaches to help with inference: concept maps, guided tours, Venn diagrams, tension graphs, hot seating * create a ‘character line’ of how a character changes throughout a text * create a mind map exploring the connotations of particular words, e.g. *white*, *green*, *peace*, and then in pairs compare mind maps * underline words in a poem understood, and in pairs compare what they have underlined * from the title of a poem/story, predict what is going to happen next * read first chapters from different genres and predict what is going to happen next * match beginnings and ends of texts/poems. |

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| **Ongoing writing** | | | | |
| Framework codes | | Summary of learning objectives | | Suggested activities |
| 7Wo2 | | Use a dictionary and thesaurus effectively to further develop meaning. | | Teachers should have a range of dictionaries in the classroom and model how and when they should be used. They should stress the importance of the second and third letters.  **To consolidate and extend knowledge/understanding, learners could:**   * look up meanings of particular words in texts * create individual/group dictionaries of words in subject/topic areas * discuss and agree a particular word definition, then compare it with the dictionary definition * participate in contests to find words in dictionaries * find the history of particular words using an etymological dictionary * find the different meanings of words such as *salt*, *pitch*, *fit*, *field* * investigate the qualities of different dictionaries.   There should be a set of thesauruses in the classroom for learners to use. Teachers should model the use of the thesaurus when writing.  **To consolidate and extend knowledge/understanding, learners could:**   * use a thesaurus to find synonyms for well-used words such as *said*, *went*, *got*, *nice*, and create personal synonym banks * replace dull, clichéd use of language in a text (these words could be underlined) with more appropriate words from a thesaurus * use a thesaurus to replace key words in a text and consider how this affects nuance and meaning * use an online thesaurus to improve a partner’s written work * use a thesaurus as part of the success criteria for a particular task. |
| 7Wa1 | | Develop different ways of generating, organising and shaping ideas, using a range of planning formats or methods. | | Teachers should ensure that learners are familiar with narrative form and structure, including orientation, problem, complication, resolution, and the function of character and setting.  **To consolidate and extend knowledge/understanding, learners could:**   * create concept maps or mind maps to formulate initial ideas * use ‘question plan’ grids: *Who is in the story? Where does it take place? When does it happen? What happens? How does it end?* * create character profiles/grids, with details of physical appearance, gesture, etc. * fill in a six-stage narrative plan: * **introduction** – establishes characters and setting * **build-up** – development of characters and their world * **conflict** – complications * **a series of events** – as characters try to overcome, sort out the problems * **resolution** – they sort it out * **end** – they reflect on what has happened, look forward * use storyboards, story maps, paragraph boxes with topic sentences. |
| 7Wa7 | | Learn a range of vocabulary appropriate to their needs, and use words precisely in speech and writing to clarify and extend meaning and to interest their audience. | | In order to facilitate the use of more precise vocabulary, teachers could ban words such as *went*, *nice*, *got*, *said*, *thing.* New vocabulary could be introduced each week, and learners rewarded/praised when they use these words in their writing or speaking.  **To consolidate and extend knowledge/understanding, learners could:**   * unscramble synonym anagrams of a particular word, e.g. *cold* – *yhiserv* (*shivery*), *geenfrzi* (*freezing*), and then use these in a sentence * sequence a range of synonyms, e.g. *hot*, *sweltering*, *boiling* * focus on particular prefixes and suffixes each week – how many words can be created using these? * make a presentation, or engage in discussion on a particular topic, using key technical terms * highlight words they understand and don’t understand in texts, discuss in pairs, then clarify words still not understood with the teacher * underline emotive words used in extracts from speeches, adverts and arguments, and then incorporate these in their own writing as appropriate to audience and purpose * write a short description of a place that is dirty and run down but first use the thesaurus to collect synonyms, e.g. *dirt*, *filth*, *broken*, *decay*, *derelict* * create vocabulary/topic banks * select a word and talk about it without saying what the word is for other learners to guess what the word is from the description (teachers may need to model this technique first).   Learners could also play ‘Blockbusters’, a TV game show in which participants answer trivia questions to complete a path across or down a game board of 20 interlocking hexagons arranged in five columns of four (see Wikipedia). Each hexagon contains a letter of the alphabet. Contestants choose a letter then have to answer a question. The correct answer begins with that letter. Play in two teams with the teacher asking questions on subject-specific vocabulary, e.g. *What ‘S’ word means a word picture?* |
| 7Wa8 | | Use vocabulary precisely and imaginatively to clarify and extend meaning and create specific effects. | | This learning objective crosses over with some features of 7Wa7. Teachers should encourage learners to gather precise vocabulary before starting a written task. Use a thesaurus to gather banks of suitable words, or with a descriptive task focused, for example, on a hot day on the beach, words could be collected from the categories of *heat*, *beach*, *sand*, *sea*, *waves,* etc. Synonym banks for well-used words such as *said*, *went*, *got*, *nice*, etc. will also steer learners into more precise usage.  **To consolidate and extend knowledge/understanding, learners could:**   * change the vocabulary when, for example, an angry character walks into a room, then a happy one, then a shy one (the precise use of adjectives, verbs and adverbs will be important!) * collect/highlight examples of writers’ effective use of vocabulary * keep a vocabulary notebook with new words added regularly; these could be categorised, e.g. *heat*, *cold*, *happiness*,sadness, *fear*, *dirt*, *cleanliness* * make verb chains, e.g. *flutter-flicker-wave*, and devise effective noun phrases, e.g. *the forlorn, forgotten tree* * use similes to create specific visual effects, e.g. *His hand fluttered towards me like a limp piece of litter.* |
| 7Wa9 | | Understand the conventions of standard English and how to use them consistently in writing. | | This learning objective crosses over with some features of 7Rw5 regarding formal/informal English. Teachers may wish to focus on common errors of standard English:   * forms of the verb *to be* (present tense *I am*, *he*/*she*/*it is*, *we*/*you*/*they are*; past tense *I was*, *he*/*she*/*it was*, *we*/*you*/*they were*) * verbs in the past tense e.g. *I write*, *I wrote*, *I have written*; other verbs are *bite*, *break*, *choose*, *drive*, *eat*, *fall*, *forget*, *give*, *hide*, *shake*, *speak*, *take* * verbs in the past tense, e.g. *I drink*, *I drank*, *I have drunk*;other verbs are *ring*, *sing*, *sink*, *spin*, *spring*, *stink*, *swim* * using the wrong pronoun, e.g. *pass me them sweets*; *he was the one what said it*; *she said, ‘Give us it back’*; *they stole me shoes*; *me and my friend went to school*; *they wanted it for theirselves* * missing off the *-ly* on adverbs, e.g. *I always write nice;* *the man shouts very loud* * confusing *well* and *good,* e.g. *the boys played good*.   Learners may also have trouble with negative statements. A common error is to use a negative verb as well as another negative word, such as *never*, *nobody* or *nothing*. Only one negative can be used in a sentence, so *I don’t want no ice cream* is incorrect. The informal *ain’t* is also unacceptable in standard English. Sentences for learners to work with are: *I haven’t seen no one*; *I didn’t do nothing*; *I never knew nothing about it*; *I never saw him not looking smart*; *I didn't want no trouble*; *I didn’t hardly survive.* |
| 7Wp1 | | Provide clarity and emphasis in writing, using a variety of sentence lengths, structures and subjects. | | Teachers should emphasise the importance of varying sentence length, structure and subject. Learners should know that sentence subjects can be varied in the following ways:   * through a reference chain, e.g. *the old man* / *he* / *Mr Smith* / *an elderly gentleman* * with an adverbial, e.g. *quite soon*, *slowly* * with a connective, e.g. *however*, *next day* * with a non-finite clause, e.g. *tired, I fell asleep quickly*; *running quickly, I caught the bus* * with a connective, e.g. *if you want, I’ll come round later*; *as you are here, you can stay.*   **To consolidate and extend knowledge/understanding, learners could:**   * investigate short extracts from a range of texts and record the frequency of variety in sentence length and subject * keep a daily tally of how many short sentences they use and highlight. |
| 7Wp3 | | Use a range of increasingly complex sentence structures to communicate meaning and to give fluency to their writing. | | The guidelines/activities suggested for 7Wp1 above also apply to 7Wp3. In addition, see those for 7Wp7 below.  **To consolidate and extend knowledge/understanding, learners could:**   * see how many ways they can link simple sentences using different connectives, e.g. *it was raining*; *John went for a walk*; *he fell in the river* * add to a main clause, e.g. to the main clause *England lost the match,* add one clause with *and*,one with *but*,and two subordinating connectives (remember commas!) * join up three or four simple sentences by adding subordinating connectives and commas * keep a tally of how many complex sentences they use – for one day only, they could write all complex sentences in a different colour * design a poster or aide memoire which explains a complex sentence and lists connectives and connective phrases. |
| 7Wp5 | | Use correct grammar, including articles, word order and tense in a range of genres and text types. | | Teachers should be alert to the incorrect use of grammar in learners’ writing, pursuing misconceptions and modelling correct usage. Posters, aide memoires, laminated cards with rules and examples of correct/incorrect use will all be helpful.  **To consolidate and extend knowledge/understanding, learners could:**   * correct examples of incorrect use * highlight shifts in tense in a short extract * identify verb auxiliaries in a text, e.g.past tense: *have*, *has*, *had*;continuous verbs: *is*, *was*, *were*;emphatic: *do*, *did*;modal verbs: *may*, *might*, *must*, *ought*, *shall*, *should*, *will*, *would*, *could* * construct a verb chain, e.g. *they start the match*; *they have started the match*; *Have they started the match? Will they start the match? the match has started* * write a paragraph on what they did at the weekend in the past tense, then again in the present tense * take sentences from a text, re-order and give to a partner to write out correctly * move an adverbial to different positions in a sentence, e.g. *quickly, by five o’clock* * move clauses around,e.g. *when the window flew open* * design a poster or aide memoire which explains the correct use of tenses and articles, with examples. |
| 7Wp6 | | Clarify relationships between ideas with an increasingly accurate and growing use of connectives. | | Teachers should ensure that learners are familiar with the following categories of connectives and how they can be used within and between sentences, and to link paragraphs:   * sequence: *firstly*, *secondly*, *finally*, *next* * time: *later*, *the following morning*, *years later*, *after a while*, *when I finished*, *to begin with* * position: *besides*, *nearby*, *over there*, *on the other side* * logic: *therefore*, *so*, *subsequently* * contrast: *however*, *although*, *on the other hand*, *yet* * adding: *also*, *another*, *moreover* * example: *for example*, *for instance* * comparing: *similarly*, *likewise.*   **To consolidate and extend knowledge/understanding, learners could:**   * investigate a range of texts to see how various connectives are used, then categorise them in a grid according to type (learners might well discover other categories of connectives!) * use different connectives in a sentence so that its meaning changes every time * connect some very simple sentences together with suitable connectives and see the transformation, e.g. *A young boy walked towards the river*. *He was bored*. *He picked up a stone*. *He threw the stone*. *A man was on the other side of the river*. *The stone hit the man on the head*. *He was angry*. *The boy ran away.* * insert the correct connectives missing from a text extract (cloze exercise) * change the connectives in a piece of writing which has overused *then*, *so*, *also* * talk for a minute, retelling the story of a favourite book/film without using *and* or *then* * remove the dialogue from a comic strip and replace it with a one-line commentary written under each box using connectives such as *next*, *later*, *subsequently*, *after this* to drive the narrative along, then act it out in freeze-frames, managed by a narrator. |
| 7Wp7 | | Use a wide range of punctuation to make meaning clear, including generally accurate use of commas in complex sentences and dialogue. | | **Question and exclamation marks**  If necessary, teachers could revisit the use of question and exclamation marks.  **To consolidate and extend knowledge/understanding, learners could**:   * add exclamation marks to selected sentences from a newspaper article and decide whether the effect is positive or negative * reduce the number of question/exclamation marks in an extract where they have been deliberately overused * highlight question and exclamation marks in different texts and choose two or three effective examples * write an account of what they have done so far today, adding five (suitable) exclamation marks, and decide what difference the exclamation marks make * write a short speech to the class containing five rhetorical questions on a topic they feel strongly about.   **Commas**  Teachers should ensure that learners know how to use commas to mark off:   * contrastive *but*, e.g. *I like bread, but not butter* * subordinate clauses, e.g. *I like sports, although not all of them*; *if you work hard, you will succeed*; *when it’s very sunny, it’s hot* * noun phrases in apposition, e.g. *Mr Smith, 45 years old, was injured in an accident* * a direct address, e.g. *Mr Smith, I like your hat*; *I think, Class 7, you are very well behaved* * tag words, fillers, e.g. *Yes, you can come! Oh, I’m not sure*; *That’s it, of course!* * parenthetic clauses, e.g. *Jane, who is a nice girl, came to see me* * adverbials, e.g. *at six o’clock yesterday, they went out*; *slowly, we made our way home* * non-finite clauses, e.g. *running for the bus, I slipped and fell*; *exhausted, I slumped to the ground.*   **To consolidate and extend knowledge/understanding, learners could**:   * highlight the use of commas in a range of texts * move a subordinate clause, and comma, to different positions in a sentence * fill in the missing connectives and commas in a text * write a 200-word account of their day, using commas in as many different ways as possible; they could annotate each type used, e.g. *Used a comma here as it’s a tag word.*   **Dialogue**  To ascertain levels of knowledge and understanding, teachers could give learners an extract of dialogue with the commas missing.  **To consolidate and extend knowledge/understanding, learners could**:   * highlight the use of commas in dialogue in different texts and work out when commas are used * construct a section of dialogue, omitting the commas, for a partner to complete * in pairs, write out the dialogue from a comic strip as a continuous piece, using commas, new lines, appropriate ‘said’ words, etc. and then compare dialogues with another pair. |
| 7Ws1 | Spell correctly most words used. | | Teachers should use strategies which will help learners remember words. For example:   * break words up into syllables or look for words within words, e.g. *secret-ary*, *rest-au-rant*, *bus-i-ness*, *fri-end*, *care-ful*, *ar-gu-ment*; *for-ty*, *a-cross* * devise mnemonics to remember spellings, e.g. *because – Big Elephants Can Always Upset Small Elephants*, *ne****c****e****ss****ary – one Collar, two Sleeves.*   **To consolidate and extend knowledge/understanding, learners could keep a spelling journal which could include:**   * a list of high frequency words * individual spelling targets * ways to remember tricky spellings – highlighting, emboldening, increasing size of particular letters * common homonyms and ‘tricks’ for remembering these * grids with a problematic spelling pattern sorted according to the rule/pattern/exception * a list of words with silent letters * lists of words with a particular prefix * words with the same letter strings, e.g. *igh – high*, *sigh*, *tight*, *sight* * suffixes added to a root word, e.g. *success – successful*, *successfully.* | |
| 7Ws2 | Increase knowledge of word families, roots, derivations, morphology and regular spelling patterns. | | Teachers should revisit spelling rules/patterns as appropriate to learners’ needs:   * spelling of high frequency words, including common homophones, e.g. *eight*/*ate*, *grate*/*great*, *rain*/*reign*/*rein*, *to*/*too*/*two*, *there*/*their*/*they’re*, *cell*/*sell*, *knot*/*not*, *know*/*no*, *sum*/*some*, *week*/*weak*, *peace*/*piece*, *right*/*write* * correct vowel choices, including vowels with common alternative spellings, e.g. *ay – a…e*, ee - ea, *ight* - *ite* * unstressed vowels, e.g. *definitely*, *prepare*, *Wednesday* * the influence of vowels on other letters, e.g. doubling consonant (*beg*, *begged*) * pluralisation, including -*es* endings and words ending in *y*, *f* and vowels * adding -*ing*, -*ly* or -*ed* to words ending in *y* * similar endings, such as -*cian*, *-sion*, *-tion, -*ary, *-ery* * suffixes, such as -*ible*, *-able*, *-ful*, *-fully, -al*, *-ic, -ist*, -*ive* * common prefixes, such as *un-, im-*, *il-*, *ir-, a-*, *an-, auto-, contra-*, *inter-, micro-, mal-, post-, pre-, super-*, *sub-* * common roots, such as *bio*, *aud*, *derm*, *graph*, *therm*, *phono*, *scribe*, *sequ* * the use of the apostrophe for omission and possession.   **To consolidate and extend knowledge/understanding, learners could**:   * identify phonemes, e.g. *d-i-a-r-y* * collect and investigate words and categorise patterns/exceptions * categorise words with the same spelling/rules into different piles/columns * create word ladders by changing only one letter each time, e.g. *bough*, *cough*, *rough* * pay card/bingo games on words with the same letter strings, patterns or rules * create word webs, e.*g. tele* – *phone … graph … vision* * use a dictionary to collect words with particular prefixes, suffixes, etc. * find particular spellings/patterns/strings in a range of texts, e.g. newspapers, leaflets, reports * write a 100-word story using as many words as possible with a particular pattern/rule * play suffix games (seeing how many different suffixes can be added to a root word) * play board games, e.g. Scrabble, Boggle, Snap * create a poster for a particular spelling rule or pattern * use a spell checker program * take part in spelling tests/competitions. | |

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| **Ongoing speaking and listening** | | |
| Framework codes | Summary of learning objectives | Suggested activities |
| 7SL1, 7SL3, 7SL5, 7SL6 | Speak for a variety of purposes, using a range of vocabulary appropriate to context, and language to clarify meaning and to interest and convince their audience.  Develop the ability to listen courteously and be sensitive to turn-taking.  Begin to make sensitive contributions to group discussions, engaging with complex material, making perceptive responses and showing awareness of a speaker’s aims. | Teachers should ensure that learners are clear on how speaking and listening can be managed through different purposes/forms. Speaking frames, vocabulary banks and question stems will be helpful.  **Explain** (e.g. why speech marks are used in dialogue): speakers should include a general introduction to indicate what is to be explained and a series of logical points which explain the process/application. They could point out pitfalls and misconceptions. They should use connectives to explain points (e.g. *so*, *because*, *therefore*); simple present tense; connectives of sequence/time (e.g. *next*, *once you have done this*); visual illustrations, diagrams; and they should contextualise or explain technical terms.  **Describe** (e.g. a description of their house): speakers should include a general introduction/context then divide the description into sections/chunks, e.g. room by room. They should use clear signposts (e.g. *Let us go next to* ...) and noun phrases.  **Narrate** (e.g. a first-hand account of an event/incident):narrative structure – orientation, problem, complication, resolution, reflection. Speakers should give a first-person account and should include chronological connectives (e.g. *then*, *next*, *meanwhile*­). Their talk could include different speaking voices.  **Explore/Discuss**: with both types of talk, learners must be sure what their intended outcome is and how they can achieve it. As a group activity, teachers should allocate some key roles to make sure speakers contribute, others listen and question, and agreement is ultimately sought: chairperson/manager (runs the discussion, makes sure everyone sticks to the point, sums up at the end), scribe (keeps clear notes of all key points and decisions), timekeeper (monitors the time and moves the discussion on if necessary). There should be ground rules: everyone has a chance to speak; learners must show they are listening. Use sentence stems to clarify and move points on (e.g. *Can you explain … a bit more? I agree with what you have just said because … I disagree with you because … That’s an interesting point of view – I hadn’t thought of that … Could you give me another example of […] so that I am convinced?*). The chairperson/timekeeper could use stems such as: *We need to stay on task, so can we move on to … You haven’t spoken yet – would you like to give us your opinions on this? So, what is going to be our agreed poin*t*?* Completing a self-assessment sheet will help learners reflect on their participation.  **Analyse**: this requires more systematic investigation. Many of the processes involved in exploration can be adopted.  **Imagine** (e.g. character): drama techniques can be applied, such as hot seating, thought tapping and role-play.  **Argue**: as a group activity, many of the specifications for discussion apply. As an individual activity, learners should introduce and state their argument, make two or three points in favour of it and support these with examples, research, expert opinion or personal anecdote. Some linguistic/rhetorical features should be used (e.g. sets of three, repetition, rhetorical questions, personal pronouns).  **Persuade**: persuasion crosses over into argument. A simple persuasive focus could be taken (e.g. persuading young people to eat healthy food) and some of the features of argument adopted. Effective persuasive speeches made by speakers such as Martin Luther King, Jr. and Nelson Mandela could be used to show the use and impact of various argumentative, rhetorical and linguistic features. |

Unit 1A: Horror and suspense

Unit 1A focuses on horror and suspense. Teachers may decide to work with extracts from texts, or focus on one text.

Outline:

Unit 1A begins with a focus on learners’ writing skills – punctuation, sentence structure, type and length. There is then an investigation of the narrative, literary and linguistic features of horror and suspense texts. Learners will then write their own horror/suspense extract, using a ‘tool box’ of techniques. As with all units, a range of activities has been put forward, offering teachers a choice from which to select.

Knowledge/skills:

Sentence structure and punctuation; stylistic, linguistic and rhetorical features of the horror/suspense genre across both reading and writing; narrative structure of horror/suspense texts; precise vocabulary use; speaking and listening skills of discussion, reflection and evaluation; strategies for correct spelling.

| **Unit 1A: Horror and suspense** | |
| --- | --- |
| Framework codes | Suggested activities |
| 7Ro2, 7Rw1, 7Rw2, 7Rw4, 7Rw6, 7Rw7, 7Rv1, 7Rv2, 7Wo2, 7Wa1, 7Wa3, 7Wa5, 7Wa6, 7Wa7, 7Wa8, 7Wa9, 7Wp1, 7Wp2, 7Wp3, 7Wp4, 7Wp5, 7Wp7, 7Ws1, 7SL1, 7SL5, 7SL6 | **Sentence and punctuation skills required to write a horror/suspense extract**   * Punctuation range, including commas in complex sentences; different sentence structures (simple, compound, complex); variation in sentence length, subject, structure; correct grammar, standard English and formality. (See Ongoing writing.) |
| **Literary and linguistic features of horror/suspense texts**   * Learners share favourite extracts from horror/suspense books. * Vote in groups for most effective extract. Points of tension highlighted, then one learner from each group reads aloud to the class, using appropriate intonation/pace.\* * Learners complete a grid, as below, on horror/suspense texts regarding typical features of setting, characters, plot, dialogue and mise en scène. * Orally, class collectively constructs a tense sequence – one sentence each – which stretches out narrative time, e.g. *I walked along the long, lonely road. It was dark. Very dark. Footsteps echoed …* * Learners analyse a horror/suspense extract for evidence of literary/linguistic devices such as: narrative hooks; dialogue to move plot along; shifts in narrative pace; characters’ thoughts, fears and emotions (e.g*. My heart was beating furiously*); darkness, smell, decay; extreme weather; unexpected noise; short sentences; rhetorical questions; similes; strong verbs; onomatopoeic verbs; fronted adverbs of degree (e.g. s*lowly*).  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | |  | **Setting** | **Characters** | **Plot** | **Dialogue** | **Mise en scène** | | Horror |  |  |  |  |  | | Suspense |  |  |  |  |  | |
| **Writing a horror/suspense extract**   * Give learners a scenario for their horror/suspense extract, e.g. approaching an old house, entering, then going through an unknown door – and ending on a point of tension.\* * Learners plot ideas through a concept map, and are then given the opportunity to share initial ideas and receive feedback. * Learners engage in some preparatory vocabulary work, e.g. collecting synonyms for key words such as *darkness*, *decay*, *stench.* * Provide success criteria so learners are clear what is expected:  |  |  |  |  |  | | --- | --- | --- | --- | --- | |  | **Yes** | **No** | **Partial** | **Errors** | | Tension built up and narrative time stretched |  |  |  |  | | Focus on darkness, decay, smell, extreme weather |  |  |  |  | | Repetition; rhetorical questions; similes |  |  |  |  | | Strong verbs |  |  |  |  | | Effective vocabulary |  |  |  |  | | Some short sentences |  |  |  |  | | Varied sentence subjects |  |  |  |  | | Varied sentence structures |  |  |  |  | | Commas used correctly |  |  |  |  | | Spelling largely correct |  |  |  |  | | Teacher comment | | | | | |
| **Evaluation/assessment**  Learners can use the success criteria sheet as a helpful checklist. How frequently learners’ skills fall into the ‘No’ and ‘Partial’ columns will help teachers decide on their subsequent targets. Activities marked \* are suitable for teacher/self/peer assessment. |

Unit 1B: Poetry – narrative and non-narrative

Unit 1B focuses on narrative and non-narrative poems. Some poems have been suggested, but ‘The Highwayman’ by Alfred Noyes is put forward as the main poem for study. However, teachers are free to make their own choice of poetry for study.

Outline:

Unit 1B begins with a focus on the poem ‘The Highwayman’ and its thematic/narrative/ballad features. This is followed by an in-depth exploration of its linguistic and rhetorical devices. The differences between narrative and non-narrative poems are managed through a comparative task.

Knowledge/skills:

Features of narrative and non-narrative poems; analyse and comment on poets’ manipulation of literary, rhetorical and grammatical features; reading skills of inference and deduction, textual evidence; issues of plot, character and theme; linguistic, stylistic features of diary/blog writing; note-taking; speaking and listening skills of discussion, collaboration, presentation; key sentence structure and punctuation skills.

| **Unit 1B: Poetry – narrative and non-narrative** | |
| --- | --- |
| Framework codes | Suggested activities |
| 7Ro1, 7Rx2, 7Ri1, 7Rw1, 7Rw2, 7Rw3, 7Rw4, 7Rw5, 7Rw7, 7Rv2, 7Rv3, 7Wo2, 7Wa2, 7Wa6, 7Wa7, 7Wa8, 7Wt1, 7Wp1, 7Wp2, 7Wp3, 7Wp4, 7Wp5, 7Wp7, 7Ws1, 7SL1, 7SL2, 7SL4, 7SL5, 7SL6, 7SL7, 7SL8 | **Getting to know ‘The Highwayman’**   * Read ‘The Highwayman’, asking learners to join in the refrain. * In groups, learners prepare choral readings of the poem. * In pairs, learners study illustrations of the poem and outline the story of the poem on a storyboard with six frames or using sticky notes. Stick these on the wall. Clarify the story and address any misconceptions. Ask learners to put forward words/phrases they do not understand. Alternatively, ask them to write these on sticky notes and hand in; clarify these later. |
| **Features of narrative poems/ballads**   * Explore features of narrative poems/ballads, i.e. telling good stories with strong characters; setting; plot; high level of narrative tension; strong themes (e.g. love, jealousy, murder); originally oral; rhyme, rhythm and repetition/refrain used to give musical quality and help listener remember; everyday direct speech / voices so that the teller could dramatise the telling. Write these features centrally, e.g. on a whiteboard, or ask learners to take notes, one point to one sticky note. * Read ‘The Highwayman’ again. Learners raise their hand (or fill in a grid) when they spot features of a narrative poem/ballad. * In pairs, learners highlight features in the poem typical of horror/suspense texts, e.g. darkness, similes, strong verbs, noises. They could do this on screen, using different highlighter colours, as a word processing exercise. |
| **Literary and linguistic features of ‘The Highwayman’**   * To model the activity, begin to annotate the poem for literary, linguistic and rhetorical features, i.e. repetition, simile, metaphor, alliteration, assonance, consonance, onomatopoeia, contrast of colours, repetition, rhyme, personification, punctuation range. Discuss the impact of these on meaning. Ask learners to work in groups to complete the process. * Learners individually make up a series of questions on literary/linguistic techniques used in ‘The Highwayman’ for another learner to answer.\* |
| **Features of character and narrative**   * Stick three large strips of paper on the classroom wall, respectively headed *Highwayman*; *Ostler* and *Beth*. Learners write what they know about each character, supported by a reason/quote. Discuss and clarify these. * Use strategies such as thought tracking, conscience alley or thought bubbles to explore the characters in more depth. * Hold a class discussion on ‘Why did he do it?’ Consider what clues are given earlier in the poem and what would you like to ask him. |
| **Personal response to poem**   * Learners write diary entries as either the Highwayman or the ostler, i.e. one entry before the poem, one entry just before Beth’s death, one entry after she dies. * Take learners through the main features of diary and blog writing, e.g. first person, focus on feelings, thoughts and intentions, often short/incomplete sentences, rhetorical questions and exclamation marks. Provide diary/blog examples if necessary. * In pairs, learners read their diary/blog entries in role to each other. Partners award a mark of 1, 2 or 3 for how authentic they found it. * Read the diary entries that score top marks to the whole class.\* |
| **Non-narrative poems**   * Give learners two or three non-narrative poems or ask them to find their own. * In pairs, learners complete a grid, as below, charting the differences between narrative and non-narrative poems, and give feedback. * Ask learners to collect both narrative and non-narrative poems and make up their own poetry anthology.  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | |  | **Narrative poems** | | | **Non-narrative poems** | | | |  | **Yes** | **No** | **Sometimes** | **Yes** | **No** | **Sometimes** | | Plot/story with orientation, problem, complication and resolution |  |  |  |  |  |  | | Characters |  |  |  |  |  |  | | Direct speech |  |  |  |  |  |  | | Setting/place which is important |  |  |  |  |  |  | | Weather to set the mood |  |  |  |  |  |  | | Themes, e.g. love, forgiveness, hatred |  |  |  |  |  |  | | Literary and linguistic effects, e.g. simile, metaphor, personification, alliteration, assonance, consonance, rhyme, repetition |  |  |  |  |  |  | |
| **Evaluation/assessment**  Assess learners’ responses to the poetry questions\* and diary entries\* for specific reading and writing skills. |

Unit 1C: Getting to grips with genre

Unit 1C focuses on the genre features of science fiction, fantasy, contemporary folk tales and fairy tales, and this is then followed through into learners’ own reading preferences.

Outline:

Unit 1C takes learners through an exploration of genre and the ways in which it impacts on what writers write about and how. The genres of science fiction, fantasy, folk/fairy tales are explored through reading, writing, speaking and listening. Learners’ reading preferences are explored and targets suggested.

Knowledge/skills:

Genre features (including literary and linguistic techniques) across both reading and writing; inference and deduction; key sentence and punctuation skills; note-taking; speaking and listening skills of discussion, collaboration, explanation, persuasion and description.

| **Unit 1C: Getting to grips with genre** | |
| --- | --- |
| Framework codes | Suggested activities |
| 7Ro1, 7Ro2, 7Ri1, 7Rw1, 7Rw4, 7Rv1, 7Rv2, 7Rv3, 7Wo2, 7Wa1, 7Wa2, 7Wa3, 7Wa6, 7Wa7, 7Wa8, 7Wa9, 7Wt1, 7Wt2, 7Wp1, 7Wp2, 7Wp3, 7Wp4, 7Wp5, 7Ws1, 7SL1, 7SL2, 7SL3, 7SL4, 7SL5, 7SL6, 7SL7 | **Genre**   * Give learners different genre text extracts and ask them to work out the genre. Discuss the typical genre features (and examples) of folk and fairy tales, science fiction, school, detective/crime, horror, mystery/suspense, westerns and fantasy. * In pairs, learners complete a grid showing typical features of the different genres (listed in the first column on the left) and with six more columns headed *Setting*, *Characters*, *Plot*, *Dialogue*, *Mise en scène* and *Book/film/TV titles*. * Compare grids in fours. Ask them to work through any differences to reach a general agreement. |
| **Playing around with genre**   * Give learners the following genre beginnings and ask them to continue two of them. Revise sentence structure/punctuation skills first if necessary.\* * *Rosie tossed her auburn hair restlessly and gazed out of the window. Why hadn’t Roger returned her call? May be Jackie was right to warn her that he was a bit of a wolf …* * *Monday: Granny started going dead weird on me. She’s got this terrible moustache. So embarrassing! And she keeps wanting me to snuggle close to her …* * *‘Oh, come on, don’t be so jolly boring! Vote that we take a short cut through the woods,’ urged Peter. ‘Sammy would love a good run …’* * *Werewolves are only found in kid’s tales. Ruth reminded herself of the fact, not for the first time, as she made her way down the dark alleyway. But she still could hear the soft patter of feet behind her, and in her mind last night’s dream lingered …* * In groups, learners read aloud what they consider to be their best effort – and, if possible, in a voice appropriate to the genre. What did they learn about the genre from doing this activity?\* * Learners brainstorm feasible genre mixes, e.g. fairy tale + school; fantasy + comedy. * Learners keep a diary of the genres or genre mixes they encounter in a week’s reading, watching TV, etc.\* |
| **Fantasy and science fiction**   * In pairs, learners choose two fantasy texts from a list and, using the internet, make notes about the story, culminating in a 60-word plot summary.\* * Learners fill in a tick *Yes*/*No* grid as to whether the fantasy texts have particular genre features, such as human beings who can travel through time or to other lands, magic, wizards, witches, goblins, angels, monsters, vampires, anthropomorphism, a story based around a quest, good versus evil. * Give learners a two-minute slot in which to persuade the class to read a text. * Read the class a short science fiction story (e.g. one from a suitable children’s collection). Discuss the story. Is it believable? What are the similarities between features of the science fiction and fantasy genres? * Learners explore the genre features of science fiction (possibly using a grid), e.g. future, time and space travel, inventions, life in other worlds, invasion of Earth by beings from other planets. Show learners some science fiction book covers and titles. * In groups, learners brainstorm what they think the future will be like in a 100 years. Manage the activity so that the predicted outcomes are largely positive. Each group shares their brainstorm with the rest of the class. Based on this, they create a plot scenario suitable for a science fiction book – introduction, conflict, climax, resolution. If time, they can also create a book cover. |
| **Folk/fairy tales**   * In pairs, learners recount a favourite fairy/folk tale. * Hold a class discussion on the main narrative ingredients, including hero, heroine, villain, magic, ‘rags to riches’, problems, ‘happy ever after’, key moral, etc. * In pairs, learners agree on one fairy story, and rewrite – or retell – it as a modern update.\* |
| **Personal reading (select as appropriate)**   * Ask learners to fill in a genre wheel in relation to their own reading, then set genre reading targets accordingly. * Give learners a reading trail with genres to encourage them to read beyond the familiar. * Learners complete a reader profile sheet, leading to a reading passport with suggested books to read and targets, which can be signed by parents or carers. * Learners establish an individual reading record for one book. They complete the number of pages read each day and include bullet point comments on character/plot/themes, a summary comment on whether they would recommend it to a friend, an email to the author, and three quotations from the book they would like to keep/remember.\* * Learners could keep a reading journal where a different note form is used each day, e.g. bullet points, mind map, grid flow charts. Which form did they find the most suitable? * Learners give a talk on a book. Give them a speaking frame, such as: *The reason I chose this book was …* (e.g. blurb, cover, recommendations, review, link with TV/ film, read others by the same author, enjoy this genre)*. Briefly, this* book is *about …The reason I enjoyed this book was … A section which really interested me was … because … A feature of the language used which was interesting was … What I like about this author is … The kind of person who would enjoy this book is …\** * Display learners’ recommended reads and favourite lines from books. * Have a book quiz of the week. Can they: * say what the genre is from some given quotes? * list other books by the same author? * complete the book title? * predict from the story so far and what is going to happen next? * Encourage learners to use teenage review websites. |
| **Evaluation/assessment**  Activities marked \* are suitable for teacher/self/peer assessment. |

Unit 2A: Non-fiction types

Unit 2A focuses on the presentational, organisational, linguistic and rhetorical features of non-fiction text types – to inform, explain, describe, argue, persuade, and comment.

Outline:

Learners first explore the features of information/advice texts, then apply their knowledge and understanding to the writing of their own advice text for new learners to the school. The features of effective description and comment are then covered through a speaking and listening activity. Learners also investigate the features of texts to argue and persuade, then incorporate these in the writing of their own non-fiction text, using IT.

Knowledge/skills:

Across reading and writing, the presentational, organisational, linguistic and literary features of the different types of non-fiction texts – to inform, explain, describe, argue, persuade and comment; inference and deduction; writers’ techniques and their impact on meaning; key presentational features of speaking and listening; collaboration, discussion, participation skills; key writing and punctuation skills.

| **Unit 2A: Non-fiction types** | |
| --- | --- |
| Framework codes | Suggested activities |
| 7Rw4, 7Rw5, 7Rw6, 7Rw7, 7Wo1, 7Wo2, 7Wa4, 7Wa5, 7Wa7, 7Wp1, 7Wp3, 7Wp4, 7Wp5, 7Wp6, 7Wp7, 7Ws1, 7SL1, 7SL2, 7SL3, 7SL4, 7SL5, 7SL7, 7SL9 | **Information/advice texts**   * Ask learners to explain on a sticky note a problem they have (e.g. to do with schoolwork, parents, finances); another learner picks it up and responds. Read out responses and discuss. What difficulties did learners experience with this task? * Explore the rationale of texts to inform/advise, e.g. to connect personally with the reader, to reassure, to provide information, to offer a choice so that the reader feels empowered. * Ask learners to find and highlight examples of the following features in a simple advice text (there are many suitable on teenage advice sites, e.g. on a ‘your problems’ page). They could highlight different features using different colours. * personal pronouns, e.g. *I*, *you*, *me* * modal verbs, e.g. *can*, *should*, *would*, *will*, *may*, *must*, *ought* * imperative verbs, e.g. *Explain to your friend … Tell them that …* * elision, e.g. *you’re*, *it’s* * friendly, informal language * reassurance offered * choices offered. * In pairs, one learner writes a problem page letter (give some suggestions if necessary) and the other writes the reply, using as many of the features of successful advice writing as possible.\* * Ask learners to write an advice/information text for a new learner to the school, including the subheadings *Welcome*, *School day*, *Break time and lunch*, *Teachers*, *What to expect* and *How to best fit in*. Learners work in pairs, writing a paragraph each and using a simple success grid , as below, to assess each other’s efforts. Ask learners to read their best paragraph to the rest of the class.\*  |  |  |  |  |  | | --- | --- | --- | --- | --- | |  | **Yes** | **No** | **Partial** | **Errors** | | Personal pronouns |  |  |  |  | | Modal verbs |  |  |  |  | | Imperatives |  |  |  |  | | Elision, e.g. *you’re*, *it’s* |  |  |  |  | | Friendly, informal style |  |  |  |  | | Reassurance offered |  |  |  |  | | Choices offered |  |  |  |  | | Precise information |  |  |  |  | | Grade/comment | | | | | |
| **Texts to inform, explain, describe**   * Ask some learners to describe their house/bedroom to the rest of the class.Using this as an example of spontaneous speech, point out the differences between spontaneous and prepared spoken language:  |  |  | | --- | --- | | **Spontaneous** | **Prepared** | | Incomplete utterances,  e.g. *yes ... that was ... yes ...* | Complete sentences | | Vague language, e.g. *sort of* | Language definite | | Fillers, e.g. *you know*, *I mean*, *er* | No fillers, redundancies | | Repetition, e.g. *I just want to say, … want to say* | Repetition only when intended | | Over use of *and*, *then*, *so* as connectives, often used to join utterances |  | | Haphazard order | Order often made clear for reader,  e.g. *First ... Next* … | | Intensifiers, e.g. *really great*, *very nice* | More adverbs and noun phrases so that the reader is clear about what is going on,  e.g. *he came quietly*; t*he large, imposing house* | | Non-standard sentence order,  e.g. *He’s useless, that singer.* | Sentence order more likely to be Subject–Verb–Object/Predicate, e.g. *The singer is useless.* |  * Explain that, if learners want to use spoken language to convey an accurate representation, they need to use more features of prepared language than of unprepared language. * In groups/pairs, learners explain how to do something, e.g. ride a bike, make a cake, play football, use the internet. The other members of the group or partners evaluate the explanation. What makes an explanation clear? Learners can devise their own success criteria.\* |
| **Texts to persuade, argue**   * Learners write on a sticky note what they know about how to write a persuasive/informative text, e.g. an advert or leaflet. * Stick these on the wall and use them to assess focus areas and clarify with learners later. * Explain the following terms as necessary: * antithesis – a pair of opposites placed together for effect * repetition – words, phrases repeated for emphasis * rhetorical question – a question where no answer is expected, and which makes it seem as if the writer is speaking to the reader * triad or tricolon – a set of three words or phrases within a sentence, e.g. *you need love, hope and faith* * alliteration, e.g. *happiness and health* * assonance – the repetition of vowel sounds in nearby words to reinforce the meanings of words or set the mood, e.g. *she trailed in the wake of his frail shadow* * consonance – the repetition of particular consonants in words near to each other for emphasis and effect, e.g. *clunk, click,* *I hate it* * personal pronouns, e.g. *I*, *you*, *me*, *them*, *they*, *us*, *we*, *they*, *our* * emotive language, e.g. *starving*, *homeless* * technical language, e.g. *the sodium lauryl ether sulfate in our shampoo* * beginning sentences with *And* or *But* in order to simulate a conversational feel * slang/colloquialisms, e.g. *kids*, *guys*, *cool* * short sentences * similes * metaphors * qualifying adverbs, e.g. *only*, *just*, *quite* * comparative/superlative adjectives, e.g. *better*, *best*; *further*, *furthest* * elision, e.g. *they’re*. * Ask learners to highlight examples of the linguistic devices above in adverts, holiday brochures, estate agents’ blurbs, extracts from speeches arguing a point, etc. In pairs, learners look for just two or three devices. * Learners report what devices they have found and suggest why they have been used. Discuss how the devices vary across different non-fiction texts. |
| **Presentational/layout devices of non-fiction texts**   * Using a magazine advert, take learners through the main presentational features of adverts, e.g. colours, images (sizes, position, angle, cropping, background), fonts (size, type, variation). * Take learners through the main organisational devices, e.g. boxes, headlines, bullet points, emboldening, underlining. * In groups, learners investigate other texts for presentational and organisational devices, e.g. a page from a science textbook, a recipe. * Explain why each device has been used in terms of the reading purpose. For example, the writer may anticipate that readers will only read the main headline/caption then jump to a box, then a few bullet points, then the final sentence. Readers are therefore more likely to pick up on words in bold, words in a larger font or underlined words/phrases. Unless readers are engaged in close reading, many are unlikely to read long paragraphs or long sections of text. * Learners use IT to create their own non-fiction text for a particular audience/purpose using suitable presentation and organisational devices.\* |
| **Evaluation/assessment**  Activities marked \* are suitable for teacher/self/peer assessment. |

Unit 2B: An introduction to journalistic writing

Unit 2B focuses on the main features of journalistic writing, including bias and viewpoint.

Outline:

Unit 2B begins with an investigation of the structural and linguistic features of newspaper reports and the corresponding rationale for these, with learners then able to incorporate these features in a newspaper report of their own. An exploration of bias and viewpoint follows, with learners writing a report from two different points of view.

Knowledge/skills:

Structural and linguistic features of newspaper reports; paragraphing; topic sentences; cohesive devices; key sentence and punctuation skills, including noun phrases in apposition and direct speech; literary features such as simile, metaphor, pun, hyperbole and alliteration, and their effect on meaning; presentational features of reports and websites in relation to audience and purpose; key skills of discussion and collaboration.

| **Unit 2B: An introduction to journalistic writing** | |
| --- | --- |
| Framework codes | Suggested activities | |
| 7Wo2, 7Wa7, 7Wp1, 7Wp3, 7Wp4, 7Wp5, 7Wp6, 7Wp7, 7Ws1, 7SL1, 7SL2, 7SL5, 7SL6, 7SL7, 7SL9 | **Basic features of journalistic writing**   * Explain and model how report structure is based on the reader being hooked in (very different from a ‘story’ as the key narrative happenings are given first), then perhaps only reading the first/second paragraphs and skimming to the end. * Show a variety of headlines, pointing out how they provide an initial narrative hook. Talk about the specific features used to further entice the reader, e.g. emotive language, alliteration, rhyme, puns. * Give learners a range of different newspaper reports. * Ask them to ascertain the function of the first paragraph. Explain that the first paragraph/sentence of a newspaper report sums up the story, providing a quick overview, and generally attends to the ‘5Ws’ of a newspaper story, i.e. who, where, when, what, why – although precise details/names are not usually given, e.g. *A teenager was saved from drowning by a brave childhood friend.* * Establish that the next paragraph (and possibly the next) feeds in names, ages and further details – starting to answer in more depth the questions *who*, *where*, *what* and *when*. Often the question *why* may be answered in subsequent paragraphs. * Establish that subsequent paragraphs ‘report’ the story by bringing in comments and differing viewpoints from witnesses and experts in the form of direct speech – rather like a live interview on TV news programmes. * Establish that the final paragraph indicates what will happen in the future, e.g. *the funeral will be held next week*, *the trial will take place in six months’ time*. * Point out that an expert voice is often brought in to complete the story, e.g. *‘We can assure the public there will be no more recurrences.’* * Establish that a newspaper story is not ‘told’ (i.e. by a narrator) but reported, e.g. *Mr Smith told us …*; *It seems that …*; *Comments from witnesses show …* . The comments/quotes of the interviewees can be used to ‘tell’ the story, e.g. *‘I really thought I was going to die. I was so glad when I saw …’*. * Give learners some newspaper-related activities. For example: * find examples in a newspaper article of a headline, subheadline, caption, noun phrase in apposition (e.g. Ahmed Mahou, 66, a schoolteacher from central Cairo) * find the range of synonyms used for told us * in pairs, sequence headlines in order of effectiveness and compare with another pair * collect headlines and give to another pair and ask them to guess the story * create own headlines so that mundane events are made to seem dramatic through emotive vocabulary, hyperbole, alliteration, assonance, consonance, puns, similes * write first paragraph for four or five headlines and then check against the original * match photographs to newspaper headlines * annotate a newspaper article to make clear the structural order * cut down comments and quotes in newspaper interviews so that the key points/viewpoints still come over. * Ask learners to write either a contemporary report based on a folk/fairy tale focused on in Unit 1C or a report of a rescue or act of bravery by someone at the school. Provide a writing frame with space for the headline, subheadlines, overview paragraph, paragraph two, witness/expert comment paragraph, etc.\* | |
| **Bias and viewpoint**   * Explain the terms *bias* and *viewpoint* and how these features can be detected in newspaper reports and related material through the use of: * emotive language (*A disgraceful event occurred last night which brings this country to shame*) * stereotyping (*young hoodlums*) * personal pronouns (*I am sure you will agree that …*) * the choice of interview comments made (a teenager with more modern views or an older member of the community with more conservative views) * modal verbs to qualify assertions (*can*, *could*, *might*, *may*) * explicit opinion of the journalist/author (*This cannot go on*). * In pairs, learners analyse a newspaper article for bias and viewpoint, highlighting and annotating it for evidence. They compare with another pair and reach some agreement.\* * In pairs, learners compare two reports from different newspapers. Which one shows more bias? List the evidence from each pair on the board and discuss.\* * Learners write further reports on the fairy/folk tale they wrote about earlier, writing from two different angles of bias/viewpoint, e.g. positive and negative.\* | |
| **Investigation of news websites**   * In groups, learners do a short research project on two websites, and report on the difference in style, presentation and layout; the range of news stories covered; the difference between reports of the same story; and other differences.\* | |
| **Evaluation/assessment**  Activities marked \* are suitable for teacher/self/peer assessment. | |

Unit 2C: Contemporary non-fiction – expressing the self

Unit 2C focuses on the main features of diaries and blogs, biographies and autobiographies, and ways in which they facilitate expression of the self.

Outline:

Unit 2C begins with an investigation of the features of blogs and diaries, with these then used by learners to write their own diary entry in a particular style. Biography and autobiography are explored through research, speaking and listening.

Knowledge/skills:

Key sentence structure and punctuation skills, including fronted and embedded clauses; paragraphing and topic sentences; cohesive devices; organisational, linguistic, literary features of blogs/diaries; features of oral recount; collaboration and discussion.

| **Unit 2C: Contemporary non-fiction – expressing the self** | |
| --- | --- |
| Framework codes | Suggested activities |
| 7Ro1, 7Ro2, 7Rx1, 7Ri1, 7Rw1, 7Rw2, 7Rw5, 7Rw6, 7Rw7, 7Rw8, 7Rv1, 7Rv2, 7Rv3, 7Rv4, 7Wo2, 7Wa1, 7Wa2, 7Wa5, 7Wa6, 7Wa7, 7Wa8, 7Wa9, 7Wt1, 7Wt2, 7Wp1, 7Wp2, 7Wp3, 7Wp4, 7Wp5, 7Wp6, 7Wp7, 7Ws1, 7Ws2, 7SL1, 7SL2, 7SL3, 7SL4, 7SL5, 7SL7 | **Letters and diaries**   * Ask learners to make concept maps on what they know about the features of a diary/blog and to compare in pairs and agree on a definitive version. * As a class, discuss the features: * daily/regular record of a person’s day-to-day life * date at the top of each entry * written in first person * can start *Dear Diary*; and finish with a valediction, e.g. *Bye*, *Love*, *Good night*, *Tomorrow is another day* * not meant for publication (although may have limited circulation among friends and family) – a ‘conversation’ between diarist and diary * focused on diarist’s feelings, impacting on which events are recorded and how * may only concentrate on one particular event that happened over the course of a day * often contains incomplete/one-word sentences * uses qualitative adverbs, e.g. *really*, *lovely*, *so* * possible overuse of question and exclamation marks * new paragraphs when there is a change of topic * organisational and layout devices such as subheadings, underlining, emboldening, bullet points; drawings sometimes. * Ask learners to highlight a diary extract (e.g. *The Diary of a Young Girl* by Anne Frank, *Boy* by Roald Dahl), emotions and feelings in one colour, events/actions in another. Which colour predominates? * Learners tick the events/feelings described in an extract from *The Secret Diary of Adrian Mole* by Sue Townsend which are similar to events in their own life or to their own feelings. * In pairs, learners tell each other everything that happened to them over the weekend – including their feelings. The listener makes a bullet point list of what features would be worthwhile including in a teenage diary entry. They share lists and ask and answer questions so that more information is revealed, e.g. *Why did you feel like this? Were you surprised at this?* * Learners write a weekend entry for a teenage diary in the style of Adrian Mole. * In pairs, learners read a range of extracts from diaries/blogs, and sequence them in order of preference. For each extract, they comment on the author and what the diary entry is about, and highlight the most interesting part/sentence. |
| **Biographies/autobiographies**   * Focus on the prefixes *bio-, auto*- and root -*graph*. Create word webs, e.g. *autograph* – *automobile,* *telegraph* – *television*. * Learners recount an important event/story from their past – allow them only two or three minutes. Encourage self-evaluation. If they could recount the event again, what would they change and why? What makes an event interesting to an audience/reader (e.g. orientation, characters, direct speech, narrative tension, humour, suspense, narrator’s comment, satisfactory conclusion)? * Learners research two or three sports, music or historical figures on online biography websites, and make notes – either as bullet point lists with subheadings or in a topic map. They then write a 100-word biographical summary. * Learners explore autobiography/biography for informal features and discuss why the writer might have used these, e.g. to convey a realistic character’s voice, to bond with the reader. * Learners write the first – or last (i.e. at the point they are at now) – chapter of their autobiography. Provide some headings as necessary (see below). Remind them to include details of what others say about them or how they perceive them, as well as their own perceptions, e.g. *My mother has often commented on how I can become easily angry when …*; *My school report says that I do not work hard, but I would like to disagree with that.* Remind them too that the autobiography should not just tell, but be interspersed with sections of direct speech and description. * First chapter headings: *Birth*, *Early years*, *Family*, *Friends*, *School*, *Interests*, *Events and happenings* * Last chapter headings: *Me and my family*, *Friends*, *School*, *Interests*, *Events and happenings*, *Hopes for the future* |
| Provide a success criteria grid, with some preparatory focus on the sentence, punctuation and cohesive skills required.\*   |  |  |  |  |  | | --- | --- | --- | --- | --- | |  | **Yes** | **No** | **Partial** | **Errors** | | First person used throughout |  |  |  |  | | Headings |  |  |  |  | | Paragraphs |  |  |  |  | | Links made between paragraphs |  |  |  |  | | Some direct speech |  |  |  |  | | Some description |  |  |  |  | | Points recounted in sufficient detail |  |  |  |  | | Links between sentences, e.g. *However,* … |  |  |  |  | | Variation in sentence subjects |  |  |  |  | | Variation in sentence length |  |  |  |  | | Variation in sentence type (declarative, exclamatory, imperative, interrogative) |  |  |  |  | | Range of connectives, e.g. *but*, *although*, *as*, *if*, *when*, *where*, *which*, *what* |  |  |  |  | | Range of punctuation |  |  |  |  | | Range of vocabulary |  |  |  |  | | Most spelling correct |  |  |  |  | | Grade/comment | | | | | |
| **Evaluation/assessment**  Activities marked \* are suitable for teacher/self/peer assessment. |

Unit 3A: Exploring pre-20th century fiction

Unit 3A enables learners to explore some of the sociocultural contexts of pre-20th century fiction.

Outline:

Unit 3A begins with an exploration of fiction in context, looking at the impact of the time and place in which a text was written. Learners’ reading skills are further developed through a range of directed activities related to texts.

Knowledge/skills:

Narrative structure, themes, literary, rhetorical and grammatical features; social, cultural and historical contexts; written response to a text extract, focusing on essential reading skills

| **Unit 3A: Exploring pre-20th century fiction** | |
| --- | --- |
| Framework codes | Suggested activities |
| 7Ro1, 7Ri1, 7Rw1, 7Rw2, 7Rw4, 7Rw5, 7Rw6, 7Rw7, 7Rv1, 7Rv2, 7Wo2, 7Wa6, 7Wa7, 7Wa8, 7Wa9, 7Wt1, 7Wt2, 7Wp1, 7Wp2, 7Wp3, 7Wp5, 7Wp6, 7Wp7, 7Ws1, 7SL1, 7SL5, 7SL6, 7SL7 | **Fiction in context**   * Give learners extracts from three different books written in different times, and with quite pronounced sociocultural contexts, e.g. *The Secret Garden* by Frances Hodgson Burnett (1911); *Five Go to Mystery Moor* by Enid Blyton (1954); *Skellig* by David Almond (1998). In pairs, learners list examples from each extract under the headings *Typical dialogue*, *Clothes*, *Buildings*, *Family*, and *Transport* *and communications*. Pairs report back on what they found. * Present a scenario – What if there had been mobile phones and computers in *Five Go to Mystery Moor*? What difference could this have made to the plot? Explain that the social, cultural and historical conditions in which a book is written will make a difference to how the characters, plot and themes are represented. * In groups, learners decide on one extract from a choice of five or six provided, e.g. *The Adventures of Tom Sawyer* by Mark Twain (USA, 1876); *Through the Looking Glass* by Lewis Carroll (England,1871); *Oliver Twist* by Charles Dickens (England, 1838); *The Hound of the Baskervilles* by Sir Arthur Conan Doyle (England,1902); *Treasure Island* by Robert Louis Stevenson (England, 1883); *Black Beauty* by Anna Sewell (England, 1877); *A Journey to the Centre of the Earth* by Jules Verne (translated from French, England, 1874). Learners find out about the social and cultural background of the time. Give them five or six headings, one learner responsible for one heading, e.g. *Families*, *Transport and communications*, *Leisure*, *Employment*, *Housing*, *Education*, *Country and town*. Consider downloading material first for learners to highlight, then reduce to bullet point notes on one side of a postcard. Groups highlight/annotate extracts for any evidence of respective sociocultural context. * Explain that books did not have glossy photographs but used illustration instead. Show examples. Put learners in pairs. Ask them to choose one text extract and to underline all the visual clues. They should ask themselves what they see and describe this to their partner, who draws it, then includes a quotation underneath as a caption. |
| **Reading skills**   * Select an extract from the beginning of a pre-20th-century text, and take learners through a series of questions which cover key reading skills: * retrieval and location (*Find me the quote which tells me that …*) * inference (*What does this quotation suggest about …?*) * literary features (*What is the impact of this simile?*) * linguistic features (*Why does the writer use ellipsis here?*) * narrative structure (*What is the most tense moment in this extract? How do you know?*) * character (*Why is the character dressed like this?*) * vocabulary (*What does this word mean?*). * In pairs, learners take the next two or three paragraphs and devise their own questions covering the same skills as above and give to another pair to complete.\* * Do some reading exercises, such as: * ask learners to put words back in the correct gaps * change some words and challenge learners to find them * jumble the order of the text for learners to unscramble * ask learners to add suitable subheadings to paragraphs * ask them to highlight different features in different colours. * Ask learners to convert an extract (or even whole story) into a version for very young children. Give them an example of a young children’s text and a tick list of ‘must have’ features, e.g. short sentences; direct speech; finite verbs; adverbs of degree (*quietly*, *softly*, *just*, *only*, *very*, *too*); different punctuation marks to simulate the spoken voice; repetition; rhyme.\* |
| **Evaluation/assessment**  Activities marked \* are suitable for teacher/self/peer assessment. |

Unit 3B: Exploring pre-20th century drama

Unit 3B enables learners to explore the main conventions of pre-20th century drama.

Outline:

Unit 3B begins with a focus on the conventions of drama and consideration of key aspects of performance. Exploration of a play by George Bernard Shaw provides learners with opportunities to further consider how character, plot and theme can be presented and developed. There is coverage of Elizabethan theatre and the work of Shakespeare.

Knowledge/skills:

Conventions of drama; note-taking; features of fluent and engaging oral delivery; collaboration and discussion; reading skills – retrieval/location, inference, use of appropriate evidence; understanding character, theme and viewpoint; key sentence and punctuation skills.

| **Unit 3B: Exploring pre-20th century drama** | |
| --- | --- |
| Framework codes | Suggested activities |
| 7Ro1, 7Rx1, 7Rx2, 7Ri1, 7Rw1, 7Rw2, 7Rv1, 7Rv2, 7SL1, 7SL4, 7SL7, 7SL8 | **Conventions of drama**   * Take learners through the conventions of drama, e.g. acts, scenes, soliloquy, asides, stage directions, set, narrator, tragedy, comedy, chorus. Suggest a particular note-taking system for them to use, e.g. grid, concept map, bullet points, and learners make notes. In pairs, learners share notes and explain them to each other. * In pairs, learners find evidence of conventions of drama in appropriate extracts from, e.g. *Macbeth*, *A Midsummer Night’s Dream*, *The Tempest*, *Pygmalion*, *Saint Joan*, *Androcles and the Lion*. * From one of these extracts, learners (in pairs or groups) choose some lines to act out in the following ways: * very quickly / fast forward * with pauses * actors far away from one another, then very close * one set of levels/positions adopted – sitting, standing, kneeling, lying, then these changed in a subsequent attempt * voices at full volume, then quiet * gestures added, then without any. * Hold a discussion. How did these differences impact on the meaning? What did learners learn about the best way of acting out their lines? Remind learners of the importance of pronouncing their words clearly – enunciating the first and last consonants of words, keeping the pace of delivery measured. Give them time to practise their performances, then show their ‘best’ minute, starting and ending with a suitable freeze frame. A marking sticky note could be completed by other groups\*.  |  |  | | --- | --- | | **Drama performance** | | | Words enunciated clearly |  | | Right pace of delivery |  | | Suitable gestures |  | | Appropriate stance/positions |  | | Character conveyed |  | | Tips for improvement | | |
| ***Pygmalion* by George Bernard Shaw**   * Tell the story of *Pygmalion* (see Wikipedia or the SparkNotes website) then put learners into pairs, one to retell the story, the other to clarify any misconceptions and omissions. * Present some discussion questions: Should Professor Higgins have used Eliza Doolittle as an experiment like that? Does someone’s accent matter? * Show some suitable extracts from the 1964 film *My Fair Lady*. * Give learners an extract from *Pygmalion* and ask them to make, in pairs, director’s notes. They should highlight/annotate words which need to be emphasised, punctuation marks/pauses, movement/gestures, etc. Put pairs together, for each pair to give their annotated extract for the other pair to act out, the first pair acting as directors. Show the best minute of each performance to the rest of the class.\* |
| ***Androcles and the Lion* by George Bernard Shaw**   * Read the Aesop’s fable *Androcles and the Lion*, and ask learners what they think the moral is. * Ask learners to read the prologue to *Androcles and the Lion* by George Bernard Shaw. In groups, learners work through inferential questions (*What do you infer about …?*), providing evidence from the text. Areas to explore include: * the character of Androcles and his wife, the relationship between them * how the lion could be played * how Androcles changes when he sees the lion, how the scene between Androcles and the lion could be played * the reaction of Androcles’s wife. * Learners make up a two-minute improvisation which mirrors the prologue or a series of freeze fames led by a narrator. * Set a written task, in which any of the characters – Androcles, lion, wife – gives their point of view via a blog.\* |
| **Shakespeare**   * In groups, learners compile a fact sheet on particular aspects of Shakespeare’s theatre for another group/class. Give them suitable materials to read/highlight. Give each group one area to focus on, e.g. Shakespeare’s life, his plays, famous lines from his plays, theatre in Shakespeare’s time, the Globe theatre. * Pair up groups and ask each group to present their fact sheets to the other. They should ask questions for clarification, using question stems, e.g. *I am not sure about … Can you tell me more about …? Which fact do you think is the most important? If you had more time, what …?* * Show a video of an animated tale of a chosen Shakespeare play, e.g. *The Tempest, Macbeth, A Midsummer Night’s Dream* (*Shakespeare: The Animated Tales*, DVD, 2013). Then read through the first few scenes or first act. (Use a suitable schools edition, such as one which gives the lines of the play on one page and a ‘translation’ on the facing page.) Give learners straightforward points about characters/themes/plot. Ask them to find a quote to support these.\* |
| **Evaluation/assessment**  Activities marked \* are suitable for teacher/self/peer assessment. |

Unit 3C: Exploring pre-20th century poetry

Unit 3C enables learners to explore some key features of pre-20th century poetry.

Outline:

Unit 3C begins with a focus on what learners know of some key terms/conventions. From this, teachers are then able to build a unit of work around learners’ needs.

Knowledge/skills:

Poetic and linguistic devices; poetic form; themes, ideas, viewpoints; sociocultural context; reading skills – retrieval/location, inference, use of appropriate evidence; key sentence and punctuation skills; collaboration, discussion and presentation.

| **Unit 3C: Exploring pre-20th century poetry** | |
| --- | --- |
| Framework codes | Suggested activities |
| 7Ro1, 7Ro2, 7Ri1, 7Rw1, 7Rw2, 7Rw3, 7Rw4, 7Rw6, 7Rw7, 7Rv1, 7Rv2, 7Rv3, 7Wo2, 7Wa2, 7Wa6, 7Wa7, 7Wa8, 7Wt1, 7Wp1, 7Wp3, 7Wp5, 7Wp6, 7Wp7, 7Ws1, 7SL1, 7SL2, 7SL3, 7SL4, 7SL5, 7SL7, 7SL9 | **Conventions, personal preferences and in-depth study**   * ‘Test’ learners on what they know/remember about: narrative and non-narrative poetry, stanza, verse, simile, personification, metaphor, rhyme, alliteration, assonance, consonance and repetition. Ask them to underline/highlight examples in poems.\* * In pairs, learners share answers and reach an agreed answer. Encourage pairs to ask three questions they would like clarified or have more information on. * Learners read out a favourite poem and give three reasons for why they like it. Give them guidance on enunciation, stance, pace of delivery, emphasis, volume. Stick the poems on the wall. * Read the following poems and ask learners to vote for which two they prefer. These two poems can then become the focus of study. * ‘A Walk through the Woods’ by Rudyard Kipling * ‘The Listeners’ by John Clare * ‘La Belle Dame Sans Merci’ by John Keats * ‘The Tyger’ by William Blake * ‘Ozymandias’ by Percy Bysshe Shelley * ‘Jabberwocky’ by Lewis Carroll * ‘The Lady of Shallot’ and ‘The Eagle’ by Alfred, Lord Tennyson * Use some of the following activities to steer learners into an in-depth exploration of each poem: * predict what the poem is about from the title * suggest a different title * tell the ‘story’ of the poem in 100 words * fill in missing words * fill the gap with the right word from a group of synonyms * put the poem back in the right order * work out where a missing line goes – choose from a cluster provided * highlight words understood / not understood and clarify with a partner * highlight different lexical fields, e.g. positive/negative * choose favourite images from the poem and draw them * find examples of specified literary/linguistic devices and comment on their impact on meaning * research the social, cultural and historical contexts of the poem * write up a biographical entry for the poet * sort poems into groups, determine the odd one out * learn by heart one line of the poem each, then recite the complete poem round the class * present the poems chorally. * Give learners a writing fame to write an informed response.\* |
| **Evaluation/assessment**  Activities marked \* are suitable for teacher/self/peer assessment. |

Appendix A: Sample lesson plans

Stage 7: Lesson plan 1

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Class: 7X** | **Date: 13/05** | **Title of unit: Unit 1A: Horror and suspense** | | | **Framework code: 7Wp1** |
| **Learning context** | Lesson 1 in sequence. Focus on sentence beginnings, connectives, length. Will later write their own horror/suspense text using these. | | | | |
| **Learning objective/s** | Provide clarity and emphasis in writing, using a variety of sentence lengths, structures and subjects. | | | | |
| **Learning intention** | I will be able to vary sentence length, structure and sentence starters in my writing. | | | | |
| **Success criteria** | I can use a range of sentence starters accurately in my writing.  I can use a range of different connectives in my writing.  I can use short sentences effectively in my writing | | | | |
| **Differentiation: individuals/ groups** | Four learners with learning difficulties and one with dyslexia. Therefore, text size, font, colour and presentation should all be considered during the development of materials.  Further references to differentiation can be found within the description of the teaching and learning activities. | | | | |
| **Resources** | **Strategies for differentiation (highlight/tick/add)** | | | | |
| An example of poor writing  Task cards  Modified resources | Adult support | | Targeted teacher support for particular individuals/groups | Opportunity for more complex  tasks/thinking | |
| Modified tasks | | Targeted / different level of teacher questioning |  | |
| Resources adapted | | Frequent opportunities for purposeful talk |  | |
| Learners grouped/paired for specific learning purposes | | Learners have opportunity to  ask questions / pursue misconceptions |  | |
| Writing frame / language support  provided | | Varied learning styles incorporated |  | |
| Speaking frame / question stems  provided | | Learners have personal targets |  | |

|  |  |
| --- | --- |
| **Teaching and learning activities** | **Ongoing assessment strategies (highlight/tick/add)** |
| Display different words on the board, one at a time, and ask learners to start a sentence using the given word. In groups, learners compete against each other to make as many (grammatically correct sentences) as they can in a minute. | Verbal |
| Learning intention and success criteria are shared with learners. Learners to read the success criteria before being questioned on their meaning. This questioning will focus on a range of learners, not just those reading. | Reflection |
| Show learners an example of writing where the sentence starters are repetitive, the sentence length is overlong, and there is an overuse of connectives *and*, *then* and *so*. Learners to work in pairs or independently to annotate what makes this writing unsuccessful.  DIFFERENTIATION: For learners that require further support to identify the issues, offer a pre-highlighted text and ask learners what is wrong with the highlighted sections. Consider the length of text, and either reduce or increase the number of words as necessary. | Paired written work  Verbal reasoning |
| Use targeted questioning of learners to gather feedback about what makes the writing unsuccessful and to ask what could make the sentence beginnings more successful.  DIFFERENTIATION: Use of learning partners, thinking time or targeted learners. | Question and answer  Verbal: expressing understanding |
| Make a link back to the game at the start of the lesson – explaining that they have already demonstrated that they can use different words at the start of sentences, but explain that there were different types of words that are used for different purposes in writing.  Give learners a card sort of the different words from the starter and ask them to organise them by type/purpose (e.g. connectives, adverbs). Learners subsequently feedback to the rest of the class all the different types of words that they can use to start a sentence and create a record on the board. Where necessary elicit or provide the technical term (e.g. *prepositions* rather than *place words*).  Demonstrate how sentence starters can improve a sentence and the effect of different types of sentence starters. For example:   * adverbial: *Slowly, he paced back and forth* * prepositional phrase: *In his pocket, it lay hidden* * connectives: *Although I was afraid, I knew I had to keep going*. | Verbal reasoning |
| Learners improve the writing they had annotated previously.  DIFFERENTIATION: Learners can either work independently or in pairs, and could either work on the whole text or focus on one particular part of it. | Written work |
| Learners stick examples of writing on classroom wall. Targeted learners to read out improved writing. Ask:   * Why is this sentence better? * You have added X. Why did you choose to do this? * What happens if we change this word for …? * What would you like more clarification about? | Self-assessment  Question and answer  Verbal reasoning |
| Learners write their own paragraph on a given topic. Give learners a task card with the relevant success criteria | Written work |

|  |  |
| --- | --- |
| **Plenary** | **Evaluation of lesson** |
| Learners swap writing and use the success criteria to identify the positives and targets for improvement in their partner’s work. | Learners generally picked up on sentence structure techniques, but focus predominately on adverbs for sentence beginnings. Need to emphasise the range next lesson, e.g. participles, prepositional phrases. |

Stage 7: Lesson plan 2

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Class: 7X** | **Date: 13/05** | **Title of unit: Unit 1A: Horror and suspense** | | | **Framework code: 7Wp4** |
| **Learning context** | This is lesson 2 in the teaching sequence, building on learners’ use of sentence starters. | | | | |
| **Learning objective/s** | Build up detail and convey shades of meaning through sentence structure, e.g. controlling order of clauses, expanding verb phrases. | | | | |
| **Learning intention** | I will know how to vary the position of clauses in a sentence. | | | | |
| **Success criteria** | I can identify fronted and embedded clauses in a text.  I can incorporate a main and a subordinate clause in my writing.  I can use commas accurately in my writing to separate main and subordinate clauses.  I can explain the effect of using a fronted or an embedded clause in a sentence. | | | | |
| **Differentiation: individuals/ groups** | Four learners with learning difficulties and one with dyslexia. Therefore, text size, font, colour and presentation should all be considered during the development of materials.  Further references to differentiation can be found within the description of the teaching and learning activities. | | | | |
| **Resources** | **Strategies for differentiation (highlight/tick/add)** | | | | |
| Five example sentences  Main and subordinate clause strips  Three text extracts  Annotated exemplar text  Highlighters | Adult support | | Targeted teacher support for particular individuals/groups | Opportunity for more complex  tasks/thinking | |
| Modified tasks | | Targeted / different level of teacher questioning |  | |
| Resources adapted | | Frequent opportunities for purposeful talk |  | |
| Learners grouped/paired for specific learning purposes | | Learners have opportunity to  ask questions / pursue misconceptions |  | |
| Writing frame / language support  provided | | Varied learning styles incorporated |  | |
| Speaking frame / question stems  provided | | Learners have personal targets |  | |

|  |  |
| --- | --- |
| **Teaching and learning activities** | **Ongoing assessment strategies (highlight/tick/add)** |
| Revisit previous lesson’s focus on adverbials, prepositional phrases and participles at the beginning of sentence. Emphasise those skills that were not as secure as others. For example, if prepositional phrases were not used or were used incorrectly, this could be reintroduced to learners and a short starter game done to reinforce the grammatical rules. |  |
| List a few examples of simple sentences on the board. Add prepositional phrases to these sentences to demonstrate the transformation, emphasising the use of commas to mark the phrase/clause. Individually, learners transform five further sentences before sharing with a partner. | Written work |
| Each pair volunteers an example of what they consider to be a particularly effective sentence and be able to explain why they think it is effective. At the end of the activity, learners hand in sentence work for teacher assessment. | Verbal reasoning |
| Share learning intention and success criteria with learners. Learners read the success criteria before being questioned on their meaning. This questioning will focus on a range of learners, not just those reading. | Reflection |
| In pairs (learning partners), learners will have four clause strips: 1 main and 3 subordinate. Learners are to form at least 10 different sentences with the clauses in different positions and record these in their books.  DIFFERENTIATION: Learners who require more challenge could be give four clause strips: 1 main, 2 subordinate and 1 blank. They should be challenged to use the blank in at least half of their sentences. | Written work  Verbal: speaking to discuss |
| Each pair to share their two or three best examples with another pair. | Self-assessment |
| Learners give feedback on what they found easy and what they found challenging about the activity.  DIFFERENTIATION: Teacher to note this feedback and where necessary adapt the rest of the lesson or subsequent lessons to address the challenges. | Self-assessment |
| On the board, demonstrate the difference between a fronted and an embedded clause. Ask learners whether they created a fronted or an embedded clause during the previous activity.  Give learners two minutes of discussion time: what difference does it make when the clause comes first?  One learner from each group to feed back their supposition. | Question and answer / self-reporting  Verbal: speaking to discuss  Verbal reasoning |
| Give learners an extract – this could be from a local newspaper, a persuasive leaflet or a novel, e.g. *Holes* by Louis Sachar. In pairs, learners underline all of the fronted and embedded clauses, and circle the commas separating clauses (not those organising a list).  Learners provided with an exemplar that has already been successfully annotated. Activity is monitored, with class stopped for a mini-plenary if appropriate. | Annotation to identify features |
| **Plenary** | **Evaluation of lesson** |
| On a sticky note, learners write:   * the difference between a fronted and an embedded clause * what difference the position of the clause makes to the meaning of a sentence.   Collect these in for assessment purposes. | Learners were able to successfully identify both fronted and embedded clauses, but were less sure why writers varied clause position. |